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IMPORTANT NOTICE

United Film Service
Protective Association

THE MEETING CALLED FOR JANUARY 11th
at BUFFALO is

Postponed to January 25th, 1908

FULL PARTICULARS LATER
Society Italian "Cines"

The MAGISTRATE
448 Feet

BRIEF STORY
82 Feet

Subjects of Unusual Interest

145 E. TWENTY-THIRD STREET
NEW YORK CITY

SELIG FILMS

The Four Footed Hero

An animal story that is no fake, but a clean and clever reproduction of canine sagacity that has never been equaled in a moving picture. The rescue of a little girl from burning building is the most intensely interesting thing that has been shown this year.

Length, about 610 feet  Code Word, Canine

The Two Orphans

The dramatic success of the year, presented with absolute fidelity to scenery, costumes and cast. If you have not had the "Two Orphans," wire your rental agency to send it at once.

Length, about 1035 feet  Code Word, Orphans

THE SELIG POLYSCOPE CO. (INCORPORATED)
43-45 Peck Court, CHICAGO, ILL.

THE HEADLINER ALWAYS

BIOGRAPH FILMS

OUR LATEST, A NONPAREIL!

PROFESSIONAL JEALOUSY

A Comedy Drama of Life in Stageland

LENGTH, 609 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.
Health, Happiness and Success for 1908.

A New Year’s Greeting to Our Readers.

Success is what everyone in the trade is seeking, and the secret lies in the power of each one individually, according to his grasp of the situation. The year opens with a panicky feeling, a stringency of the money market, and a tense feeling of uncertainty as to the future outcome of the trade. Let us take first the public from whence all success must come. What is their attitude toward the nickelodeons and the fare presented for their approval? Have any of the manufacturers ever taken the trouble to visit an exhibition of their productions, and sat with the audiences listening to the criticisms on their work? If not, it would well repay them to make such a visit. It would be an eye-opener, and if they would learn the lesson, it would result in improvement. Take a few instances. A film was being exhibited, in which a picture (?) on the wall was very prominent, and the crudest of surroundings made up the rest of the film. The criticisms were to the point. “Say, what are they giving us?” “What do they call that—a picture?” “It’s rotten; my boy could give the fellow who painted that a lesson in drawing.” Another film exhibited two rooms divided by a partition. A servant is at the door, which, being suddenly opened, knocks down a tray he is carrying and the contents fall in front of the stage, through (?) the partition. Poor staging. The criticisms were a lesson worth noting. Another occasion, three films followed in quick succession; the same actors were prominent in each. Criticisms accordingly. Just one other instance. A film badly developed and stained was being shown. The remarks made were good. One said: “It’s been through the pea soup.” The other: “No, it fell in the sewer pipe and was rescued down the bay.”

We took a prominent educationalist to visit a 10-cent theater the other day, after a conversation about the improved productions now being put out by the manufacturers, and the educational advantages of the cinematograph. We had him so interested that he was more than eager to ascertain for himself what the public were being shown. We took our seats. The first film was “Laughing Gas”; next, “Mother’s Secret”; then, “Up-to-date Burglars” and “The Parson of Hungry Gulch,” and finally, “The Need of Gold.” Our readers can well imagine the result. After an hour’s talk in his study, we could not convince him of any elevation in the moral tone of the productions, and we very much question if that friend of ours will ever be induced to visit an exhibition of animated pictures again. It was very unfortunate, but not our fault. We shifted the blame to the makers. Now for the nickelodeon proprietors. Their lot just now is not a very happy one. Not only in New York, but in other cities, they are being harassed and oppressed by the better element of public sentiment, mostly through misunderstanding and principally through causes in the foregoing remarks. Our advice to them is, amalgamation and a steady refusal to allow anything to be exhibited in their places that in any shape or form offends the good sense of the public. Another thing, do not make so many changes in the films. Let the public thoroughly enjoy four or five good subjects, rather than thrust ten or twelve for which they do not care upon them. By so doing their patronage will increase and result in their permanent stability.

To the film renter what shall we say? We fully sympathize with you at the present juncture of affairs. We realize and appreciate your present attitude of indecision and uncertainty. But you have a splendid organization, formed as a protection of your interests, from which can be evolved a vast and far-reaching power; an organization which will in the near future prove to be an element of force and character, a strong combination for good in the trade, one whose ramifications will extend the whole country over; an organization which has already made a stir throughout the whole English-speaking world (as is evidenced by reports in the exchanges from Europe), and which can revolutionize and give an upward trend to the trade, wiping out any stigma that may remain in the mind of the public. With all this in your hands, why do you fear? Let your Buffalo convention be a cementing of good fellowship, an uniting of interests for your own protection. You have built up the business to what it is, you have invested your money, and you have a right to reap the benefits accruing therefrom. Don’t buy a pig in a poke. See what your bargain is before you pay for it. Let the best of good counsel prevail, and don’t put a noose around your necks that you cannot unloose. Stand firm, a solid phalanx, the U. F. S. P. A. and nothing but the U. F. S. P. A. Then you will be able to ask just demands and get them complied with.

Now for the manufacturer. What are you going to do in 1908? Are you going to turn out a repetition of the same mediocriticy nauseating, poorly staged, badly acted, ridiculous subjects, which have brought such public odium on a legitimate amusement, or are you going to
rise to the occasion and give the public what they ask for? You know what the public wants, and you are just as capable of supplying the very best as the very worst. Comic subjects are needed, but they must be good laugh-raisers, as Biograph’s “Dr. Skinnny,” Edison’s “Laughing Gas,” Melies “Channel Tunnel,” Pathetic subjects, such as Kalem’s “Days of ’61,” Vitagraph’s “Christmas Story,” Selig’s “Two Orphans,” Essanay’s “Christmas Adoption.” Historical subjects, as Edison’s “Ride of Paul Revere,” Kalem’s “Red Man’s Way,” etc., etc. Subjects that travesty the good taste of a people’s religion, or of a race, should be debarred. It is not our sphere to instruct the manufacturers how to conduct their business. We can only suggest, and if in the future we criticise the productions it will be done with a desire to elevate and instruct our readers. Advertisers and non-advertisers will come in for like criticism.

We feel assured that if all will fall in and work on lines such as we have indicated, very little fear may be given to the thought of panic or stringency, because the public must have entertainment, and those who cater for it the best will have a prosperous year. One word in closing. We have not touched upon the machine end of the business. This is necessarily slack, and will be for another month or two, until the supply is exhausted. Then again the demand will arise from other places opening, and also to replace those now becoming worn out, and as soon as the trade knows where it is, there will be again a wonderful impetus in every branch.

Death of Mr. Henry J. Miles.

We are deeply sorry to report to our readers the lamented death of Mr. Henry J. Miles, president of the firm of Miles Bros., and our sympathies are extended to the family in this their irreparable loss. We esteemed Mr. Miles as a personal friend. He was never so busy but what we could always gain his ear, and only on Tuesday we made an appointment for a sociable hour for Friday. His genial personality will ever remain with us as a memory to be cherished.

Mr. Henry J. Miles died at his home at Concord Hall, 119th street and Riverside Drive, at 11.30 P. M., on New Year’s day.

Up to a year and a half ago he was actively associated with Mr. Herbert L. Miles in the management of Miles Bros., but at that time he was taken with a series of attacks of epileptic fits and since then has gradually withdrawn from the firm, doing less and less of active work.

At the time of his death Mr. Miles was only nominally interested in the business of Miles Bros., which is owned entirely by Mr. Herbert L. Miles. Though always Mr. Henry J. Miles had been upon his brother for advice and assistance in the mechanical department of the business, and he feels that in the death of his brother the business has lost an invaluable adviser and one of its best friends.

St. John, N. B.—In the case of the moving picture shows which were prevented by the police from being opened Sunday, the proprietors pleaded that the Salvation Army had shown religious pictures at the Opera House on a Sunday, when General Booth was here. Police magistrate Ritchie replied that the Army might be given more latitude than others because of the nature of its work. The present attempt to have Sunday picture shows was the thin end of the wedge, and he would, therefore, impose a fine, but would let it stand if no further attempt was made. A fine against one of the showmen for throwing small handbills around the street was allowed to stand on the same condition, but if either occurred again there would be a double penalty.

Moving Picture Shows as They Appeal to Our Critics— the Public.

The following article, which appeared in a leading Western newspaper, reflects the opinion of a large proportion of the community. It is the public—the whimsical public—which forms the quicksand foundation upon which the fabric of this business is built. Shows show which way the wind blows. For the ultimate welfare of all interested, careful notice should be taken of every expression of public sentiment. As President Lincoln said: “You can fool some of the people all the time, and all the people some of the time, but you can’t fool all the people all the time.” Film makers, renters and exhibitors, sit up and take notice.

Saved!

The Associated Charities explains that it has no ambition to annihilate the fascinating moving picture shows in Los Angeles. The arrest of a couple of blonde ladies—proprietors of a five-cent theater in Sonoratown—was quite for another purpose. Their offense was admitting some dirty-faced orphans not yet fourteen years old—very sin of Curfew proposition.

The film shows are actually the most interesting theatrical problem of the day. The film show may be said to be a loose bovine, liable to change in almost any direction—capable of almost anything—or of mere extinguishment.

During the brief course of its career as a Los Angeles amusement, the moving picture show has completely changed its character three times; and now seems to be entering on a fourth change. In its present status, it is, at once, an almost unmixed good, an atrocious evil—and a source of much humiliation to every one born in America. Its evil is simple; it teaches crime.

But its good—— For the first time in the world, the poorer and uneducated American people have a peep at real French art. Through the picture film, those of us who speak no French learn why Rejane is better than Leslie Carter, why Jack London leaped after Guy de Maupassant.

Our humiliation lies in seeing our raw, cheap, vulgar, aimless pictured melodramas displayed alongside the swift artfulness and grace of the French melodrama.

And then, we come to the conclusion that we Americans may be great for designing threshing machines and devising get-rich-quick schemes, but that art was left out of us.

To be convinced of this, you must go to a moving picture show.

The “film theaters” are scattered along Broadway and Main street. The people who patronize them are of such varied quality that you could tell at once, if brought in blindfolded, in just which particular film show you were enjoying life. From Chinese and Mexican audiences by the Plaza, they progress to crowds where the women wear the new hipless corsets and get up in the middle of it and walk out, if bored. Perhaps the quaintest of them is on Main street near the old Pico House, and we might as well go to that.

It shares the building with an undertaker. Hidden back of the white screen upon which the pictures of dancing ballet girls, and wedding festivities are flashed, is the horrible room where the dead are “laid out”; but of course the audience does not know that.

It’s a little squalid, narrow hall, filled with rows of chairs. Along the wall, at mathematically regular intervals, are grease spots where delighted spectators have leaned their enraptured heads.

At the back of the hall is a cracked old piano which lets out the most diabolical noises that ever assailed the ear of man. It plays “popular” songs about two years after they have ceased being popular.

On the other theaters are playing “Maruichi at Coney Island,” this old piano is wheezing out “So Long, Mary,” in the cadence and time of a funeral dirge. It never stops. Poor old joyless drudgery piano.

At intervals around the walls are lurg notices.

“Se Qitan El Sombrero Y No Se Fuma.”

“Favor de Quitarse el Sombrero no Fumar Y no Decir Malas Palabras.”

Nearly all the spectators are either Mexicans or Chinese or Japs.
The pictures, however, are just the same as at the other theaters; for the films are passed from one to another. Hipless corsets and flabby no-corsets see the same scenes and dilate with the same emotions at opposite ends of town.

No concessions are made to nationality in the box office, for the girls who sell tickets at the other theaters. It seems that a special species of female must have been created for the special purpose of selling tickets at five-cent theaters. They are all pink and white and round and near-blonde, and of a supercilious blase nature.

The peons come in from the cheap lodging houses near. They are of the lowest type. They have heads that rise to a peak in the middle and foreheads about an inch broad. They laugh prophesyably, and someone is pictured as doing some simple and childish thing like falling into a washtub.

When someone is stabbed or a horse falls in a bullfight, gored to death, their thick lips almost seem to make the sipping noises of a man drinking a luscious draught.

The Chinese are different, dignified, self-contained men with slender, graceful hands. John comes shuffling with two or three Chinese girls padding along in his wake—a great family trait.

Chinese are devoted to picture shows. They have a quick intelligence that the pictures appeal to. They would probably be fond of other theaters if they understood the language. The Chink girls giggle and are much ashamed when the ballet girls come onto the screen in tights.

Americans, who have been, from childhood, going to theaters and seeing half-clad women, little imagine the shock that an oriental woman must feel at such an exhibition.

Japs, occasionally with women and more often without, are frequent nightly with newsboys used to haunt the places until the City Council, at the request of the Juvenile Court Committee, drove them out.

It was for violating this ordinance that the women were arrested in Sonoratown last week. For some reason fewer and fewer children are seen at the theaters of late—even with parents, as they are privileged to go. The picture shows are becoming "grown up."

The first "crime picture" thrown on the screen makes it plain to children who have kept out of the show, or who have seen that several crimes in this city have been directly traceable to these pictures.

It should be stated that the moving pictures, as given in these days, principally represent the following equivalents:

The travel essay or sketch.
The melodrama and farce.
The dime novel.

The "crime films" are simply the old-fashioned dime novels in picture form. They should be suppressed by the police.

THE BAD ONES.

The train robbes, of which there are legions of films, aren't very harmful because train wrecking isn't a tempting crime.

The harm is done by such films as these:

Enter a beautiful girl in a shop and asks to see the jewels. A tray is spread out before her. She is chewing gum. As the jeweler turns to get more gems, she quickly jabs her wet chewing gum down onto a diamond, and like lightning, fastens it onto the bezel. Later, she returns, after the excitement following the loss has died down and gets her chewing gum and the diamond. That is frankly and atrociously immoral, because it suggests to very ignorant men a clever crime that they never would otherwise have thought of.

The delighted laugher that greets her success proves the harm done.

There has been another on exhibition during the past week, showing a crook masquerading as a policeman and burglarizing houses under the pretense of protecting citizens.

But not so much sermonizing.

The really interesting films are the little melodramas showing how differently the French and Americans develop an idea.

The French, as before indicated, frequently have a vulgarity that disgusts. The French, even in the rawest, have a piquancy that fascinates. A perfect type of the melodrama manufactured by the big picture company on this "side" is the one called "The Sensimole's Revenge."

A very tall person, who is obviously a cheap actor, is dressed up like a story-book Indian. He looks about as much like an Indian as he does like a ham. The villain, much to the relief of the author, is a most objecible "brat," little brats for whom the Indian has conceived a violent and ridiculous love.

Hence he trails down the villyun and slays him with an enormous knife, held in a way that no sane person ever yet held a stabbing weapon.

The whole thing is as palpably a fake as "Broadway After Dark." It's cheap and silly.

The French equivalent tells of the revenge of a Sicilian on the despoiler of his home.

Instead of the rare childishness of the American version, it is filled with the little touches that make art; the little daughter of the Sicilian brings him food, and is followed by the police, to the undoing of the mother she had come to save. The acting is as unconscious as life—even to the child, whereas the American drama was full of stagy poses and punk heroism.

In the American version, there were almost no ideas, merely the rush of the men to the thrill of the kill. The French was filled with swift little touches.

There is an American melodrama called "Convict 999," but there is a French called "The Two Orphans."

There is a "Du Barry," played by a Leslie Carter, who yells like a stapler and breaks the scenery; but there is a Du Barry, played by a Rejane, who scarcely raises her voice.

There is a "Lady Macbeth," by an American Nance O'Neil, who squalls like a stock train laden with agitated pigs; there is a lady Macbeth who laces her hands with beaded cords, and tears your heart out, but who strains your ears to hear what she says.

Perhaps the most striking contrast is in the "comics."

One American comic now on exhibition is called "The Trials of the Newly Married." It makes one sick with ennui and disgust. It begins with a tame attempt to make a farce of a sacred ceremony, borders on the indecent in the bedroom scene, and is disgusting in the finale, which consists mainly of two fools getting chimney soot on their faces and sitting on red hot stoves.

The French comic on exhibition is a perfect satire.

RED TAPE.

A hungry artist is seen in the act of committing suicide. A peasant rushes to warn the nearest official, who hurries to the place, takes one look, and hastens off to inform his superior. This official, in turn, investigates, and hurries back, informs the gendarme, who rushes out for a look at the form hanging from the tree, and hurries back to the sergeant. The sergeant has a look, and hustles back for the captain. And so, with the procession constantly growing, until at last some sort of dignitary, who corresponds to our coroner, arrives. He runs out to the scene in the woods, at first in an unofficial capacity, and soon is seen running along the road, putting on all his official regalia, sash, sword, chapeau, etc., and stalls out to rescue the unfortunate young man, who, of course, is dead by the time he gets there.

"More words ever said such a withering thing about red tape."

All the French films, of course, are not so good, and the American are not all bad, although, as a general rule, those made on this soil have crude ideas, and containing things that the mixed crowd in the five-cent theaters seems every whit as much entertained by the good French melodramas as by the poor American ones.

Put that in your pipe and smoke it, authors of "Broadway After Dark," or "The American Dreamer."

It's action and "go" they want, not bad plays, particularly.

Of late, a new turn has been given to the picture shows. It was said earlier in this article that the whole character of picture shows has changed three times in the past two years. It began with mere scenes that were not prearranged—such as marching regiments, parannons from moving railroad trains, Emperor William reviewing his guards, President McKinley at Canton, hurdle races.

The next step was little prearranged dramas, that began with crude ideas, such as a supposed quarrel between a man and his wife, and developed to these little picture playlets—which are legitimate children of the pantomime.

Lastly, the combination seems to have come in. They are using the old panoramas of the first stage of the picture business, combined with the play idea.

The "Revenge of the Sicilian," for instance, was set in surroundings of surpassing beauty and picturesqueness.

Pictures of the old Alhambra in Spain are helped out by figures of Moorish warriors, with long, Arab muskets, veiled women. On just such a river rampart as that where Carmen met Don Jose, are other cigarette girls and other young officers.

THE FUTURE.

The future of the moving picture machine is a theatrical problem.

Some theatrical men believe that it will prove a serious competitor of the vaudeville. They suggest the time when the phonograph will work with it, and the best act of the newest New York comic opera will be flashed on the screen and sung out of the phonograph.

Others, and probably these are right, say that the picture machine have hit their highest notch.
THE MOVING PICTURE WORLD

MR. H. H. BUCKWALTER ON THE FUTURE OF MOVING PICTURES.

The organization of moving picture men, formed in Chicago, promises, indirectly, to be of great benefit to Colorado during the coming year. This is the opinion of H. H. Buckwalter, of Denver, who, according to a recent report, was kept in close touch with events in the world of motion pictures. The organization embraces only dealers and renters of films, but it is the key to the entire projection business of the country, for within a few days it will be impossible for the owners of picture shows—and there are 8,000 in the country—to rent film except through this combine.

“The picture show business has developed into a most astonishing industry throughout the country,” said Mr. Buckwalter recently. “Everywhere it is flourishing. New York City alone has nearly 1,000 shows, and Chicago about half as many. It is the poor man’s grand opera, and this was recognized by Miss Jane Addams, of Hull House, who put in a show to compete with a half dozen or more located in the vicinity and which were not exactly in line with her ideas of propriety of subjects. The fact is, the country has been flooded with French pictures that while not immoral in France, do not exactly fit American ideas. And their exposition was forced in a most peculiar manner. Dealers and renters were compelled to place an order with the foreign firm for all its productions or none—we were compelled to buy the objectionable subjects as well as the good, and, to recoup, were compelled to send them out to the little shows. This is one of the abuses that the recent organization will correct.

“There will be no more immoral or criminal pictures put out, and an effort will be made to push as vigorously as possible such pictures as are elevating and instructive as well as amusing. Geographical, classical, pure comedy and similar lines will be followed with a touch of mystery and spectacular as well. It is a matter of record that the only failures in the business are the result of such subjects as the Thaw trial and the French creations, and to protect business as well as gain popular approval, the new organization was planned.

“One of the most unexpected features of the picture show developed in the opposition of the saloon element. Wherever a picture show opened the neighboring saloon’s receipts promptly dropped. In some towns where saloons keep book I have only on Sunday and the picture shows were closed the liquor receipts were not affected on that day, but just as soon as the shows were opened, the back door hinges grew rusty. This was one of the things which I diligently emphasized, and it was manifestly all over the country and not alone in Chicago.

“The demand from churches for religious pictures has grown steadily during the last two years, and one firm alone spent over $75,000 in the production of a religious spectacular picture alone.

“For geographical subjects the country has been sent to the innermost recesses of uncivilized countries. The heart of Africa and the coldest portions of the North and South have been invaded, and one of the most astonishing pictures secured was that of the Victoria Falls of the Zambesi River—falls that make Niagara seem like a leak from the lakes. For my part in the work, I have devoted my time to securing the best gems of Colorado and the Rockies, and after several years of work I have only skimmed over the subject. The State has pictorial wonders that have scarcely been seen. In Colorado it is not a lack of subjects but a case of selection. Still such subjects as the Royal Gorge, Ute Pass, Cripple Creek, Pike’s Peak and the Loops never grow old. So many prints have been made from some of these subjects that the original negatives have actually been worn out and it will soon be necessary to make new ones.

“The advance in the art has been most remarkable during the past five years. At first song stories showed motion and had a reasonable amount of distinctness was eagerly admired. And most of them 'flickered to beat the band.' Now the pictures must be as clear and steady and flickerless as a stereopticon slide. There is no longer room for a story interwoven to fix the attention and burn the subjects on the minds of the spectators. But the thread of story interwoven must not be heavy enough to demand thought. People want to see pictures and understand their meaning without thinking, and the devising and writing of such plots is developed into a regular profession, the pay of which is enormous compared with most others.

“And with the growth of the business the ideas have come closer and closer to up-to-date subjects. Now the exhibitors demand motion pictures and other events a day or two after they occur. And, best of all, they demand it for every place. This preserves to keep up and add to the interest, and no body can imagine that signs of decline are visible on the horizon. On the contrary, the film manufacturers of the country are unable to keep up with the demand. There are thousands of persons looking for locations for opening nickel shows. The moment a store room is vacated a dozen applicants are ready to put down the cash for a year's rental at an advance in price, and the expenditure of thousands of dollars to make the place attractive. I know of one place in Buffalo where $25,000 was spent in putting in an oxen front that extended up two stories, and the interior was finished as an opera house and fully decorated. There are three of these shows in the city. Chicago can show the same. And that certainly does not indicate a falling off in prospects.

“That the demand for pictures is up-to-the-minute is shown by the receipt of a telegram from Col. W. N. Selig, of Chicago, the day after Denver was selected for the Democratic convention, asking me to prepare at once for a dozen or more new Colorado subjects. And that means that at least 400,000 feet of film must be made within the next six weeks. And the expense for actors, props, and fancy dress.

“A year ago I made about ten pictures and within one month spent over $1,000 in Golden alone, and had practically the entire bunch of actors from the Brandon Theater working in the second week. And the actors had not seen real money for six or seven weeks before I began on the pictures. A trick bicycle rider from the Orpheum got more for ten minutes' work than he got for a whole week on the Orpheum. But then these pictures were not justified the expense, and Colorado profited vastly in the advertising secured and still to come, for these pictures are going as well now as they did when first put out.

“As a rule it is not policy to tell too much in advance. I may say that the plans for picture work in this State during the next year are almost beyond belief. The convention, for instance, will mean at least one new picture a day. It strikes me that the idea of a big convention coming to Denver is so unexpected among Eastern people that it is looked upon almost as some sort of freak, and they will eagerly gobble up anything that comes from here—as they have done in the past. East of the river the prevailing idea is, 'Well, what next will those Colorado people do?' and they don't have to wait very long to find out.”

SLIDE MAKERS ORGANIZING.

With the film rental concerns of the country already organized into a national association and the film manufacturers starting to organize similarly, the makers of colored lantern slides for illustrated songs have started a movement to band themselves together for mutual protection. A. L. Simpson, in speaking to the editor, said:

"Organization of the slide makers for self-preservation has become a necessity. Pirates are rapidly taking our profits away in spite of our every effort to defeat them. Why, if we sold all the colored songs of the pictures in this country, we could illustrate a large four times the size of this would not suffice to turn out the work."

"No other business is so subjected to the abuse of theft as ours. We have copyrighted our slides, but the copyright markings are removed, and our original works reproduced and sold at a reduced price in wholesale lots. We are considering a scheme of registering a trade-mark and making this an ineffaceable part of each slide. We anticipate some opposition from many wholesalers, but the trade-mark, however small, a defect in the pictures, but if we, as an association, decide to take this course, this opposition will not amount to much."

"To illustrate how serious our difficulties are, I might mention a rather recent incident: I was commissioned to illustrate an Indian song. I secured the services of the Indians in the Hippodrome show, together with an interpreter, and took them out of town for a day, hiring a camp outfit and feeding all these people that anyone of this party would get out of this town. Now alone this, but his reproductions were so bad that a number of consumers who saw them and supposed they were the product of my factory received a false impression that might have done me injury."

"In New York there are about half a dozen slide-makers who
do original work. They have their own photographers, who pose their own groups, take their own original negatives, and create color schemes. Against this there are a dozen manufacturers who never see an original negative, and wouldn't know what to do with it if they did. These concerns are the pirates. They wait for a real manufacturer to place a song series on the market and then reproduce it, sometimes taking title, slide and all.

"The original cost of these stolen pictures is about the cost of an amateur's photographic outfit, and the cost of coloring by hand by the poorest paid dancers. No wonder they undersell us. "But when we shall have organized, we will systematize the business and arrange for distribution of goods in such a way that these methods will no longer be tolerated."

SUNDAY IN NEW YORK.

Are illuminated views produced by stereopticon slides moving pictures?

Again, if such views are moving pictures they are forbidden by the Penal Code when accompanying a lecture, sacred or educational.

These two questions are now being considered by Magistrate Wahle as a result of the lecture on Panama delivered by John Floyd Hume twice Sunday, December 22, in the Colonial Theatre.

Rigidly following Commissioner Bingham's instructions after being given the Corporation Counsel's opinion on the Doull ordinance, Judge Hayes, and Capt. Farrell advised the management of the Colonial that Mr. Hume's lecture didn't violate the law. Captain Farrell finally permitted the stereopticon slides to be used at the Colonial.

Percy G. Williams, proprietor of the Colonial, insisted that the stereopticon views accompanying Mr. Hume's lecture didn't violate the law. Captain Farrell advised the management of the Colonial that Mr. Hume's lecture didn't violate the law. Captain Farrell finally permitted the stereopticon slides to be used at the Colonial.

In court Monday Magistrate Wahle adjourned the case so that the proprietors might be represented by a local moving picture lawyer.

December 26 William E. Murphy appeared as counsel for Capt. Farrell, and William Grossman for those summoned in his capacity as attorney for the Sunday theater managers.

Captain Farrell issued a supplemental warrant, and described the pictures shown by Mr. Hume. Policemen in uniform and a railroad train were among the views. The court asked if these were moving when shown, and Captain Farrell said they were not.

Mr. Murphy contended that an exhibition of pictures, such as Mr. Hume gave, was distinctly forbidden by the Penal Code. No ordinance, he contended, could therefore permit such pictures to be shown.

The managers are willing to concede that stereopticon views are identical with moving pictures under the law, and on this issue seek to make a test case. Mr. Grossman asserted that such pictures are not forbidden by the Penal Code and are permissible under the Doull ordinance.

Magistrate Wahle requested both lawyers to submit briefs, and announced that he would give his decision in a week.

* * *

Gustavus Rogers, counsel for Samuel Brill and William Fox, proprietors of moving pictures at Nos. 700, 889 and 1155 Broadway, Williamsburg, asked Justice Carr in the Supreme Court, Brooklyn, recently to adjudge Police Commissioner Bingham, Deputy Commissioner O'Keefe and others of the Police Department in contempt of court for alleged violation of an injunction granted by Justice Marean against interfering with the shows.

Mr. Rogers tried to show that in taking the names and ages of some of the spectators at the Sunday performances the police had frightened away persons who were afraid of being called as witnesses.

Assistant Corporation Counsel Edward Lazansky argued that the police had done nothing to violate the injunction.

* * *

First fruits of victory of the Moving Picture Association were seen Saturday, December 26, when Supreme Court Justice Greenbaum, issuing the very unusual writ known in legal phraseology as a "Bill of Peace," directing the police to refrain from disturbing moving picture shows and so-called sacred and educational lectures on Sundays.

The "Bill of Peace" is known also as an "omnibus injunction," as it applies not only to the person who obtains it, but to everybody in the community who is similarly situated.

The writ was obtained by Lawyers Gustavus A. Rogers, Thomas Gilgern, McDonald & Rostwick and Stephen B. Rosen- thal in behalf of sixty-one members of the Moving Picture Association.

This association has 110 members, but it was not deemed necessary to name all in the application in view of the fact that all moving picture shows in the city would be protected, even though the "Bill of Peace" had been obtained by one of its members.

There are in the city between 400 and 500 moving picture shows.

In discussing the writ, Justice Greenbaum said to the lawyers: "The writ applies to every exhibition of this kind, whether it is sacred, educational, or moral."

Substituting letters from Corrigan, Archh. Paul, of Montreal, the Archbishop of Quebec and Lord and Lady Aberdeen, commending her moving picture exhibition of the Passion Play, Comtesse Marie d'Hautenous to-day obtained from Supreme Court Justice Greenbaum an injunction restraining the police from interfering with her exhibitions in Sixth avenue and in Broadway.

The Comtesse alleged in her petition to the court that she was a Catholic, and would allow no exhibition that was not perfectly moral.

She said she had invested $60,000 in her moving picture business and has a daily expense of $10.

She is represented by Lawyers Frane, Neuman and Newgrass of No. 43 Cedar street.

* * *

There will be an open Sunday, was the declaration of Police Commissioner Bingham after he had received notice of seventy-nine injunctions issued by the Supreme Court prohibiting the Police Department from interfering with the operation of various moving picture shows.

"The Police Department will obey these injunctions," said Commissioner Bingham. "I don't know what to tell my inspectors to do, so I am not going to tell them to do anything. Theaters and other places of amusement will not be interfered with by the police." * * *

On Monday, December 30, William E. Murphy, of the Police Department's legal bureau, told Magistrate Barlow in Jefferson Market Court to-day that he believed the Doull ordinance invalid because it conflicts with the Penal Code. Miss Mattie Thompson, of No. 2762 West Third street, Coney Island; Morris Bernard, of No. 157 Suffolk street, and Charles Barry Archer, of No. 50 East One Hundred and Fifteenth street, were before the Magistrate charged with running the Comedy Theater, at No. 46 East Fourteen- tenth street, on Sunday.

"They were charged," said Mr. Murphy, "the Penal Code covers these cases, I believe. I am about to submit briefs to Magistrate Wahle in Yorkville Court on this point, and I should like to have the case adjourned so that I can prepare one for you. I don't think the Board of Aldermen can repeal the Penal Code."

Magistrate Barlow accordingly set the hearing for Friday, when Magistrate Kernochan will consider the case.

On Sunday, the police, under injunctions issued Saturday by Justice Greenbaum, were restrained from interfering with scores of "sacred and educational lectures illustrated by stereopticon views and moving pictures." Managers of vaudeville shows were forced to live up to the letter of the law and gave exceedingly tame performances.

Nearly all the promoters of moving picture entertainments availed themselves of the injunction privilege and their houses were packed. The fine weather brought out thousands of citizens, and the penny arcades were also well patronized. The police were on hand to see that the sidewalk "barkers" kept their peace and that phonographs were shut off.

The real sufferers were the vaudeville managers. They were forced to make up their bills of singing, talking and instrumental acts in which the performers wore street costumes. In most cases the attendance was light and it was a lucky house which did not lose a substantial sum.

"I will give the public just two more chances to patronize my company," said one of the older managers. "If there is not a big advance in the sales in that time I am going to close up on Sundays. My receipts have dropped $700 a night since the decision of Justice O'Gorman closing us up on the Sabbath, and the other managers are in the same boat. The public used to get five entertainment Sundays, and it will not stand those who are forced to give now. You can't blame them, either." Several other managers are thinking of closing on Sundays. As the contractors now stand, performers practically work Sunday nights for nothing. Thus the Sunday concert receipts have been "velvet."

December 30—Justice Butts upset the Aldermanic ordinance known as the Doull act, modifying the Puritanical Sunday closing law. Aldermen have no authority to amend the Penal Code, a law of the State.

Joseph M. Goldstein, the proprietor, and Harry Rosen, the operator of a moving picture show at No. 435 East Houston street, were brought before the Magistrate for violating the
Sunday law and were fined $5 each. They exhibited a series of pictures Sunday depicting the "Midnight Ride of Paul Revere" and "Mother's Prayer." Their counsel contended the show was within the meaning of the Doull ordinance.

Magistrate Butts heard the case at length and then wrote out his decision, which he read from the bench as follows:

"The question before me is: Has the section 265 of the Penal Code, of this State of New York, been repealed or modified in any way by the Doull ordinance? There is no doubt as to the meaning of this section. All exercises and shows, among other things, are prohibited on Sunday.

"I hold the exhibition of moving pictures by the defendants on Sunday, the 22d day of December, 1907, to be a 'show' within the meaning of the said section 265 of the Penal Code, and they must be found guilty of violating its provisions. The said Doull ordinance has changed the law of the State relating to shows or exhibitions on Sunday and has authorized such an exhibition or show as that exhibited by the defendants on Sunday, Dec. 22, 1907.

"This question at once presents itself: What right, power or authority has the Board of Aldermen of the city of New York to repeal, amend, modify or in any way change any law of this State? Said board has no such power.

"The provisions of the Doull amendment are clearly inconsistent with section 265 of the Penal Code. The said amendment is therefore absolutely null and void."

PICTURE MEN'S BOOKING AGENCY

The nickelodeons and moving picture places about New York, which only recently began to add vaudeville acts to their programs, are not slow in making the next step in their development into an organization. A dozen or fifteen have combined into a cohesive booking circuit, and all together play in the neighborhood of fifty acts a week. James Barry, manager of Local No. 1, Actors' Union, supplies the attractions.

Each act is called upon to do about six minutes for a turn, and shows from three to six shows a day. The places in the miniature theater circuit are within a radius of twenty miles of City Hall, from Long Island to Yonkers, and some of the acts play the whole chain.

** * * *

NEWEST PICTURE SHOW OPENS.

The Unique, the newest and easily the handsomest of the popular priced vaudeville theaters in the city, opened Saturday night, on East Fourteenth street, opposite the Academy of Music. It occupies the building formerly known as "The Alhambra."

This week the entertainment furnished consisted of three moving picture reels and illustrated songs, for an admission fee of 10 cents. When the house is in running order two or three vaudeville acts will be added. The manager of the place, Wm. A. Brady, who also operates the Comedy Theater, a similar establishment on Fourteenth street, is in negotiation with the Actors' Union to supply the attractions.

The interior of the Unique is elaborately decorated in red and gold and seats are provided for close to 1,200 persons. The show is continuous. It is said its owners have in mind the scheme of building up a considerable circuit in Greater New York.

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FIRE CAUSES SCARE IN MOVING PICTURE SHOW

Fifty Women and Children Run to the Street, and Damage is $25

For several minutes December 26 there was considerable excitement at a moving picture theater at No. 888 Hudson street, when a fire was discovered near the machine. It was extinguished with very little damage.

At the time there were about fifty women and children in the place. A small boy saw flames about the machine and immediately shouted "Fire!" The audience made a rush for the exits and was in the street long before the fire apparatus arrived. Only a Minimex extinguisher was used in putting out the blaze, which did about $25 damage.

From Cleveland, O., we hear some fifty moving picture show men, meeting at The Hollenden last week, formed an organization, manufactured a little "lid" for themselves, to get them out of existence all features of the business which they thought would displease the people or the chief of police and adjourned in a highly edified mood.

Then they sent a committee, consisting of Proprietors Bullock, Strong and Co. and one or two to tell Chief Kohler what they had done.

The chief was pleased, too.

Here are some of the features of the regenerated kinetoscope:

No vaudeville acts between films, the shows to be only devoted mechanically to the pictured drama: nothing naughty or even
suggestive; no pictures of bawds or burglars or hold-ups or other incentives to crime.

"That's fine," said the chief, when the committee outlined its plans to him. "If you live up to that, we shall be satisfied. I don't want to keep my men over at your places watching the pictures. I've got other work for them. And I'm not trying to run your business for you. You ought to know enough to run it yourselves," he continued. "If things are not all right, I shall close up the places that are wrong.

"Personally I've no objection to seeing being open on Sunday. If you will provide a clean, interesting happy way for the people to spend an afternoon I shall be glad of it."

A St. Louis, Mo., correspondent sends the following as a good advertisement for the Pictorium:

Despite the combined efforts of the W. C. T. U. and the ladies of the Society for the Protection of the Purity of the Home, who had appealed to the Mayor, the Chief of Police, the State Attorney at Edwardsville, and to all good citizens generally to prevent it, the widely advertised raffle for a baby came off as planned in Granite City.

The scene of the raffle was the stage of the "Pictorium," a moving picture exhibition on State street, and the drawing took place at 9 o'clock. The management announced last Saturday that every patron who purchased a ten-cent ticket of admission to the show during the week would receive a numbered coupon entitled to a holder to a chance for the baby. The baby, they assured patrons, would be chubby, blue-eyed and young.

This announcement was received with indignation by the ladies of the city, who denounced the affair as worse than slavery, a traffic in humanity that should not be tolerated. Mr. Mansbunker, superintendent of the Purity Home, with Mrs. H. F. Butler, president of the Granite City W. C. T. U., and Mrs. Mattie Redin, got busy with the Chief of Police, the Acting Mayor, and prominent members of the W. C. T. U., and citizens, and appealed to them to take steps to prevent the raffle. She telephoned the State Attorney at Edwardsville in regard to the matter also.

Meeting the city officials and members of the W. C. T. U. conferred with the managers of the show, who refused to call off the raffle. They said they had consulted their attorneys and had been informed that they had a legal right to conduct the raffle. As a last resort, Mrs. Mansbunker and another lady purchased tickets for the show, intending to use them as evidence of the raffle, in the legal proceedings they had determined to institute if the management carried out its programme.

News of the feeling of the ladies against the proprietors of the stage and of an expected clash with the police, spread through the city, and when the hour for the raffle arrived last night the Pictorium was jammed with an expectant throng, while scores outside clamored for admission. Acting Mayor Masarang, Chief of Police Shepherd, and a dozen policemen were present, and many ladies were in the audience.

At 9 o'clock Mr. Fowler, one of the managers, appeared on the stage and announced that ticket No. 30980 had won the baby. He asked the holder of the lucky number, if present, to step on the stage and receive the baby.

Linford Anderson, better known as "Chuck" Anderson, former Chief of Police, arose in the audience with a yell, and, waving a ticket over his head, declared himself the winner.

A deafening cheer arose from the crowd as "Chuck" picked his way to the stage. At the same instant an attendant wheeled onto the stage a handsome willow crib, in which, smugled under a profusion of pink coverlets, lace and ribbons, reposed the baby.

Fowler lifted "Chuck" onto the stage, led him to the crib and lifted the little thing into his arms. "Chuck" gave a wild yell of horrified surprise, opened his arms, and the next instant the baby—a baby pig—bounced from the stage onto the floor of the hall, and, squealing vigorously, was straying madly among the audience.

In an instant the crowd of men, women and children, screaming and shouting, was engaged in a frantic pursuit of the porker. It was finally cornered and turned over to its new owner.

If there were any ladies of the W. C. T. U. or Society for the Protection of the Purity of the Home present, they made their exits without making their identity known.

Jefferson, la., will have a permanent moving picture show from now on. Mr. George Wick, of Omaha, having leased the former bowling alley building on the east side for the term of one year. His wife is an expert pianist, and special music will accompany the photographic exhibition. The price of admission will be ten cents.

"Acme" is the name chosen by Manager J. L. Herbold, of

NEW ESSANAY FILM

The BELL BOY'S REVENGE

DESCRIPTION

This picture is one continuous hearty laugh, the story and the plot so simple that the humor in the film is at once seen, and it appears so comic that laugh upon laugh will ensue from even the most gloomy; and it furthermore teaches the moral that you should never fail to tip the bell boy. This little oversight on the part of the hotel guest causes all the trouble.

An Irishman not being up to the custom refuses a tip to the bell boy who has carried his baggage to the desk. The boy swears revenge.

Finding out the number of the room the Irishman has been assigned to he quickly rushes up stairs and changes the number on the door, putting the number of the Irishman's room on the door of a very athletic young lady's room, and of course when he enters the room she goes for him, and then everything happens; she chases him all over the hotel, up stairs, down stairs, through bed rooms, over tables, and everywhere, until finally he leaps through a window, just as two pursuers seize him by the trousers.

Length about 385 ft. Price 12c. per ft. Code, Boybel

A CLEAN, CLEVER COMEDY PICTURE

A REAL LAUGH PRODUCER

READY NOW

Ready January 4th

"THE FOOTBALL CRAZE"

A SCREAM

Essanay Film Mfg. Co.

501 Wells St., Chicago, Ill.
the South Mill street, New Castle, Pa., moving picture show, from among the many names suggested during the recent competition. Miss Lena Winternitz, of Croton avenue, was the winner of the hard-earned prize of a season's ticket offered for the most appropriate name, and from now on the place will be known as the Acme Theater. The building has been completely renovated and refitted.

** The Girard Moving Picture Co., operating the Palace, in Mechanicsville, is playing to big houses, and Mr. Girard can well thank Bill Budro, his manager, for his increase in business, as Bill is a popular fellow of that place.

The Art Theater, of the place, is doing a nice business.

** Mr. Ed. Murphy, of Auburn, is now manager of the Noveltv Theater, in Troy, N. Y., and is one good all-round fellow and a good hustling manager.

He was formerly connected with the Cincinnati base ball team and was one of the best pitchers that ever held that position.

He is a member of the Auburn Lodge of B. P. O. Elks; that accounts for his good fellowship.

** Mr. A. Nathan, formerly of the People's Vaudeville Co., of New York City, in which Dave Warfield the actor is interested, opened the Star in Schenectady about October 1. Mr. Nathan is a thorough moving picture business man, and has the name of having the brightest and most distinct light on the curtain in Schenectady. His place is being remodeled to accommodate the increasing trade.

** The managers of the five-cent moving picture theaters in Troy, N. Y., held a meeting in the offices of the Imperial Moving Picture Co. and decided to keep their places closed on Sunday evenings. They would have been doing business on Sunday that was the last man to five-cent theater in Troy insisted against all pleadings on opening his place on Sunday afternoons. That, of course, aroused the church, as they claimed it kept the Sunday school children away from Sunday school. Newspapers here have taken the matter up and are going to print coupons, allowing the people themselves to vote yes or no. Forward the ballots to the newspaper offices, they in turn separating the votes and sending them to the aldermen of the respective wards, publishing the votes sent in day by day.

In this way the people at large will decide whether the moving picture theaters will open or not on Sunday evenings.

** Among other things that help to make Manchester, Ia., an up-to-date town is the installation of a ten-cent theater. This little amusement house will make a specialty of moving pictures and illustrated songs, and will give as clean and neat a performance as can be seen in any large city for the same price.

Of course, the manager is spending no pains in making this theater one of the best. He will make three changes of programme in a week and will be open afternoon and evening, excepting Sundays.

** RAPID WORK BY PHOTOGRAPHERS.

Developing and Printing Pictures for Cinematograph Displays
From the London Daily Mail.

As regards the rapidity with which daily 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 of this: Six taking machines were at work on different points of the race-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 home-wards 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 500 feet of it was printed on to the lacquer film. As soon as this was dried it was rushed off to the Alhambra, Empire and Oxford Theatres and shown to an almost incredulous audience. When the final cup tie was 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.

The royal wedding, which took place recently at Wood Norton, was another occasion on which remarkable celerity was displayed by the energetic cinematographic. The pageant and the procession 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 wedding ceremony was shown to Londoners on the evening of the same day.

**

NEW ESSANAY FILM

THE FOOTBALL CRAZE

DESCRIPTIO.

We hear from all reports that the people are still laughing over our recent comedy success, "Bell Boy's Revenge," and for fear it will subside we now offer to the front and put them in renewed convulsions with what we think will be the greatest laughing picture of the year. "The Football Craze." For a long time we have thought that a good satire picture could be gotten up on this popular game, and we got it. In fact, everybody gets it, and it is an ever-energetic crowd of football players that gives it to everyone. The game starts off in an open lot, and it finishes every place; that is, they follow the ball, and that seemingly harmless piece of pigskin is not particular where it lands, when it is kicked into a Jew peddler, into a Dago with statuaries, another selling balloons, a man's nice new hat, and a skinny policeman; all these unhygienic ones get the full force of the ball. The wild maniacs who are after it, not being content with kicking the ball into everyone's face, send it splashing through open windows and doorways, followed by the players. A man getting shaved, a woman having her photo taken, a family eating dinner, an artist painting a masterpiece and a couple making love in a cab—all are usually handled when the Rain Rain boys come after the ball. It accidentally enters these various places, and finally the ball is doomed, as it happens to be kicked in the path of a vice-coward, who immediately grabs it and starts off. After leading the players a merry chase, he escapes and proceeds to tear the ball to pieces.

Length about 630 ft. Price 12c per Ft. Code, Ballfoot

FOOTBALL IS A "KICKING" GAME AND YOU'LL BE KICKING YOURSELF IF YOU DON'T GET IN ON THE FIRST SHIPMENT OF THIS PICTURE.

Order by Early Mail. This is a Live One

Ready Saturday, Jan. 4

ESSANAY FILM MFG. CO.
501 Wells Street, Chicago, Ill.
**Film Review.**

The latest production of Biograph is "Professional Jealousy." Two young ladies, members of a dramatic stock company, are rivals for stellar honors. One of the fair charmers seems to have had things her own way until she was dethroned. "Darkest Russia" the other completely eclipses her historic sister. Storms of applause reward her efforts, and when called upon to appear in a shower of floral tributes fall upon her. This is viewed with condescending odium by the heretofore public's pet. The new star proceeds to the dressing room, literally buried under a mass of flowers, etc. Then the dear admirers, the devoted queen pounces upon her, tearing the invincible bouquets to shreds, and the two women struggle and fight furiously until the manager enters and separates them. The story is a thrilling one, with recurring ripples of comedy to brighten it.

"The Days of '61" is the last production from Kalem Company. Outside an old Colonial cottage, seated in the midst of a rose garden, is an old lady, knitting. The warm atmosphere sends her off to sleep, and in her dream she goes back to the stirring times of '61, when she is chosen as sweetheart to one of the brightest of boys at a husking bee, making her the happiest young lady in the neighborhood. Her happiness soon blanched, for there comes a call to arms, when every citizen who has his country's interests at heart shoulders musket and goes to war. Glory. The parting of the lovers, the bidding good-bye of friends, the marching to war, the giving of the rose, are all stern duties that try the heart and nerve of a soldier. Then we see them in the fighting line in grim array, the powder mine, the storming of the hill, the light, capture of the gun, and final victory. Then follows the soldier's return, wounded, bearing the scars of a hundred fights, yet proud to wear the medal given by a grateful country. The affectionate greeting, and wedding. Then a step on the great step of matrimony, and old lady, and she rises to receive the kiss of the father who proves to be still the lover as of old, and the dream is over.

"How the Masher Was Punished" is Lubin's latest, staked out by a masher. She calls her husband. He is just going to turn the masher over to the police when a funny idea strikes him. He makes the masher sign a paper that he will do everything the husband may ask until released. When the irate husband meets the masher at the barber shop he commands him to have his moustache cut off and his head shaved. They come in company with ladies at a dinner he makes him dance upon the dinner-table. On the street he makes him ride in a boys' automobile, etc. etc. Finally he makes the masher fully punish him of his contract to the great relief of the masher, who will not forget so easily the lesson he received.

S. Lubin's latest subject is entitled "Through Darkness to Light." The daughter of a rich merchant walks arm in arm with her lover towards the big mansion, when a sudden death takes the lover away. The father introduces an elderly merchant to his daughter. She refuses his proposal of marriage. The father scolds his daughter, but she remains firm. The lover writes her a message, inviting her to run away. She meets her lover, who drives her to the parson's house, where they get married. The daughter then sends a message to her parents, advising them of their marriage. The mother pleads for the daughter, and the daughter returns to forgiveness. Three years have passed, and we see the young couple in a modest little home, happy with a child. The young man puts on the hat his father left him before he left to carry his leaves in his laboratory. The young chemist at work in his laboratory; he is experimenting with a new invention; suddenly a terrific explosion occurs, burning the chemist's face and clothing. He is unable to work, the faithful wife supports the family. She is seeing to a living for herself, baby and husband. While the little girl goes out to purchase groceries, she loses a penny, and in picking it up, is run down by an automobile. The occupants of the machine inquire for the little girl. Great surprise of the couple when they find their daughter to be the mother of the little girl. Reconciliation between daughter and parents, and brings the mother and daughter to their palatial home, the father brings the young husband to the hospital, where he is operated upon at the latest moment. Great rejoicing at the old home over the return of the daughter. The son-in-law is accepted with open arms and the family happily reunited.

Pathe Freres issue "The Tulip." In a bower of giant tulips a boy and girl practice flower magic. They cause flowers and buds to open and human forms to issue from them. The girl is a beautiful creature of the wonderful garden there appear myriad flowers, in the center of each of which is a smiling feminine head. Tableaux showing the beauty of living flowers, the girl who makes the flowers up with a burst of multicolored flame, which shoots in fiery splendor from leaves and petals.

And the Shrimper. A fisherman woman is seen going from her home to the seashore; while on her way she is accosted by a strange, well-dressed gentleman, who attempts to offer her indignity, but she teaches him a lesson of respect for people because they are not well dressed. In the next picture the man is seated on the seashore with a finely dressed lady. While eating and drinking they are thus engaged the lad wanders out on a stringpiece, far out into the water, and there he trips, falling into the billows. He floats about helpless, unable to attract attention from the shore. Now his mother misses him, and soon she sees the tiny form far out, clinging desperately to a log, afloat. She and her male companion run about for aid excitedly; the latter fearful about trying a rescue. They come upon the shrimper woman, and she promptly goes to their aid. She strikes out among the huge breakers and catches the boy; then leaves the stringpiece; then leaves his arm, and with her added bundle she swims back, where eager hands help her ashore.

The incident closes and the last scene shows a pair of lovers seated in their bower, quietly engaged, one knitting and the other feeding chickens, when another couple, well dressed, come upon the scene, where the woman exclaims that her life has been saved, and all three are warmly welcomed into the house by the fisher couple.

And the "Dog and His Various Merits." This film shows the many means of utilizing the different faculties of different breeds of dogs. The first shows the pointer at stake, his field, his huntsman attracting the dog to him, the dog naturally being shown enjoying himself, incidentally utilizing his strength in the turning of a treadmill grinder, the wheel of which goes round as he runs on its ribbed inner side. The work and duties of the crippled mendicant's and then the pollard milkman's dog are demonstrated, after which the noble shepherd dog is seen rounding up the sheep in the manner in which the game poacher has his animal trained. From his concealment in a bush he turns his fine dog loose, and the animal dashes into a lake where a duck is swimming, and is able to outswim the canine, and a sharp chase takes place, but the dog is swifter; he soon seizes his prey, and carries it to the poacher, who places it under his coat and, taking it off, the last picture shows the game fox terrier engaged in conflict with a large red Reynard. He secures a powerful grip on the fox's tail, and pluckily holds on until his larger victim is lifeless. The last picture shows a hunter teasing the little terrier by prodding him with one paw of the carcass of the fox.

Selig puts out "The Two Orphans," originally a French production, and which has been adapted in the simplest manner to every civilized country under the sun as one of the most successful and heart-stirring dramas ever staged. The story of the play is too well known to necessitate any description. The fortunes and misfortunes of the two orphan girls, one of whom is blind, who come to Paris with the idea of making their fortune by means of a song, and the story of the river Seine in the background and the show of the arrival of the blind girl and her sister. They encounter an old dog who has the most unjustifiable claims upon them, and who has two sons, one a cripple who makes a poor living as a scissors grinder, the other a vagabond who lives on what he can steal. The girl who has her sight attracts the attention of a libel- line nobleman who causes her abduction, leaving the unfortunate blind girl at the mercy of the hag, who persuades her to attempt to make herself more eligible for compelling her to sing and beg on the streets. Act II introduces a gay scene. Nobles and ladies of the French Court are present, and Belisario boasts of his capture of the girl who has been abducted. She is brought in and appears greatly frightened by her surroundings. One of the nobleman objects to the manner in which the girl has been treated, and high words ensue which lead to a duel, resulting in the death of her abductor. Act III is set in Paris during a severe snowstorm. The hag is seen compelling the girl to beg from passersby. Whatever money is obtained in this way is at once appropriated by her taskmaster, who leaves the crippled and the blind girl together, between whom an affecting scene takes place, each offering words of comfort for the other's affliction. The scene closes with the cripple and the blind girl together, in which a woman in the street her sister's voice and sees her pass through the snowy street before her mental vision, accompanied by the hag and the young nobleman. The girl cannot wait to join her sister, but is stopped at the door by the gendarmes, and being arrested for a supposed crime is conveyed to the prison of St. Sulpice. Act IV, a most instructive presentation of the interior of the female orie-
on in which the girl just arrested appears with others in the garb of the inmates of St. Sulpice. Through the generosity of one of the other inmates and the kindness of the Lady Superior in charge, she obtains her pardon and at once leaves to renew her search for her sister. Act VI., the interior of a garret, where are lodged the bag, her victim and her two sons. The bag abuses the girl and?. she is heard by her from the room before the entrance of her sister, who has been traced to the place. The sister sinks into a rude bed and, overcome by weariness and grief, falls into an uneasy sleep. The bag and her son leave, and the blind girl re-enters the room. By some mysterious attraction she recognizes her sleeping sister and the two are joyously reunited. The woman and her son again enter and try to separate the girls. A light ensues between the cripple and his brother, the former trying to champion the cause of the girl. In the midst of which the sergeant arrives on the scene, accompanying the nobleman who rescued the elder girl, and the court lady. The bag and her villainous companions rush at him. Knightly devotion and the other characters are made happy as is their due.

And "The Four-足ed Hero." Nature has long been the object of too much acrimonious discussion of late, but the instance of animal sagacity, courage and devotion shown in this film should satisfy the most skeptical that all extraordinary animal instincts that we are inclined to attribute to the intelligence displayed by our four-footed friend reaches almost beyond the realm of instinct, and very nearly approaches reason. In this and other beautiful animal pictures are always popular, and the combination secured in this with the intensely exciting interest engendered by the rescue of the children, makes this a very fine and makes this picture successful beyond all previous records and cause a widespread demand for it throughout all parts of the country. The opening scene is a pretty incident, showing the home of the little girl where she is playing with her four-footed companion and friend, an immense St. Bernard dog. Her nurse dresses her for the street, and the dog, who walks beside her carrying in his mouth a basket intended to hold the little girl's purchases at the store to which she is going. The visit at the store together, the dog carrying the basket in his mouth, and return home to be affectionately welcomed by papa and mamma. We next see our little friend being tucked into bed by "mum," an affectionate farewell is given to the dog, and next her parents, who are going out to spend the evening, come in to bid her good-night. The little girl and the little girl is left alone save for her nurse and the ever faithful dog. In the meantime the nurse receives a visit from her young man and has a "lovely time" entertaining him. He does not draw well and he takes another, throwing away the "stub" without the precaution of extinguishing the light. After this, following events are seen to have become apparent and apparently quite oblivious of his duties, nurse leaves the house with her lover to spend an evening at the theater, and only the dog remains to guard the now sleeping child. Slowly it is seen that the lighted cigar carelessly thrown away is doing its deadly work, smoke is seen to be working its way through the house in gradually increasing volumes, and now the dog becomes aware of it and is plainly very distressed and uneasy. He runs upstairs to the sleeping apartments and tries hard to push open the door, but with no success, and seeing it is useless to waste further time he tears downstairs and out on the street, where he finds a policeman and apprises the policemahen to follow him to the nearest fire-alarm box and plainly urges him to call the fire department. This is done and the gentlemen are soon on the scene with the dog in attendance, who contrives to direct them to the window of the apartment in which the child is sleeping, and none too soon, for the flames and smoke are already pouring from the building. A ladder is put in position, which the fire ladders quickly scale, followed by the dog, whose excitement enables him to perform feats which he could not otherwise do. As the path the dog rushes into the child's room, who, awakened and terrified by the smoke, has hidden her head under the bed clothes and is thus saved. The dog seize the child by the night robe and contrives to drag her from the bed, next across the room and with all care and gentleness, and finally down the stairs and into the arms of her parents, who have hurriedly returned home on hearing the alarm of fire and are almost dog and hear the story of their little daughter. A beautiful tableau of the little girl and her dog ends the scene, which combines more real excitement and intense emotion than has been produced by the moving picture art for a long time.

Pathe Freres issue this week:

"The Talisman (or Sheep's Foot)." The Roméo in this film is a poor young man of noble bearing who ardently loves a loving, embracing, good-natured sweetheart he is discovered by the latter's maid, and coming to the conclusion that his case is hopeless he goes to the woods, and tries to commit suicide. The sword on which he tries to fall breaks and from a tree a fairy issue. She listens to his tale of woe and promises to help him. At a pass of her wand four maps appear, bringing with them a sheep; at the command of the fairy they throw the sheep into a furnace and soon draw forth its foot, which talisman the fairy gives him. The foot and the sheep disappear in fire. The fairy also vanishes, and suddenly there appears a huge snail on which, with the talisman about his shoulders, the lover seizes himself off to his sweetheart. Reaching her window, he desires to surrender her, but is without any instrument, when suddenly a huge bass fiddle appears before him, from which musicians issue. The girl is now seen on the balcony and they play for her, but the serenade is interrupted by the rival lover, who is favored by the gods. He is repulsed, and the serenaders cause the balcony to lower itself, and thus young Romeo is taken up to the window of his sweet-heart's chamber, but the windows are dressing by a soldier, who attempts to aston the ardent wooer. He dives through a dress, and when they attempt to take him out they find it solid as usual. He disappears them a merry chase, dash appearing frequently into the ground, which opens for him, but finally the angry father enters and orders the girl this summer off. They take her to a large castle, where she is incarcerated behind huge doors. Her lover comes upon the scene soon after and causes the guards to fall down in terror and by magic means makes two turrets descend upon them, closing them in. Then liberating the girl, he makes off. The father and the rival pursue the couple, who soon come to grief. In the woods they find themselves beset on every hand by huge boots and hands which kick and cuff them unmercifully, in the end they are unable to liberate themselves from the columns, which begin revolving as they hold fast, bringing them nearer and nearer to the ceiling, which the couple look on. The lovers are next seen in the grotto of Sleep, where a magic influence causes them to lie down in slumber. As they sleep their pursuers enter, carry off the girl, and after taking away the sheep's foot from the slumbering Romeo they cause a huge rock to fall upon him. When they are gone, however, the fairy appears, raises the rock and brings the young man to life. Now the talisman is taken to the butcher's by the rival lover, where as soon as an attempt is made to cut it by the meat-chopper he is absorbed with it, and soon the entire room becomes bewitched. Try as he will he cannot rid himself of the talisman, which he finally decides to give to the fairy, which he does. While he is prancing about in agony the father of the young girl enters, and seeing the fair-faced young fellow in such a ridiculous position, becomes indignant. Just at this time the owner of the talisman comes on the scene and is given the girl instead. The last scene shows the triumph of the sheep's foot. Shepherds and maids dance in a beautiful tableau and symbolic figures rise, surrounded by colored fire. The daring lover now starts off for his own and all is joy and happiness.

Lubin this week issues:

"The Silver King." Wilfred Denner is ruined at the races. While telling of his loss, his wife comes and tries to induce him to return home. She is insulted by Geoffrey Ware, a former sweet-
heart of her's. Wilfred Denver swears revenge and starts in pursuit of Ware. Spider, the gentlemanly cracksman, has gone to the Wares home to commit a robbery, and while in the act of doing so, Wilfred Denver appears, with revolver in hand. He is overpowered and chloroformed by Spider, who takes his revolver from him and places it on the table. At this moment Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol. When Denver comes to and discovers Ware is shot, finding his pistol with one barrel fired, he thinks he committed a murder. He rushes home to tell his wife what he had done, and she and her faithful old servant Jakes help him to escape. Denver goes to the silver fields of South America, where he eventually becomes a millionaire. During this time he has lost trace of his family. A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife, who is on the verge of starvation. Husband and wife are once more happily reunited. He brings his dear one to their old home, surrounded with every comfort and luxury that wealth can provide. After many disappointments, Denver finds the murderer. Spider tries to bargain with him for silence, but Denver refuses. Spider is denounced as the murderer by Corkett, one of his former pals, and Denver and his family live happily thereafter.

BEN HUR
Pictures adapted from
Gen. Lew Wallace's famous book

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OPERATOR—Experienced 4 years; prefers New York State. Can do own repairing and wiring; also machinist. Salary not less than $3.00. JAMES PEASE, Box 35, Percy, Pa.

WANTED—By two experienced operators and repairmen, who will be out of employment at the first of the year, a position in the Pittsburg district. Both are practical electricians and all round mechanics; also have tools for all repair work. Salary $25.00 to $35.00 per week. Reference if required. FRED A. TAYLOR and A. W. CONKLE, 221 7th Street, Beaver Falls, Pa.


Operator and Electrician at liberty. C. WALLIS, 125 Cayuga St., Brantford, Ontario, Can.

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week, six changes. All they expect and get is one
week's film rental from you in advance, as they know
they can only fool you for the money you advanced them.
Remember: Everything finds its worth, and so
it does in the film business. Don't be hoodwinked by
these "Fakirs" any longer, but get your service from
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Editorial.

The Cigarette Smoker.

Calling on a manufacturer the other day, the question of what to do with the cigarette fiend, as an operator, came to the front, and after expressing our opinion, we were informed that the representative of a trade circular, combining one or two remarks that had been made by others, was making capital out of our reports of fires and other information of like nature. It was remarked that it was bad policy for us, as the leading organ of the trade, to touch upon such subjects; that several adverse criticisms had been made as to the propriety of reporting such information; that it had a tendency to frighten off a few prospective customers, and that there was no real danger from fires—at least, if there was, they should be ignored, because there was no necessity for anyone to learn about them, on the principle that where ignorance is bliss, 'tis folly to be wise. This reminds us of the ostrich, which at the time of danger buries its head in the sand and imagines it is safe, forgetting its great bulky body is in full evidence to its pursuers. So long as we have the conduct of this paper, our pen will be used in the endeavor to eliminate all the folly of misunderstanding that which every honest man in the trade must acknowledge is a very grave danger, and inimical to the best interests of those who have the uplifting of the cause at heart. When our editorials on this subject are being reprinted in the fire journals and quoted at meetings of the boards of fire underwriters as being to the point; the fact that fire inspectors are writing for our opinion, and that our attitude is being endorsed by our readers, is sufficient proof to us of the need for such reports we elect to publish. The case in point that originated the above, is the recent fire in Joyland Amusement Company's nickelodeon, Hudson street, New York. Benjamin Metzger, a boy nearly seventeen years old, was at the machine, smoking a cigarette, and the film running loose. He throws his cigarette away, it falls onto the film, and a fire is the result of this action. But this is not all. The machine, an up-to-date one, fulfilling the requirements of the underwriters, is condemned as being faulty. Now, gentlemen, use your common-sense and ask yourselves, What does this mean? Is every machine to be again put to vigorous tests? Have you again to fight for existence? And all the work to be begun again; time wasted; acrimonious remarks made and listened to in silence. Have you to go again, cap in hand, begging the powers that be to grant you a hearing?—and perhaps be snubbed for your pains? Is it right, or just, or sensitive, to treat you thus? And for what? The folly of a boy who was smoking at work. It ought to be made a criminal offense, liable to imprisonment, for anyone to smoke at such a time. We have advocated, and still insist, that the only solution of the problem is to license the operator, who must be over twenty-one years of age, capable of passing any test submitted to him, and a non-smoker. "Yes," said our friend, "but if you get such operators, you will have to pay them." There's the whole crux of the problem—dollars and cents—and we emphatically assert that the man who for the saving of a few dollars jeopardizes the lives of the public, is as big a criminal as the cigarette fiend he employs, and should be held to his full modicum of responsibility. Yes, it means the employment of an intelligent, capable body of men, who know their business. What are a few paltry dollars compared with the satisfaction of knowing there is a man, and not a boy, in the booth? Not only in the booth, but in the workshop. It is still fresh in the minds of the trade how the fire in Attorney street was caused. If not, let us recapitulate. One of the employees was rewinding film and smoking a cigarette; another employe brought three or four reels more and the smoker put his cigarette on the bench in a position for the other man to put the reels of film on to it. Result: The whole place gutted—and in a crowded tenement locality. Honestly, now, ask yourselves, can you wonder at the action of the fire underwriters? The cause you all know; the remedy lies with yourselves as above outlined. Eliminate the cigarette from among your films. And in conclusion: Don't smoke yourself when you go among your own films. It sets your employees a bad example.

Illustrating a Lecture.

By Burton H. Albee.

Selecting the subject and preparing the lecture are really but a comparatively small part of the work. It is essential, as has been pointed out previously, that the subject be carefully selected and the preparation be as thorough as the lecturer is capable of making it. And yet, in an illustrated lecture, he has done only a part of his work when this is done. The illustrations, which are to appeal to the eye of the audience, are more important than some lecturers appear to think. The mixtures of good and poor illustrations, or those which partially illustrate the subject in some lectures, indicate that the lecturer had no clear idea of what he intended doing; or we did not understand the important art of making text and illustrations correspond.

Many lecturers believe they can prepare a lecture and then go to some large slide house and pick out illustrations. But judging from the batch generally made when lectures are illustrated in this way, no greater mistake could be made. Machine-made illustrations are not suitable. They show that something is wrong. The individuality, the personal selection and characteristic il-
illustration of the lecturer is lacking, and the lecture suffers proportionately. Text and illustrations must correspond, or there will be painful pauses and disconcerting breaks which will cause anything but a favorable impression.

The pictures must always be good. This doesn't mean that all must necessarily be among the best examples of art. and yet if this were possible, how much more pleasure there would be in listening to an illustrated lecture. The better the pictures are the more pleasure they will excite and the better the impression on the audience. For too often the pictures are not good, and when the pictures are not good and do not illustrate, the combination is about as bad as possible, and it is difficult to understand how such lecturers succeed at all. It would seem as though present day audiences would refuse to listen to them. But apparently there is no end to their multiplication. They go on and on, and in numerous instances make a success, so far as money is concerned. That better success for which everyone should strive, which is not measured by dollars, will never be reached under such circumstances.

Every lecturer who achieves success knows that the only way to make his text and his illustrations harmonize is to go over the ground personally, camera in hand. If he doesn't operate the camera himself he should direct its operation and have the pictures made to exactly illustrate his thought. It is hard work, and it means a great deal of personal inconvenience in numerous instances, perhaps in most, but the harmonious relations of text and illustrations can be obtained in no other way.

Possibly it will be maintained by some that lectures are often successfully prepared from books, which is not denied, but here the same general principles apply. The illustrations must be prepared to go with the text, whether the text be prepared from books or from a personal visit to the locality. The lecturer should keep in mind the absolute necessity of harmony.

Sometimes a lecture can be prepared from books and yet have illustrations of the scenes or incidents described especially for it. But even then the matter of personal selection will be found to be the principal feature in the text and the illustrations. This element must be strongly emphasized or the lecture will be little more than a perfunctory statement of fact or fancy with machine-made illustrations to accompany it, a really unsatisfactory and unimpressive combination.

In making the photographs for the illustrations, assuming that the lecturer is doing this himself, extreme care must be exercised in the selection of the views. It seems an easy thing to go out and make negatives to illustrate a lecture, yet a trial of it will demonstrate beyond question that it is not easy and that much study is required to secure pictures which are really satisfactory. The camera is one of the marvels of modern times, but it has one fault which must be carefully watched—it takes everything within the field of view. The lens is over-truthful, and being wholly without artistic imagination it impresses upon the sensitive film everything, no matter how commonplace or inartistic it may be, and often the illustrations suffer seriously in consequence.

The artistic sense of the photographer, or the one who is directing his operations, must be well developed, through cultivation, or else the resulting pictures will contain many inartistic and perhaps actually repulsive objects or scenes. This applies quite as forcibly to records, of which there are necessarily a good many in a lecture, as it does to what may be termed the pictorial views. A record is a record, but there are great differences in records, and the lecturer should study art principles enough to qualify him to make or direct the making of good pictures, otherwise something will always be lacking, no matter how conscientiously one may work.

While the right way to prepare a lecture and its illustrations is as has been pointed out, there is one other way which is often followed and may be attended with reasonably satisfactory results. One may select the slides from the stock of a reputable maker or dealer and write the lecture around them. Wherever other means is possible, this is permissible, and if one works carefully, good lectures can be prepared and illustrated in this way.

Very many lecturers are doing this. Probably all but very few of the vast number of illustrated religious lectures which are given all over the United States are prepared in this way. In fact, it is the only way that the average minister or Sunday school superintendent can do it. Few have ever been over the ground described, consequently they are compelled to adopt a substitute, and this method yields reasonably good results.

The work can be done well, and is often done well, yet at its best it will fall far short of the results of the other method, preparing illustrations to illustrate the text. If one can do this, his thought is not hampered and his expression can be full and free. In other words, he can develop his thought freely without regard to the limitations imposed by illustrations and make his illustrations a part of his thought. Unless this is done there can be no successful combination of text and illustrations.

Possibly lecturers will say that it is impossible to personally make, or direct the making, of the illustrations for any particular lecture, yet it will be admitted that the masters among lanternists do this. Prof. Elmdendorf, Burton Holmes in these later times; John Stoddard and Henry Regan in days past. These lecturers made and are making perfectly harmonious lectures and illustrations because they personally do all the work themselves.

Prof. Elmdendorf has spent many hundreds of dollars upon the apparatus with which he makes his negatives, and a larger proportion of them are made by his own hand. Those who have enjoyed the intellectual treat of listening to one of his lectures and seeing the beautiful pictures with which they are illustrated, will appreciate what is meant by this harmonious combination. And the same observation applies with equal force to the admirable lectures and illustrations of Burton Holmes.

Certain limitations may prevent doing as well as might be desired, yet if a lecturer follows the general plan of these masters, and develops his own individuality in the same direction as much as possible, he will be doing the right thing and his work will be far more acceptable than it would be otherwise. Gradually he will strengthen his own individuality and style and in doing this he will establish a reputation for good work which will be worth all the effort exerted.

Argenta, Kan., has a moving picture show which is said to be the equal of any in the country. The Enlow Wright Amusement Company opened the only show in Argenta this week. It is marketing this attraction in every respect. Separate accommodations are to be provided for white and colored people. A large variety of films is to be shown, and none will be allowed to become old. Constant change is to be a feature of the exhibit.

* * *
The Nickelodeons.

By Joseph Mendill Patterson (in the Saturday Evening Post).

Three years ago there was not a nickelodeon, or five-cent theater devoted to moving picture shows, in America. To-day there are between four and five thousand running and solvent, and the number is still increasing rapidly. This is the boom time in the moving picture business. Everybody is making money—manufacturers, renters, jobbers, exhibitors. Over-production looms up as a certainty of the near future; but now, as one press agent said enthusiastically, “this line is a Klondike.”

The nickelodeon is tapping an entirely new stratum of people, is developing into theaters a section of population that formerly knew and cared little about the drama as a fact in life. This is an entirely new field.

Incredible as it may seem, over two million people on the average attend the nickelodeons every day of the year, and a third of these are children.

Let us prove up this estimate. The agent for the biggest firm of film renters in the country told me that the average expense of running a nickelodeon was from $175 to $200 a week, divided as follows:

- Wage of manager: $25
- Wage of operator: $20
- Wage of porter or musician: $12
- Rent of films (two reels changed twice a week): $50
- Rent of window trimming machine: $10
- Rent of building: $10
- Music, printing, "campaign contributions," etc.: $18

Total: $100

Merely to meet expenses, then, the average nickelodeon must have a weekly attendance of 4,000. This gives all the nickelodeons in the United States a weekly attendance of 8,000,000. Two million people a day are needed before profits can begin, and the two million are forthcoming. It is a big thing, this new enterprise.

The nickelodeon is usually a tiny theater, containing 100 seats, and is turned over thousand times a day, every day of the week. Its walls are painted red. The seats are ordinary kitchen chairs, not fastened. The only break in the red color scheme is made by half a dozen signs, in black and white, No Smoking, Hats Off, and sometimes, but not always, Stay As Long As You Like.

The spectator is one story high, twenty-five feet wide and about seventy feet deep. Last year or the year before it was probably a second-hand saloon, tailor's, pawnshop or cigar store. Now, this has been, and is being, turned into a ticket-seller's booth where the show window was, an automatic musical Barker somewhere up in the air thunders its noise down on the passer-by, and the little store has been converted into a theaterlet. Not a theatre, but a theater, is what we call it, with tickets and admission licenses at $500 a year. Theaters seat two hundred or more people. Nickelodeons seat 100, and take out amusement licenses.

This is the general rule.

To-day there is cutthroat competition between the little nickelodeon owners, and they are beginning to compete each other out of existence. Already consolidation has set in. Film-renting firms are starting to bid, beginning to pick up the nickelodeons. Naturally they will make better rates and give prompter service to their own theaters than to those belonging to outsiders. The tendency is clearly toward bigger, better, cleaner five-cent theaters and more expensive shows, because a nickelodeon owner, though in competition, may be forced out. It is good for the public, who will, in consequence, get more for their money.

The character of the attendance varies with the locality, but whether the theater is in a town or in a big city, the average attendance varies with the locality, but whether the theater is in a town or in a big city, the average attendance is about thirty-three or thirty-four percent of the crowds. For some reason, young women from sixteen to twenty years old are rarely evident, but many middle-aged and old women are steady patrons, who never, when a new film is being run, fail to make a three-cent or a five-cent head. In cosmopolitan city districts the foreigners attend in larger proportion than the English-speaking. This is doubtless because the foreigners, shut out as they are by their alien tongues from much of the life about them, can, yet perfectly understand the pantomime of the moving pictures.

As might be expected, the Latin races patronize the shows more consistently than Jews, Irish or Americans. Sailors of all races are devotees.

Most of the shows have musical accompaniments. The enterprising manager usually engages a human pianist with instrument to play Eliza walking, the Wood's Sawdust, and fast ragtime in a comic kid chase. When there is little competition, however, the manager merely presses the button and starts the automatic going, which is as apt as not to be “I'd Rather Be a Cowboy,” “The White Man,” or “Bonnie Rice.”

The moving pictures were used as chasers in vaudeville houses for several years before the advent of the nickelodeon. The cinemogaph or vitiagraph or biograph or kineoscope (there are many other named machines used at this time) was patented in 1888 by Mr. Edison. He is said to have contributed most toward it, though several inventors claim partial or complete credit.

They first very successful pictures were those of the Corbett- Fitzsimmons fight at Chicago, and the several performances of the Kipling film, Kipling, Kipling, was shown all over the country to immense crowds and an enormous sum of money was made by the exhibitors.

The Jeffries-Sharkey fight of twenty-five rounds at Coney Island, though in 1899 was another popular success, and contest being at night, artificial light was necessary, and 500 arc lamps were placed above the ring. Four cameras were used. While one was snapping the fighters, a second was being focused at them, a third was being reloaded, and a fourth was held in reserve in case of breakdown. Over seven miles of film were exposed and 158,000 pictures, each 2 by 3 inches, were taken. This fight was taken at the rate of thirty pictures to the second. Of these, 400 lamps around the ring generated the temperature of about 115 degrees for the gladiators to fight in. When the event was concluded, Mr. Jeffries was overheard to remark that for no amount of money would he ever again in his life fight in such heat, pictures or no pictures. And be never has.

The first serious fight that the manufacturers have had to deal about cheating their process. Pictures instead of being 2 by 3 inches are now 8 by 12 inches, and are taken sixteen instead of thirty to the second, for the illusion of continuous motion is perfect at one rate as the other.

By means of a ratchet each separate picture is made to pause a twentieth of a second before the magic-lantern lens, throwing an enlargement to life size upon the screen. Then, while the revolving shutter obscures the lens, one picture is dropped and another substituted, to make in turn its twentieth of a second display.

The films are, as a rule, exhibited at the rate at which they are taken, though sometimes they are usually thrown faster, and horses, races, fire-engines and fast-moving automobiles slower, than the life-speed.

Within the past year an automatic process to color films has been discovered by a French firm. The pigments are applied by a jet of air through a four-cent piece. The fact is, however, that the process remains a secret of the inventors. The stencil must do its work with extraordinary accuracy, for any minute error in the application of color to outline made upon the 8 by 12 inch negative is magnified upon the screen as if upon a white sheet.

The remarkable thing about this automatic colorer is that it applies the pigment in slightly different outline to each successive print of a film 700 feet long. Colored films sell for about the per cent of the black and whites. Tinted films—browns, blues, oranges, violets, greens and so forth—are made by washing, and sell at but one per cent over the straight price.

The films are obtained in various ways. “Straight” shows, where the interest depends on the dramatist’s imagination and the setting, are merely playlets acted out before the rapid-fire camera. Each manufacturing firm owns a studio with property—doors, windows, rooms, etc.—and the famous actors are experienced professionals of just below the first rank, who are content to make from $18 to $25 a week. In France a class of moving-picture specialists has grown up who work only for the cameras, but in this country most of the actors who play in the studios in the daytime play also behind the footlights at night.

The studio manager orders rehearsals continued until his people have their parts “face-perfect,” then he gives the word, the cameras are started, the cast is ready, the camera man with the long strip of celluloid whirs through the camera, and the performance is preserved in living, dynamic embalment (if the phrase may be permitted) for decades to come.

In some of the scenes typical of the period, the outline of a coat upon a piece of cloth, the scissors cutting to lines, the needle sewing, all automatically without human help, often require a week to take. The process is ingenious. First the scissors and chalk are laid upon the edge of the cloth. The picture is taken. The camera is stopped, the scissors moved a quar-

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ter of an inch over the cloth. The camera is opened again and another picture is taken showing the quarter-inch cut and quarter-inch mark. The camera is closed, another quarter inch is cut and chalked; another exposure is made. When these pictures so slowly obtained are run off rapidly, the illusion of fast action is produced on the part of the spectators, scissors, chalk and needle is produced.

Sometimes in a nickelodeon you can see on the screen a building completely wrecked in five minutes. Such a film was recently produced. The building and the salient move of the wreckers for the space, perhaps, of a fortnight. When these separate prints, obtained at varying intervals, some of them perhaps a whole day apart, are run together continuously, the appearance of is of a mighty stone building being pulled up to pieces like a house of cards.

Such eccentric pictures were in high demand a couple of years ago, but now the straight-story show is running them out. The most surprising improve upon the cinematic technique. Manufacturers have cut from $2 to $25 for good stories suitable for film presentation, and it is astonishing how many sound dramatic ideas are submitted by people of insufficient education to render their thoughts into English suitable for the legitimate stage.

The moving-picture actors are becoming excellent pantomimists, which is natural, for they cannot rely on the playwright's lines to make their meanings. I remember particularly a performance of Spring by Mr. and Mrs. Bower, where the pantomime seemed to me in nowise inferior to that of Mademoiselle Pillar-Morin, the French pantomimist.

The nickelodeon spectators readily distinguish between good acting, though they do not mark their pleasure or displeasure audibly, except very rarely, in a comedy scene, by a suppressed giggle. During the excellent show of which I have spoken, the men, women and children maintained a steady stare of fascination at the changing figures on the scene, and toward the climax, when forgiveness was cruelly denied, lips were parted and eyes filled with tears. It was as much a tribute to the actors as the loudest bravos ever shouted in the Metropolitan Opera House.

To-day a consensus is demanded. There must be, as in the drama, exposition, development, climax and dénouement. The most popular films run from fifteen to twenty minutes and are from five hundred to eight hundred feet long. One studio may produce two or three stories a month. Why must stories generally; they seem to take best. So-and-so, however, learn more to melodrama. When we started we used to give just flashes—an engine chasing a fire, a base-runner sliding home, a charge of cavalry. Now, for instance, if we want to work in a horse race it has to be as a scene in the life of the jockey, who is the hero of the piece—we've got to give them a story; they won't take anything else—a story with plenty of action. You can't show large conversation, you know, on the screen. Melodrama, large story, better story with plenty of action that is our tendency.

Civilization, all through the history of mankind, has been chiefly the property of the upper classes, but during the past century it has largely extended itself to the lower classes. The leaders of this democratic movement have been general education, universal suffrage, cheap periodicals and cheap travel. To-day the moving picture machine cannot be overlooked as an effective protagonist of democracy. For through it the drama, always 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 million of them a day have so found a new interest in life.

The prosperous Westerners, who take their week or fortnight, Fall and Spring, in New York, pay two dollars and a half for a seat at a problem play, a melodrama, a comedy or a show-girl show in a Broadway theater. The stokers who have driven the Deutschland or the Luisitania from Europe pay five cents for a problem song or a cheap story show they call a show-girl show in a Bowery nickelodeon. What is the difference?

The stokers, sitting on the hard, wooden chairs of the nickelodeon, through emotional or comic clout (more intense is their experience, for they are not as blasé) as the prosperous Westerners in their red plush orchestra chairs, up-town.

The sentient life of the half-civilized beings at the bottom has been enlarged and altered, by the introduction of the dramatic motif, to resemble more closely the sentient life of the civilized beings at the top.

Take an analogous case: Is aimless travel "beneficial" or not? It is certainly; and, therefore, the aristocrats who could afford it have always traveled aimlessly. But now, says the Democratic Movement, the grand tour shall no longer be restricted to the aristocracy. Jump on the rural trolley-car, Mr. Workingman, and make a grand tour yourself. Don't care. Mr. Workingman, whether it is "beneficial" or not. Do it because it is amusing; just as the aristocrats do.

Films people are as much at sea about what their crowds will do as the managers in the legitimate.

Although the gourd-like growth of the nickelodeon business as a factor in the conscious life of Americans is not yet apprehended by all, and many people are disturbed by what they do know of the thing.

Those who are "interested in the poor" are wondering whether the five-cent theater is a good influence, and asking themselves gravely whether it should be encouraged or checked (with the help of the police).

Is the theater a "good" or a "bad" influence? The adjectives don't fit the case. Neither do they fit the case of the nickelodeon, which is merely the theater democratized.

Take the case of the Passion Play, for instance. Is it irreverent? Is it profane? Is it not a matter of interpretation? And imposition in a vaudeville theater over a darkened stage where half an hour before a couple of painted, short-skirted girls were doing a "sister-act"? What is the motive which draws crowds of poor people to nickelodeons to see the Birth in the Manger flashed magic-lanternwise upon a white cloth? Curiosity? Mere mocking curiosity, perhaps? I cannot answer.

Neither could I say what it is that, every fifth year, draws our plutocrats to Oberammergau, where at the cost, from first to last, of thousands of dollars and days of time, they view a similar spectacle presented in a sunny Bavarian setting.

It is reasonable, however, to believe that the same feelings, whatever they are, which drew our rich to Oberammergau drew our poor to the nickelodeons. Whether the powerful emotional reaction produced by the Passion Play are the "beneficial" or not is as far beyond decision as the question whether a man or an oyster is happier. The man is more, feels more, than the oyster. The beholder of the Passion Play is more, feels more, than the non-beholder.

Whether it is the case with the people who are ceaselessly striving to complicate life, to diversify and make subtle the emotions, to create and gratify the new and artificial the spiritual wants, to know more and feel more both of good and evil, to attain a greater degree of self-consciousness; just as the one fundamental instinct of the young in the ages past have been, is to be, and may be, perhaps, touching him at the psychological moment, it has awakened to his first, groping, necessary discontent the spirit of an artist of the future, who otherwise would have remained mute and motionless.

The nickelodeons are merely an extension course in civilization, teaching both its "badness" and its "goodness." They have come in obedience to the law of supply and demand; and they will stay as long as the slums stay, for in the slums they are the fittest and must survive.

So great has been the growth of public interest in moving pictures within the last two years that one of the foremost vaudeville theaters in this city is to be devoted wholly to the new form of entertainment. The house is Keith & Proctor's Twenty-third Street. Beginning on December 6 moving pictures, with deaf-problem songs and regular stage shows there. Admission will be five cents and ten cents. No seats will be reserved.

With the change in style of amusement, the theater's name also will be changed. Thenceforth it will be the Bijou Dream. It will be the largest and most perfectly appointed place in this country in which moving pictures are shown. The rapidity with which these pictures have developed into a popular amusement, especially for those who are unable to pay the price of admission, which will form the shows there. Admission will be five cents and ten cents. No seats will be reserved.

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Trade Notes

That lecturing with moving pictures has met with decided approval by the public is well evidenced by the large crowds that nightly pack the Novelty Theater, at 871 Third avenue, New York City (Mr. James H. Flattery being known as "Uncle Al"). Mr. Flattery was formerly a member of the Ed. Harrigan Irish Comedian Company, and is conceded to be one of the best humorists and elocutionists in the city. He is also a song writer of no little ability, and his recent campaign song dedicated to Fire Commissioner F. J. Santry proved a big hit.

Mr. Joseph F. Coufial is general manager of the Novelty.

The directors of Cherokee, Ia., have been wondering what Mr. Noonan was going to do with his purchase, the former Catholic Church. The curiosity was satisfied by the announcement that it is to be converted into a place of amusement and will be opened under the management of Noonan and Wheeler with an attractive moving picture programme. It is a permanent arrangement, and changes twice each week. The admission is five and ten cents.

Supreme Court Justice Carr, in Brooklyn, N. Y., January 3, handed down a decision in the case of Thos. E. Finn, manager of the Majestic Theater, who was arrested on Sunday, December 22, charged with violating the Sunday law in permitting a moving picture show to be produced in his house. At the time he was placed under $500 bonds for his appearance in a police court. When arraigned he pleaded not guilty and declined to give bonds and was committed to jail, and then his counsel got a writ of habeas corpus for his discharge, holding that his arrest was illegal.

Justice Carr in his opinion sustains the habeas corpus writ and dismisses the prisoner. He holds that the mere fact that a man is on the stage delivering a lecture is not "public entertainment" under the law, and that the "showing of the pictures clearly does not constitute a crime."

Justice Carr specifically states that he has not gone to the bottom of the law, but bases his decision purely upon the testimony taken before him.

From Boston, Mass., a correspondent sends us information that after having served as a place of worship for upwards of half a century, the famous old church at the corner of Warren avenue and Berkeley street, known as Berkeley Temple, has been sold to an amusement company.

It is expected to be converted with a high-class moving picture and illustrated song show which will mark the actual passing of the old edifice from the religious to the amusement world. Its next title will be The Scenic Temple.

The new company which bought the Temple has for its president William D. Bradstreet, a man of broad experience in the handling of amusement enterprises and who is at the present time at the head of amusement houses in Providence, Taunton, Waltham and Everett, and is building another in Marblehead.

It is the intention of the management to conduct a high-class show that will last for two hours each afternoon and evening. The management is now negotiating for the engagement of Rita Mayo, the famous woman orchestra leader, whom they hope to have conduct a large women's orchestra that they have already hired. In the temple will at least for a time remain the $14,000 organ that was formerly in use there, and with the aid of this instrument it is planned to have several of the country's best organists give brief organ recitals in connection with the daily shows.

The auditorium of the temple, which it is estimated will seat about 3,000 persons, will soon be all refitted with opera seats.

The cast of the show is headed by J. R. Bonheur, long the star of the Edison Record Company staff of vocalists, who will be heard in popular numbers. Miss Ada Jones, another of the Edison record stars, will also sing. In addition to these stars, an orchestra, so as to appeal to the women and children and better class of persons is being prepared.

Cinematograph exhibitions have recently been the objects of "crusades" in various cities. These shows may so readily be conducted in an improper manner that it is not surprising that police chiefs and others have found them objectionable. In Chicago and elsewhere it has been charged that lewd or indelicate pictures were shown. A still greater charge is that the pictures have habitually shown dramas of crime and the courageous burglar or highwayman is the hero. The price of admission, which is the lowest possible, allows boys of very tender age to frequent the show houses, and it is alleged, probably with much justice, that these exhibits have a demoralizing effect, and inflame the imaginations of youngsters to deeds of violence.

Such exhibitions as these should certainly be prohibited. They teach a settled lesson, and they do not even furnish amusement to adult minds. A proprietor who depends for his patrons largely upon the street gamins should be forced out of business.

But in another aspect the moving picture exhibitions are worth while. The cinematograph machine commonly present panoramas of travel in the countries of every continent, some of them in the most inaccessible lands of the globe. These pictures are highly educational. The scenes that they present are so rare and so far from being seen by the general public that these exhibitions can do no harm as long as they have no immoral suggestion.

Intrinsically, the moving picture machine is really one of the greatest inventions of the age. Like many other things that are good in themselves, it may be put to a bad use. The nickel theater, with its insufferably cheap "vaudeville acts," and its "corner show," is a mistake. The proper use of the cinematograph as a vehicle of education, a legitimate exhibition which is run decently, and shows—pictures that are really educational, is not only no menace to public morals, but positively a benefit in supplying a place where men and women may find a really sensible recreation and amusement at the smallest possible expense.—Cleveland Plain-Dealer.

Canon Chase, in a statement, criticises the reported remark of Justice Carr in the case concerning the writ of habeas corpus for the man convicted of giving a moving picture show on Sunday at the Majestic Theater, that there was no more reason for making such an arrest than for arresting a clergyman whom he had given a lecture on the Holy Ghost. He declared, he was merely acting in the same manner as the judge in the theater, though the probabilities are that the clergyman's illustrations were by the stereotype and not by moving pictures.

Canon Chase declares there is much difference, asserting that the theatrical presentation is simply for the making of profit. He declared that contracts calling for Sunday performances on the part of actors were illegal under the law prohibiting labor on Sunday. Thus, he says, the Doull ordinance is unconstitutional.

The Canon continued: "If Justice Carr is correct in saying there is no difference, if the subject is educational, between a moving picture given in a church without admission fee on Sunday the same as the theater, then as the law clearly forbids public shows on Sunday, the judge can declare the offender now before him to be innocent, but should order the arrest of myself and other clergyman who occasionally use illustrations for the Sunday school on Sunday."
READY SATURDAY JANUARY 11th

ANOTHER ESSANAY SUCCESS

Jack of all Trades

A Tremendous Laugh for Every Audience

See the "FOOTBALL CRAZE" and then determine if we do not start the New Year right. We started them in laughing and are going to make them keep it up, when they see our latest comedy "Jack of All Trades." It is thrown upon the screen. You have all heard about the master of everything, the one who thinks he is a plumber, baker, electrician, coachman, expressman, barber and paperhanger combined: so thought "Jack of All Trades.""}

DESCRIPTION.

We open showing him securing a situation as a coachman, and after trying for several minutes to attach the horse with the head toward the carriage, he is readily bounched by the employer. The next scene is getting a job as an expressman, and after dropping a trunk two flights of steps, and through a ceiling and through a dining-room table, he is roughly evicted from the house; but this does not discourage him. He next tries his hand as a barber, which job he does not keep long because it takes to throw him out. He next tries painting; and after painting everything in sight, from the bureau to a man dressing for an evening supper, he is again given his walking papers; and not yet discouraged, but next enters the employ of a paper hanger, and the way he tries to hang paper on a wall would make even the most gloomy sweep with laughter; but the lady of the house does not scream. She boils with anger, and, grabbing poor Jack, she shows him the quickest way to the front door and unfortunately throws him on a butcher who is talking to the servant girl in front. Quickly picking himself up he spots an "ad" in the paper for an electrician. Though he has never turned his hand to this trade, he believes that it is simple enough for him to take a chance, not knowing that sometimes electricity gives shocks. He enters the office of a merchant to repair his phone and happens to grab hold of a live wire; he makes everything lively again. He is offered a job for a few minutes at the office doors and seeing such commotion being raised grabs hold of Jack, but unfortunately for Jack when he does this and the two dace around for quite a while until they are parted from the live wires and Jack is again thrown out to hunt for another situation. This he quickly does and lands a job as a baker; and he happens to know as much about baking as a cat does about Sunday. The proprietor of the baker shop finds this out when he catches Jack kneading dough all over the floor. Again he is rudely thrown out of work.

Bracing himself up for a last ordeal, he finds himself this time a plumber, another trade he knows nothing about. He is sent on a job to repair a leaking water pipe, and when it is finished it would take a dozen plumbers two weeks to get it back in order. The picture ends with the "Jack of All Trades" holding an umbrella over himself to keep off the flow of water which he has caused by his inexperience to come from the pipes.

Length about 650 ft. Price 12c per foot Code—Jack

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Send your patrons out laughing and they'll come back soon. Essanay comedies will always do it

ESSANAY FILM MFG. CO. 501 Wells Street, Chicago, Ill.

have stopped the train, but never having experienced such an emergency it did not occur to him, and he spent his strength in swinging out from the railing of the platform, yelling himself hoarse. The cries were heard from Bonneur, after the train had gone over the mile, with the hot steam out the windows and door behind them, the glass breaking out from the intense heat, the signals of distress were heeded by the engineer, who brought the train slowly to a stop. The loss amounted to over $1,000, including $850 worth of moving picture film.

Mr. Bonneur is said to be the father of the moving picture show. It is claimed that he originated the idea in 1883 and after working on the plans for three years he submitted them to Thos. A. Edison. He is said to have spent $85,000 in lines. He was educated at private schools in the city and at Bolmar's Academy, West Chester, Pa., but he supplemented what instruction he received in his studies by diligent reading and experiment, often constructing his own apparatus and showing in early work with the camera what character is his later achievement. He spent two years in agricultural pursuits, giving his time chiefly, however, to the improving of farm implements, and in his nineteenth year his mechanical bent was so great and was not discouraged by his elder brothers as a draughtsman in the Globe Rolling Mills, at Cincinnati. Here he familiarized himself with such good purpose with all the details of the mills that he was able constantly to suggest simplifications and improvements in the processes. He was made superintendent and general manager of the plant before he had attained his majority. Owing to his success in building locomotive engines designed by his brother for use on the Panama Railroad, he was appointed foreman, in 1871, of the Wells & Co. locomotive works in Cincinnati. After five years, a kinsman, William Sellers, induced him to return to Philadelphia and take charge of the drafting room of William Sellers & Co., manufacturers of machinery and machinists' tools. In the course of his thirty years' service with this firm he became chief engineer of the establishment and was admitted to partnership in 1873. He designated a great variety of tools and machinery during this period, all of it characterized by his usual originality.

Many interests other than those connected with his immediate work crowded Dr. Seller's life, and to the full development of these his enthusiasm and ability seemed ever ready to respond. In the reciprocity movement, the organization of the American Institute of Mechanics, and the formation of legislation for the art of photography, which he wished to use in illustrating machinery for advertising purposes. As a result of his application to this side issue of his work, he was able to make many important improvements in photographic methods— notably the use of glycérine in keeping wet plates wet for an indefinite length of time. The kinematoscope, the earliest of the appliances for exhibiting "moving pictures," was patented by him in 1861, and as early as 1863, in a course of lectures delivered before the Franklin Institute of Philadelphia, he took photographs by artificial light, and demonstrated at the same time the actinic properties of the invisible ultra-violet rays of light. He was a founder of the Philadelphia Photographic Society, and as American correspondent of the British Journal of Photography, besides contributing largely on the subject to publications in this country.

OBITUARY.

Dr. Coleman Sellers.

Dr. Coleman Sellers, the distinguished engineer and scientist, died in Philadelphia, December 28, 1907, aged eighty-one years. He was born in Philadelphia in 1827, and although his parents intended him to become a farmer, he devoted himself with enthusiasm to scientific and mechanical pursuits. He was educated at private schools in the city and at Bolmar's Academy, West Chester, Pa., but he supplemented what instruction he received in his studies by diligent reading and experiment, often constructing his own apparatus and showing in early work with the camera what character is his later achievement. He spent two years in agricultural pursuits, giving his time chiefly, however, to the improving of farm implements, and in his nineteenth year his mechanical bent was so great that he was not discouraged by his elder brothers as a draughtsman in the Globe Rolling Mills, at Cincinnati. Here he familiarized himself with such good purpose with all the details of the mills that he was able constantly to suggest simplifications and improvements in the processes. He was made superintendent and general manager of the plant before he had attained his majority. Owing to his success in building locomotive engines designed by his brother for use on the Panama Railroad, he was appointed foreman, in 1871, of the Wells & Co. locomotive works in Cincinnati. After five years, a kinsman, William Sellers, induced him to return to Philadelphia and take charge of the drafting room of William Sellers & Co., manufacturers of machinery and machinists' tools. In the course of his thirty years' service with this firm he became chief engineer of the establishment and was admitted to partnership in 1873. He designated a great variety of tools and machinery during this period, all of it characterized by his usual originality.

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The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade. American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly." American manufacturers, unbelievable through which to reach the English markets. We guarantee our circulation in the British, India, and Colonies, and at a low price. Small orders are made and will be filled. Our rates may be obtained by the Moving Picture World, which is authorized to accept advertisements for us.

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E. T. HERON & CO., 9 Tottenham Street, LONDON, W.
CORRESPONDENCE.

Slide Makers Organisation?

New York, December 31, 1907.

Editor Moving Picture World:

As the manufacturers of films at the present time are aiming to produce the best results they possibly can, both in the way of novelty, artistic posing, quality, etc., so are the slide-makers. The illustrated song is as important to the five-cent theater as the moving picture. Illustrations for songs should be beautiful, artistic and pleasing to the eye, therefore I as the pioneer of the illustrated song slide makers, wish to make the following statement:

There are a number of unscrupulous, mean individuals who have pirated and stolen every good set of slides that they could lay their hands on. These people copy slides of my make, also those of other good manufacturers, and foist them on the public at a cheap price, the article being very inferior and at the same time bearing the name of the original observer, and thus the country is flooded with a lot of imitation slides which are poor, badly gotten up, and that damage the original manufacturers beyond description, kill the sale of the original product and ruin the business. I think that these men should be published and that the associations should protect the legitimate slide-maker by purchasing only from him and not from any imitator. A good set of slides cannot be made for less than $1.00 to the wholesaler, in large quantities, and a very fine slide cannot be made for anything like this. Therefore when these unscrupulous parties offer slides for a song at $2.00 and $2.50, the only question that remains is, "How bad are they, and what do they give for the money?" I think, in the interest of art and the moving picture business in general, that your valuable publication should try to weed out these people and publish them in a manner so that it would be impossible for them to do any business with any respectable firm. There are also a number of firms who publish inferior slides of songs that have been illustrated (under contract of sole illustration) by legitimate slide-makers. This also injures the business.

Thanking you in advance, and wishing you a Happy New Year, I am,

A. L. SIMPSON.

Good Advice.

CHICAGO, ILL., December 28, 1907.

Editors, Moving Picture World:

There is now being agitated the formation of an organization of motion picture operators and there seems to be a diversity of opinion of just what sort of an association would best serve the ends sought. Most of the written opinions, to date, so far as the writer has observed, bear the earmarks of experience in affairs of labor—and that is what the operator proposition, as it confronts us, amounts to. The end desired by all is the elimination of the incompetent operator and the securing of adequate pay for competent men. This is what we all want, and the accomplishment of these ends will eventually work to the good of all concerned, both employer and employee.

But, after an experience of twenty years in the labor movement, allow me to say that these things cannot be done by any name-by-name, good-Lord, good-devil "association" of operators proposing to protect the operator, while at the same time catering to the employer. In the writer's humble judgment what is needed is a bona fide union of operators, affiliated with the electrical works unions, whose avowed and only purpose is to protect the operator. There is one thing and one thing only will ever eliminate the incompetent man, and that is establishment of a uniform wage scale. When the employer has to pay the same for the incompetent as for the good man he will naturally employ the latter, but so long as he is allowed to put on an incompetent man because he can get him cheap the incompetent will be with
us. You may attempt his elimination by means of "examining boards." That would probably help some, but only in a very measurable degree. An operators' union would have to be formed and it would have to do much. An operator should receive 50 cents per hour on long runs — a dollar or more for "evening only" shows, but he will not be able to continue to do this unless his employer has an operator's union must expect a fight but it must, to be successful, be conservatively managed and must bend its first efforts to thorough organization, attempting nothing else of moment until that problem is solved. It must then not attempt to establish such a scale as above, and that the majority of competent operators might in time accomplish their end, but it would take years. Organize the men first—thoroughly. Gradually establish a wage scale and the would-be will eliminate himself through the kind association. The operators, whatever price the money will buy for the price he has to pay. As to methods of organization; the Trades Council of any city will gladly proceed to organize the operators if asked to and that without a cent of cost, but the operators of any organization as above set forth; but he don't care to waste time or money on any "associations" formed by the bosses or by film men.

F. H. Richardson, Operator.

Proper Care of Films.

Chicago, January 2, 1908.

Editors Moving Picture World:

There seems to be a surprising lack of application of common sense to matters connected with films and projection affairs in general, both by operators and film men. In conversation with a partner in one of the largest film houses in Chicago, a house that has done business almost from the inception of the five-cent theater in Chicago, and one having in stock hundreds, if not thousands, of reels of film, he remarked: "It is a shame that operators don't adjust their machines so as to not scratch the film."

"What do you mean?" I asked.

"Mean? Why we often have a roll of film filled with rain marks by the time it has been out three nights."

Now, this man has been handling films for a long time and has thousands of dollars invested in them, and yet he did not know that the rain marks complained of are not caused by the machine at all, or at least in a very, very small degree. I see that Will G. Barker, in December 21 issue of Moving Picture World, deals with this matter correctly, though I cannot say as to his claim that static electricity attracts the dust to the film. Personally, I rather doubt this, but shall test it. Certainly static electricity is generated by the rapidly moving film, but it would, it seems to me, only attract such particles of dust as are in the air. Then, if the static electricity causes the emulsion which produce the effect called "rain" are beyond any question of a doubt, as I have stated in my handbook, caused by (a) holding the film flatwise between thumb and finger in rewinding, and (b) by "pulling down" when rewinding; (c) by inserting a perfectly-thought-out film in any operating room, and naturally more or less of this adheres to the film, especially if, as is frequently the case, it has been splashed in spots with oil. Now, it does not require any large degree of wisdom to tell what will happen when the operator holds the film stationary and revolves the reel to tighten the roll (pulling down we call it). This act causes the whole film, or as much of it as is rewound, to "slip" on itself under more or less pressure, and the dust particles between the emulsions of the film also rub against each other. The average five-cent theater a film will be rewound five to seven times an evening, or twelve to sixteen times (sometimes even more) in eight hours. If the operator adds to pulling down, the hastening of the film through the machine, it is easy to imagine the damage possible to be done in even one day. The tighter pulling down is done the greater the damage and more pronounced the rain marks produced. The writer ventures the assertion that a new film of good stock placed each night in a box containing a moisture mat and rewound at slow speed without any pulling down, the film held by its edges while rewinding, will be in first-class condition after running five hundred times, or even a thousand times. Some time film renters will willing and properly do this, and the proper care.

Operators don't like to do it for the reason that it takes about four times as long to rewind properly, as it does to yank the film back onto the reel as fast as they can turn the crank. In many cases, however, they are not given time to rewind properly. Theater owners seem to proceed on the principle that the film will soon be out of their hands anyhow, and minor damage they don't have to pay for don't interest them, so the film lays in a hot operating room all night instead of being placed in a moisture box and the operator works his own sweet will in rewinding. Where rewinding is done on a take-up and the tension is set right, there is little or no damage done in rewinding.

With a high-class, modern machine, given time to do it properly, the writer will undertake to run a film through five hundred times with nothing more than a possible slight mark where the tension springs rub. This performance cannot possibly be done in one showing, but the theater and the operators, however; but holding the film by its edges and avoiding pulling down as much as possible will materially reduce the rain-mark damage.

F. H. Richardson, Operator.

With all the unsatisfactory business of the vaudeville houses in New York last Sunday, Archie L. Shepard's "advanced vaudeville moving picture show at the old Manhattan Theater turned crowds of people away.

A batch of policemen prevented the public from witnessing "The Passion Play," a moving picture series, at the Lyric last Sunday.

Inside the theater the pictures were shown, but only the house staff viewed them.

No arrests were made. Manager N. Hoyt Burnett, of the Lyric, pleaded with Chief of Police Kohler to be arrested, but the city guardian ignored him, instructing the men of the law to inform everybody seeking admittance there would be no show.

The public was not forcibly restrained from entering the Lyric, but in order to obtain admission it would have been necessary to shove three 100-pound policemen out of the theater entrance.

Mr. Burnett says he will appeal to the courts. Chief Kohler replies he has not the right to station his men in front of the theater, they will be withdrawn, but the policy of "police repression" will be continued meanwhile.

Staten Island has now fallen in line and opened a nickelodeon on Broad street, Stapleton. It is called the "Idle Hour," and is owned by Connally & Brennecce. We paid them a visit on Saturday and they had opened well. "Terrible Ted" was the star film, but unfortunately the moral was cut out either by design of the renter, or because he could not afford to buy the worn-out film. But "Ted" without his hat and coat is a lark with "The Tied Displaying the scalps and not let the people know it was only a dream. Another subject showed a specimen of French justice (7). A gendarme takes his inamorata out in stolen goods, the captain sees them, who gets her taken to the court, where the justice (?) orders her to return the stolen goods to the owner. The gendarme wraps his cloak round the girl and takes her home. Meeting his superior, he is ordered off duty, taking his coat, leaving the girl half-nude on the streets of Paris. The captain of police said, if that is French justice, no wonder they are such heathens. Beyond these the opening is an augury of prosperity.

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THE MOVING PICTURE WORLD

"The Operator's Nightmare."

BY "TRAMS."

Philm Finnicker was tired, but his brain was inspired, with "Film Subjects" his head was inflated; with "Cabby's Bad Dreams," "Cape to Cairo," Scenes, "Fox Hunting," and couples ill-mated.

But he got into bed, and covered his head with the bed clothes and tried to forget 'em; and as night went on he finally slept.

But, oh! Lobsters!! he was sorry he ate 'em!!!

He'd horrible dreams, and moonlight's cold beams Shone brightly over his pillow. He felt the queer motion of being on the ocean, Too soft on a raft, to dilute the ill.

But his Camera he had got, and took quite a lot Of pictures, of mermaids and kippers. A sea serpent, too, that was sailing the blue, Half a mile of it "look"—with it's flippers.

Then he struck a sand-bank, and downward he sank, As a "Sou'wester" blew quite a "hoister." When he'd sunk out a mile, he found a smile And a wink on the face of an oyster!

Then he suddenly found himself on dry ground, Turning the handle—a million a minute— On a Suffragette's brain, but he labored in vain, As he found there was nothing much in it.

Then he heard a loud whiz, and upward he riz, Caught up by an aerial motor— He thought it would "buzz," he scarcely could trust That they'd enough petrol to float her.

But all was serene, as he caught a moonbeam, And slid that bright shade of moonlight: On the face of the moon, he fell in a swoon, Said the old man, "Why didn't you call sooner?"

"I've been waiting to show some scenes down below, "That hat" when I'm shining so brightly, "Of couples that spoon 'neath the light of the moon, "And naughty things that occur only nightly!"

But poor Philm was dazed, and felt quite amazed As the old man with forefinger pointed To the wonderful scene, said Philm in his dream, "Can't! I couldn't make my camera disjointed!"

Then the old man, so queer, said, "Now that you're here Let's have a jolly good time between us, "I'll Marconi an invite to a gay Satellite, "A giddy young kipper called Venus!"

But Philm blushed, then felt himself pushed From off the moon's rim, through the mist 0! And downward he fell, into the regions of—well Into the arms of Mephisto!

Said his majesty grim, "I'm glad you've come in, Have quite a warm welcome awaiting you!" "On the coronet sit, 'll tone you quite brown, "An eternal 'film' fire will be baking you!"

But from that hot range, there came a quick change, And Philm sped from the place quite brisk 0! He was lifted quite high, up into the sky, On to a "skyscraper" building in 'Frisco.

As he gazed down below, he saw the warm glow Of a fire that was raging the city; Great now was his ire, for the house was on fire; To die quite so young was a pity!

Then he looked round about for a way to get out Of the danger so horrid and threatening, Quite smothered with fear, at the danger so near, As he saw down below the crowd beckoning.

As his eyes glanced around he speedily found Some "Dunlops" just freshly inflated; 'Quite the right thing, to save a whole skin, "He, in his 'presence of mind,' debated.

To prepare for a fall, he wrapp'd round like a ball His body with tires of soft rubber, Then did a big jump, "Now for the bump"!!

Said he, with a cry and a shudder.

The crowd in the street, 'midst the fire and the heat, Watched his descent with amazement.

They gave him a cheer, which soon turned to fear, As down bounding he came to the pavement.

With a whiz and a whirr, and a quick upward curl, He rebounded high up from the street: "What a 'film' I would make," he gasped with a quake, "Guaranteed, not approximate feet!"

As downward he came the crowd tried in vain To catch Philm as he descended.

But try as they could, they found it no good, His bounding would never be ended!

For a week and a day, he bounded that way, Full hungry and weary of breath, "What could be done? Let's shoot him," said one, "To save him from starving to death!"

Then he heard a gun fire, which punctured a tire, And then—crook—with a horrible scream; "It's the lobster! I know it! Henceforth I 'll eschew it! Thank God! IT WAS ONLY A DREAM!"

Film Review.

Biograph's latest film is "Professional Jealousy." He who envies another admits his own inferiority. Here is an old Latin maxim that might be aptly applied to the leading feature in this Biograph film story. Two young ladies, members of a famous and stock company, are rivals for stellar honors. One seems to have had things her own way for a time, having been cast always for the leading roles, which opportunities made her the "public's pet." However, she does not wear the mantle of fame becomeingly, for her success has made her petulant, peevish and selfish. On the other hand, her rival works stupidly, and sheisowed, but she has won some attention, until during a performance of "Darkest Russia" she completely eclipses the histrionic luster of the hitherto favorite. In the Ballroom Scene (which is one of the most novel and pretentious ever staged in motion pictures) she simply carries all before her, eliciting thunderous applause and bravos of an enthusiastic audience, and the admiration of the pariahs and hoi polloi of the company. The curtain is raised again and again on the scene of her triumph, until she is called forward and a shower of floral tributes bestowed upon her. As may be imagined, this is viewed with cringing odium by her rival, who proceeds to the dressing-room, convulsed with rage, where the maid does her best to soothe her.

At this moment the new star enters; her beautiful visage more radiant than the replete flowers with which she is laden. The offering of some of the bouquet to her companion, who has endeavored to suppress her passion, is the precursor of a stormy scene. The rage of jealousy fires her soul, and the recrudescence of thirst punishes her upon the invidious bouquets, tearing them to shreds. What follows must be left to your imagination in this description, as it is simply indescribable, and must be seen to be appreciated. Enough it is to say the two women struggle and fight furiously until the stage manager, whom the maid has murdered, separates them with his time-worn injunction, "Be a la-dy!"

Pathe issues this week, "Go, Little Cabin Boy." A lad who is about to embark as a cabin boy is seen making his preparations with the help of his old grandmother. After much kissing and embracing, he finally departs, going off with a stalwart mariner. He is taken down to the pier where a big fishing schooner waits; and on board this craft he is soon about his new duties. Fate is hard with him; however, for a big bully takes a dislike to him, with the result that whenever he meets the lad it means beating for the latter. Another seaman interferes for the boy, however, and there are several scraps between the two men. The boy bears all patiently and even writes cheerfully to his grandma telling her that he is well and learning rapidly, hoping to be a seafarer some day. His sailor friend sees the boy and pats the boy fondly, but the big bully orders him off roughly. It is apparent that the boy's lot is a hard one, but he doesn't grumble, taking a beating stoically and sticking close to his duties. The scene now changes and shows a view of the ship, the men working in the rigging.

He struggles about desperately and all seem to lose their presence of mind, when in an instant, the boy seizes the situation and the next moment has leaped into the water. He reaches the drowning man, and striking out desperately heads towards shore with
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"Afraid of Microbes." A studiously-looking old fogy becomes alarmed by a newspaper announcement to the effect that a deadly microbe which spread influenza is loose in the air, and that there are already several hundred victims. He becomes terrorstricken, and sees right through to a chemist's, where upon his inquiry they sell him a liquid which must be administered through an atomizer. This he takes and sets forth on a crusade against influenza. He can't succeed, however, in making a universal nuisance of himself, spraying the contents of his bottle on everybody whom he meets. He comes to grief in one instance when one of his victims dumps him into a filled water trough, giving him a thorough ducking. In another place he tries his charity upon a workman who is emerging from a maulhole, and receives a beating. All of his victims join in a chase, and upon capturing him turn him over to the police; even there he tries his atomizer, but the mob sets upon him and avenges themselves summarily.

The last scene shows him in the hands of the police, two officers placing him under a shower bath, and they add to the surety of their work by turning a strong stream upon him from a hose.

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Editorial.

Boyertown, Pa.

Wherever we went Tuesday this week, we were met with the question that was on everybody's lips: "What do you think of Boyertown?" "Isn't it awful?" "How are you going to treat the subject?" "Our industry has got another black eye," and similar remarks.

Boyertown has certainly added another calamity to history, and thanks to the Associated Press every paper in the country had its headliners, and for a time a little panic may prevail. We are deeply grieved at the loss of life, and sympathize with those who are bereft, and also with the sufferers. Looking at the calamity with a judicial eye, and sifting out from the mass of printed details, in which we find so many conflicting statements, then getting down to bare facts, we find there was an amateur theatrical company staging a production called "The Scottish Reformation." Now, what does this play need a moving picture machine for? And if a machine was in use, where was it placed? It certainly could not be used on the stage, where the trouble commenced.

We learn that Boyertown is a country village, without electricity or gas, using kerosene as an illuminant. A St. John's Lutheran Church had engaged the Opera House for an entertainment. Sixty boys and girls were on the stage, capable of holding forty comfortably. Kerosene lamps were being used for footlights, and an acetylene generator was supplying a spot light. Another source says the generator was supplying a moving picture machine with an amateur operator in full charge of spot light and machine. The rubber tube became disconnected with the generator, putting out the lights and causing the children to stampede towards the front of the stage, treading on the board holding the kerosene lamps, which upset, setting fire to the scenery and causing the fearful holocaust. Another says an acetylene generator caused the whole trouble; it got out of order and the operator in adjusting things set fire to the moving picture machine. Two lessons may be learned from this: First, the absolute necessity of employing an expert operator, and secondly, the prohibition of acetylene gas in a moving picture machine. Acetylene is not and never will be suitable for this purpose, because it is not portable, needs constant attention, thus distracting the operator, is an element of uncertainty in its present method of use, and cannot be made portable by compression owing to its great explosive qualities when compressed in cylinders. Experiments along this line were made at the Birmingham Oxygen Company's works, England, in 1901, which we watched with great interest. In the final results it proved to be unusable as a compressed article, being almost as explosive as if oxygen and hydrogen were mixed and a light applied.

Later reports may give an entirely different version of the accident. We strongly object to every little accident at an entertainment being headlined with the moving picture machine, on the basis of "Give a dog a bad name and hang him." All such scares can be eliminated when the trade employs only first-class men, and local authorities refuse permission for anyone to operate a moving picture machine except he be an expert.

Since the above was penned we received the following information:

"The origin of this holocaust was a mere trifle. The stereopticon used in the entertainment got out of order and several little girls on the stage rushed to the curtain to peer out to see what was the matter. One of them kicked over a lighted kerosene lamp, which exploded. Then there was a general stampede. The one narrow exit was choked. Men, women and children trampled one another in their mad confusion. Many persons tumbled over seats, to perish where they lay."

So that, after all, the poor moving picture machine had nothing to do with the affair, and we consider great censure is due the Associated Press for spreading such a canard and to the whole press of the country for publishing it so prominently. We trust that in the future there will never occur a fire in connection with a nickelodeon or moving picture exhibition, and that all operators will redouble their exertions to restore the confidence of the public in their safety.

Our Visits.

We saw advertised outside a nickelodeon, "Fire at the Parker Building," and went inside to see—one of the biggest frauds ever put on canvas by a projecting machine. The fire (that is, the original one) occurred at night. We saw a bright sunshine, a holiday crowd at windows and on the sidewalk, watching the gala run of the fire brigade, waving papers and shielding their eyes from the sun, the dense masses of smoke stained red to represent the fire. The audience expressed disapproval at being taken in, and so do we.

Another film, beautifully photographed, "The Mountainer," but—it is a travesty on the manliness of Uncle Sam's regimental scouts. A senter looks at a girl and lets her steal his rifle; then, without a murmur, at the command of the girl, throws up his hands, and releases her sweetheart, who binds and gags him, makes him take his place and locks him in. Then with the girl he flees. By-and-by the relief discovers the senter locked in the jail and the prisoner flown. Releasing the senter, who tells of the escape, they call for aid, and some
seven or eight crack shots (?) follow the fleeing lovers, and after sending some thirty or forty volleys, fail to hit either the man or girl, who at last are captured in a shed. Alas!

The last film this visit was "Afraid of Microbes." A half-witted, imbecile-looking old man is seen reading a newspaper article, which is thrown on the screen. The reverse is shown—an ad. for a rheostat specific—which he immediately goes and purchases. It proves to be an atomizer, and the old imbecile proceeds on his way, squirting the dirty stuff into the faces of those he meets, gradually drawing a crowd after him, who, following him an awful long way, at last capture and kick and beat out of him what little sense and life the poor beggar had. Deary, deary, me!

Come, Mr. Manufacturer, you must do better than this. The public won't stand for it. And we don't blame them.

**Rheostat Construction.**

An important part of the moving picture outfit is the rheostat. It should be compact, strongly built, and well ventilated. The resistance material should have a high specific resistance and should be capable of repeated heating and cooling without becoming brittle. Wires containing zinc, such as German silver, become brittle with extreme changes of temperature and are thereby rendered liable to breakage.

A wire which has found much favor among the manufacturers of rheostats is the wire known as "Climax." This alloy contains no zinc and it has a specific resistance fifty times that of copper, and will withstand high temperature without deterioration.

In the construction of a rheostat with a given resistance material, the cross section of the wire will be determined by the current to be carried and the length of wire by the resistance required.

For example, suppose it is desired to construct a rheostat capable of carrying a maximum of 25 amperes continuously, the material used being "Climax" wire. We find upon consulting a table of carrying capacities for this alloy that No. 10 B. & S. G., when wound in open spirals, such as are largely used in rheostat work, will have the necessary cross section to carry 25 amperes without injurious heating. The proper resistance to use is determined by a simple application of Ohm's law; that is, the resistance in ohms is equal to the drop in voltage across the rheostat divided by the current in amperes. Having thus determined the size of wire and the resistance required, it is a simple matter, with the use of proper tables, giving the physical properties of the material used, to determine the length or weight of wire necessary to fulfill the required conditions.

**A Hint to Operators.**

By C. E. Lindall.

An operator at some time in his career may blow a fuse plug and not have another one with him to replace it. This happened to a friend of mine one night in a small town and he had to send about half a mile to the power house for more fuse plugs. While his audience was waiting in the darkness some young rowdies created such a disturbance that it nearly broke up his show, and the opera house owner declared he would never book another moving picture show. If you blow a fuse plug and haven't another one with you, remove the plug and with your knife cut a little strip off the edge of the brass easing on the side, bend it over and lay it down flat with the end touching the center of the plug, and there's your bridge. Screw the plug back into place, and if the plugs were of too low amperage, fix the other the same way so you won't be bothered again. Of course, the inspector would not approve of this method of procedure any more than he would approve of bribing an agent with a piece of copper wire, but there are times when we can't stop to ask his permission. Besides, your carbons act as a safety valve as well as a fuse will, and give you the danger signal by their sputtering, flaming and traveling around the arc when you are getting too much juice, and warning you to cut in more resistance on your rheostat.

**The Popular Nickelodeon.**

Despite Efforts of Business Men to End Existence of the Five-Cent Theater, It Still Lives and Prospers Because of Popularity.

By Frederick J. Haskey.

The efforts of merchants in Philadelphia and other cities to put a stop to the moving picture shows may find hearty response from the lesser varied class, but the great majority is on the side of the nickelodeon. Philadelphia uses law processes, Louisville uses fine regulations, other cities employ other means to end the existence of the five-cent theater, but it still lives and pros- pers.

The nickelodeon came to answer a demand for short, cheap, wholesome entertainment, and passed quickly from the list of novelties into that of standard amusements. Its home is a small hall that will seat a few hundred people, for if too great success is achieved, the amusement transcends its privileges and is raised to the rank of a theater and must pay a theater license instead of an amusement license.

The hall is fitted with a small stage that supports a screen for the pictures, while a piano or performerless musical apparatus beats out an accompaniment to the comedy or tragedy being portrayed by the moving pictures. A five-cent admission invites a patronage that would not be given anywhere else, and one may leave as early as one wishes, or stay through the entire performance.

The nickelodeon was born in a little Southern town and was the inspiration of a soda fountain man. This man had bought an expensive soda fountain and installed it in an old drug store, and soon found he was losing money. Just in the midst of the financial straits his landlord came and offered him the next building also at a bargain figure.

The building he already had did not seem to be paying, but as nothing could be done about that, he concluded he would take two. He cast about in his mind for some means of making it a paying thing, and just then when a maker of moving pictures came by he found his solution. The picture show was not a success but he had not one dollar in the bank, so he decided to open a small theater that would seat a hundred people, and entertain them by throwing moving pictures on a screen and have a graphophone make music at the same time. They took a front view and that was as far as any of them came. The audience was a little small, but they saw that half as much would be more popular and profitable.

The nickelodeon was a success from the start. At the end of eight or nine months the soda fountain man and the moving picture maker had $35,000 in the bank of the small town and were well on the highway to success. Their idea was soon flying far and wide over the country. Big cities and little ones took it up and there are five thousand or over in full swing throughout the country, with many hundreds in New York alone.

New York's great trouble has been that the noise of the "barkers'" megaphones and phonographs at the entrances cause annoyance, and formal complaints have been filed against the nickelodeons by merchants of their neighborhoods. As a result, the barker may go, but the phonographers under one of its many guises may remain. for, in this age of machinery that must soon minimize man's services in many ways, even as a mechanism throws the figures of the actors and actresses on the canvas in the darkened rooms where owl-eyed ushers skillfully find you
The nickelodeon audiences demand travel scenes. They must be had, and they are not imported, says one. They've even been known to order a bit of romance tucked in between—for ever since time began all the world has loved the lover and sympathized with him in his joys and sorrows. Real Alps are climbed, real deserts are crossed. Mountains stand, audiences of heat and cold are endured, and more than once. The film of seven miles long was used and the men fought under several hundred powerful arc lights for the picture maker's benefit. Certain tricks of trade have been learned that make the pictures better every year. One cannot make a picture of ground glass, only, when glass is to be shattered, for its edges photograph better. Talcum powder is always used to simulate smoke, for it does not dim the picture. With two million people already going every day to these tiny theaters, and more waiting to go, the main of the show must keep a new and varied selection of pictures. The public has demanded pleasures in small and attractive packages and he must continue to meet the demand.

The blunders of the tipsy man with the accommodating latchkey are understandable in any language, when only a picture portrays them, and the story of the farmer wife and the dying child are as real as real can be, and sympathetic sniffs and visible applications of handkerchiefs bear flattering tribute to the far-away actors in some moving picture studio. Who acted out the touching little drama before the powerful camera.

The nickelodeon in its demand for many and varied pictures has created, in the five years of its existence, a new class of actors and a new class of playwrights. Actors who never more see a real stage, who are ever far away from real footlights, and who hear the applause of the millions over the fresh talent, their play, art, play in pantomime before the cameras the hundreds of little dramas that the moving picture machines under their manifold names present to audiences all over the world; men who could not write a line of plays been making plots for the actors to interpret. The nickelodeons use the majority of the films so prepared and talent and ingenuity are busy keeping up the supply.

It is not all that simple to find these little photographic films of the modest proportions of five-eighths by one and one-eighth inches, but so many of them strung together that the whole is many hundred feet long. Large studios are fitted up as interiors, roof gardens, streets, denoting, etc. and often the homes of the actors and actresses are used to give better effects when needed.

Long excursions into the parks near Paris or New York are made with actors and actresses in costume ready to run automobiles, ride horseback, engage in some mirth provoking chase or act out simple tea party scenes, as the needs of the play may be. When real pedestrian or disinterested parties of any sort sometimes cross the line of the camera at the critical minute, science can bring out the film. Sometimes the weather is bad and the work is expensive. There are freak pictures where giant knives rush out and slice bread, unaided. With a few jerks and amid much laughter and speculation, the incident is over in a few seconds. Yet it took many days to make that film, for the knife was moved over so tiny a distance, and photographed, then moved and photographed again, and yet again, until the entire film has received its impressions and when rapidly reeled off gave the desired effect that a thousand exposures have been necessary to produce.

Sometimes the scenes to be reproduced are miles apart. The critical audience in the little nickelodeon may discover too crude attempts at deception, and so natural settings must be procured if possible. The film of a horse drawn carriage, for example, the camera man on the sidewalk, accidents occur and people are evidently injured as per schedule. Accommodating ditchers, comforted by substantial money, have been found who were willing to bring in the holes they have dug and the holes they then emerge covered with dirt and confusion for the benefit of the ready camera.

Cowboys who never saw the plains have charged bravely through a desert. One went in a mail coach robbery by a band of Indian braves borrowed from the Hippodrome, all under the camera's cyclopean eye. But when real Western scenes were needed to complete the picture, the camera man has banded up his expensive instruments, bought a horse and, with the help of the nickelodeon managers in his pocket, has gone swiftly to the deserts of Arizona or the mesas of New Mexico. He has pressed the real cowboy and real the real Indian into service against the real background of endless plain and sapphire sky that can never be faked.
ment of this class is guilty of a misdemeanor under their statute. But the statute on which the opinion is based was materially different from the statute, being applied in any way, but used the term labor in its broad sense. But we are confronted with the phrase 'servile labor.' Now, for sake of discussion, suppose we admit that there are people who, as a matter of fact, are performing servile labor, then we are confronted with that clause in our United States Constitution, which provides against class legislation, and this is entirely too elementary to be given any consideration. And after considering the precedents, the most clear of the opinion that there was no offense committed against this particular provision of the statute, and in order to secure a conviction for offenses of this class it will be absolutely necessary for the present statute to be changed to the extent of omitting the adjective 'servile.'

As the provision of the statute which prohibits public sports on Sunday, we can only say that to classify the offense complained of in this case as a public sport would be absolutely ridiculous from a legal standpoint. And so was treated by the attorney for the State in his argument. 

The Brooklyn, N. Y., police ignored the injunction obtained by the Majestic Theater and arrested Thomas Finn, who operated a moving picture machine there. His attorney said he would apply to Justice Carr in the Supreme Court for an order of arrest for Commissioner Bingham on the grounds of contempt.

In his annual report, sent to the mayor of New York, Police Commissioner Bingham urges further legislation to help the police "in dealing with the forces of crime, vice and lawbreaking graft."

The commissioner declares that under present conditions law-breaking is "the easiest business and the most lucrative, of the work involved, of any business conducted in New York."

The police force is coping with the situation and is competent and able to carry on its work, short-handed though it is. Its activity and efficiency are proved by the very resistance given it by lawbreakers, and the better work done by the police the more stubborn and active is the resistance they meet from lawbreakers.

As an illustration of one of the technical legal difficulties encountered, it was pointed out, "the pictures of December 2, 1907, a clear decision on Sabbath breaking was handed down. It was easily understood by the police and rigidly enforced. December 19, 1907, a relieving ordinance was passed by the Board of Aldermen."

RECTOR CHASE FOUND GUILTY OF CONTEMPT.

Rev. Canon William Sheaf Chase, Rector of Christ Episcopal Church, on Bedford avenue, Brooklyn, N. Y., was found guilty of criminal contempt of court by Supreme Court Justice Marcan, Monday, January 13, for having "viciously and maliciously criticized the justice in connection with the Sunday closing law. Under the law the rector might have been sent to jail and fined $250, but Justice Marcan permitted him to go. "From the evidence," said the justice, "I am convinced that Rector Chase willfully and repeatedly contumaciously violated the Sunday closing law. But I have no desire to punish him. He is a clergyman, and we must respect his cloth. I, therefore, will allow him to go with a suspended sentence."

The rector, as his own star witness, created a stir in court when he exclaimed:

"When I received this outrageous order to come to court" but before he could continue the justice interrupted him.

"What do you mean, sir, by outrageous order?" You will have to apologize for the use of that word."

The rector, boiling with indignation, explained, he had no disrespect. He testified that he did not remember having made the statement attributed to him in the printed interview. For good J. D. Denison, the rector, who secured the interview, testified that it had been dictated to him, word for word.

For some time past Dr. Chase has been actively engaged in trying to close saloons and amusement places on Sundays. Taking exception to a decision handed down by Judge Marcan, it is alleged, Dr. Chase had an article inserted in a morning newspaper of December 8 declaring Judge Marcan’s decision illegal. According to Judge Marcan, who says he has an affidavit of the reporter who took the interview, the reporter, "Mr. Francis E." giving his address in Chicago, was not within the jurisdiction of the court to make such an affidavit.

Fort Worth, Tex.—Judge Steer imposed a fine of $20 on W. F. Carr, whose arrest occurred several weeks ago on a charge of violating the Sunday closing ordinance by operating a moving picture show.

The court overruled the contention that the City Court had no jurisdiction in the matter, and stated that such rights were given the Corporation Court in the city charter.

Notice of appeal was given, with the announcement that the case will be brought to the highest courts of the State, if necessary.

Dixie Electric Theater Company, Columbus, Ga., incorporated, with capital of $10,000, will operate moving picture theaters. Incorporators are: Z. A. Brooks, R. I. Zacharias, E. J. Brooks.

Ware, Mass.—The expressions of popular approval that have been accorded moving picture theaters in various parts of the country, have reached Ware, and the apparent demand for such a project in the town is so great that the management of the Ware Electric has been able to procure the necessary equipment without losing time. The management has yet been secured, a moving picture theater will be open for business in Ware within a month, if the parties have the money to build a new building, in order to get a suitable location. Ware has no competition that can be compared to the kind that will be in Ware, and it is the belief of many that such a theater would be a paying investment and would be much patronized because of the popular prices usually charged for admission.


J. C. Hewitt, of Wm. H. Swanson & Co. tells an amusing story which happened in a five-cent show house where "The Passion Play" was being featured. It happened that the proprietor had purposely concealed himself in the ticket booth, not wishing to see his caller, who, having lots of time on his hands, thought he would review the sacred pictures. It came to the part where Christ was walking on the water, when an old squeaky phonograph warbled out from behind the screen, and the picture was thoroughly out of date. 'Needn't say the audience burst out laughing, and not being able to keep in hiding without knowing the cause of the laughing,' Mr. Prop. came out of his concealment straight into the presence of Mr. Hewitt, who made his collection, thanks to the sacrilegious goings on of an old phonograph.
into one that is an attraction to Clinton avenue. The front has been remodeled and repainted, and the entrance to the lower floor, where the show is, being in the shape of an arch, profusely illuminated with electric lights with ticket office in the center.

The interior, a room 20 x 70 feet, has been nicely decorated with attractive paper and bright colored panels, and furnished with 200 opera chairs, making a very pretty hall. A stage has also been put in the rear of the building. The hall is also furnished with a Victor auxetophone, operated by an one-eighth horse-power electric motor, and a piano.

Mr. Morrison informs us that he has put about $7,000 into improvements and furnishings, and may ultimately turn the house into a ten-cent vaudeville theater.

Moving pictures of surgical operations were given for the first time in America at the college amphitheater of the Chicago Night University, 533 Wells street, January 4.

The pictures, which are designed to demonstrate to students and physicians the progress of surgical science, were made at an expense of $25,000 by the great French surgeon, Dr. Doyen. They represent the surgeon performing some of the operations that made him famous.

[We are glad to see American surgeons are taking to these illustrations. In 1902-3 we introduced them to the University of Birmingham, England, and they proved very educative. Urban Eclipse Co. manufactured them for Dr. Doyen.—Ed.]

Scores of people rushed into the street January 7 when a fire broke out in the Traders' Safe and Trust Building, 253-261 LaSalle avenue, Chicago. Occupants of the Western Union and Board of Trade Buildings, and the Kaiserhof Hotel, were alarmed when they saw the excitement, and made ready to flee should it become necessary.

The blaze was confined to the third story of the building, however, and nobody was injured. The building was damaged $1,500. D. R. McDonald, manager of the Royal Film Service Company, in whose office the fire started, says his company lost $25,000 worth of films.

Chief Gaverich, of Harrisburg, Pa., City Electrician Diclhl, Building Inspector Fette and two members of the Board of Underwriters, began an inspection of the local picture machine theaters recently, and while no official report was made to the mayor, it is understood that only one theater was found equipped with fire exits and protection within the limits of the law and that this one playhouse would have to undergo certain changes in order to be made completely fireproof and safe.

This inspection is being made on authority of the mayor. His attention had been called a number of times to the danger that exists at some of these cheap theaters, more so since the introduction of vaudeville, requiring dressing rooms, which are heated by oil and gas stoves. The majority of the exits are at the front, directly under the electric machines used in the picture exhibitions, which, in the opinion of the mayor, endanger the lives of patrons. Complaints were also made by owners of properties adjoining these playhouses, who feared serious results in case of fire.

On report of the committee the mayor will issue instructions to proprietors to have necessary alterations made within a certain time or close up business. It is understood that the inspectors unearthed some really flagrant violations of the law.

The Opal Theater, a new place of amusement, under the management of Elmer Tompkins, has recently opened in Gilroy, Cal., giving moving pictures and illustrated songs exclusively. Judging from the patronage this is a very popular with the people.

We were in the office of the Consolidated Film Company in Rochester a few days ago and can vouch for the truth of the following: An exhibitor in a small town called up Mr. Burton, the manager of the Consolidated Film Exchange, on the long-distance telephone, and after giving his name, said, "Do not ship me any films this week, Murphy is dead." Without any further explanation or waiting for Mr. Burton to inquire who Murphy was or what he had to do with the service, the receiver was hung up. Wondering what was the trouble, the customer having always been first with service, Mr. Burton telegraphed for full particulars at his expense. Back came a long message telling how one of the leading citizens of the town had died, that the seats in the exhibition hall were the property of the local undertaker and no show could be held until after the funeral owing to the seats being required for the mourners.

The Royal Film Service Co., of Chicago, has filed suit against Fire Marshal E. E. Goss, of Beloit, Wis., for $100 damages,
EDISON FILMS
LATEST FEATURE SUBJECT
THE SUBURBAN'S INCREDIBLE ALARM.
A New Complete Hit. Full of Amazing Incidents.
SYNOPSIS OF SCENES.
A broker's office in the city. Mr. Early, as usual, arrives late and is caught by the manager with a smile. He9r frequent tardiness is usually ignored. But, today, the manager is not to be stopped. He9r moves the sound under his desk and gives chase.
The late Mr. Early misses street cars and trains and arrives at the office, just as the manager is about to fire him. Mr. Early hits upon a plan. He buys a rope. Ties it to his wrist and climbs to the window of the next apartment. The manager looks out the window and is about to step on the rope when Mr. Early suddenly appears on the floor and a rope. The manager drops his hat and is left wondering how he9r escaped. Mr. Early then arrives at the office in handkerchiefs and on crutches.
Price, $120.00.
1975, 725, 470, 470.
Majority...
is occupied by the ticket office that the entrance and exit passages are reduced to small dimensions, with the result that they are quite unequal to any exceptional pressure. The show is occasionally given on the second floor of a narrow building not constructed with any idea to its use as an assembly hall, and that should be prohibited absolutely. That the Director of Public Safety has large powers in the premises was demonstrated by the drastic nature of the reforms enforced as a consequence of the Iroquois Theater horror, and it is his duty to exercise them freely for the general welfare.

What he ought to do is to inform himself through the police and otherwise as to the safety of every place in which public performances are habitually given, to formulate and promulgate such reasonable regulations as will reduce to a minimum a danger which cannot be entirely eliminated and to close as a public nuisance any show where these regulations are not observed. He may be sure that should disaster come he will not be absolved from blame by any plea that the law does not invest him with an adequate authority. A public nuisance can always be suppressed by the police, and an obviously unsafe public meeting house is nothing else.—Philadelphia Inquirer.

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Gayety Theatre Building, St. Louis, Mo.
Projecting Machines and Their Manufacturers.

No. 4.—LeRoy's Acmegraph.

The advances in projecting apparatus for animated pictures is well illustrated in the many novel and original points of excellence embodied in "LeRoy's Acmegraph." It is a distinct advance in phoronomics, a strictly high-class machine, in the construction of which only the very best material is used combined with experience, skill and creative ability, the question of "how cheap" having been entirely eliminated. The Acmegraph possesses simplicity of construction, yet with great strength to withstand the enormous amount of wear which machines are subjected to at the present time, also the great advantages of durability, rock steadiness, non-flickering and absolute safety in operation from fire or flame. Only the highest grades of bronze and steel are used in the construction of the Acmegraph, insuring long wearing qualities, and, in conjunction with double ball bearings, admits of ease in operation.

The sprocket wheels, made of the very best steel, taking all standard perforations, are cleared in the centers and between the teeth, stopping accumulation of dirt and preventing scratching of the films.

The driving mechanism is high geared, 28 to each revolution of the driving handle, and does away with the racing speed to keep the picture in its normal, so usual in low-gearied machines. The crank handle is 7 1/2 inches long, and allows the operator ease on long runs without tiring. The mechanism is only 11 inches high and weighs 12½ pounds.

Ball Bearings.—All shafting is of the highest grade of Stubbs steel running double in patented ball bearings, constructed with finely hardened and perfectly polished steel raceways; the steel balls run perfectly smooth and will stand unlimited wear in operating the Acmegraph.

The automatic safety film shield is of the gravity type and operates without a drag or brake on the mechanism, as no rubber, fibre or leather is used to create a pull to raise the shield. This device can be depended on to act when required and does not cause the shield to flutter like a sheet in a gale of wind, and thereby cause the operator to tie up the shutter, endangering himself and others; also creating an extra fire hazard, which should be considered a criminal offense.

The star wheel and pin driver are made extra wide of high grade steel with pinions and shafting tempered to a required hardness. This movement is of special design and acts more in unison with the taking camera with the resulting projected picture more lifelike in its action. The star wheel shaft travels in an extra long phosphor bronze bearing, easily adjusted to take up wear, by means of a small lever and set screw.

The film shutter is mounted upon the inside of frame and is extremely small, being only 2½ inches in diameter; it allows the greatest amount of light to pass with the least obstruction, eliminating the disagreeable flickering.

The objective lenses and condensers are made by the great French optical firm of Messrs. Durand & Darlot, of Paris, France, and this in itself is a guarantee of their excellence.
The film chute and gate are stationary, always remaining in line with the lens and the source of light; the chute is made extra long, with steel compensating springs which extend its entire length and hold the film on its extreme edges so that no part of the picture comes in contact with the gate or face plate. Novel means are provided to prevent firing of the films, and it is impossible to burn more than one picture in the gate when the machine is at rest, and this can only be accomplished by intention of the operator.

The tension rollers are of hard bronze, cleared in the centers, mounted upon rocking levers with stopped spring tensions, preventing unnecessary wear on the film or sprocket wheels. The takeup device is of such construction that no pull or stress occurs on the film, no matter what position the mechanism may rest; the driving belt is always in proper alignment by a roller guide arm which prevents slackening or lighting of the belt when the mechanism is shifted in framing the picture.

The electric ac arc lamp is of a special pattern rack adjustment, wobble proof, with clamp carbon holders which expand and contract with heating and cooling of the lamp, preventing loose carbons. The lamp is double mica insulated and conforms to all rules of the underwriters, and is easily adjusted to the needs of the operator.

The lamp house is extra large and made of Russia iron with a mica lined top hood, allowing use of long carbons in the lamp. A large side door opening downward and spring hinged so as to close automatically allows access to the inside of the lamp house. An automatic light shutter upon the inside of the lamp house between the light and the condensing lens and operated at the outside within easy reach of the operator, saves breakage of condensers and may also be used for dissolving in slide work.

The rheostat is of compact construction, only 12 inches high, and weighs 8½ pounds, packs in a very small space; the output is 25 amperes with the best gun metal being used as a resistance wire; it will not burn out and passes inspection. A spring cover allows easy means of making connections.

The enclosed switch is of an approved type with a grip holder to fasten it upon the leg of the operating table, doing away with the usual unhandy fastening of the switch under the operating table; no need of removing wires from the switch when packing up; simply remove switch and wires by loosening the grip holder.

Polarity plug connector with asbestos wire connections and copper lugs from the switch and rheostat to the arc lamp is a needful device in case the lamp burns upside down, which can be instantly corrected by reversing the contact pins in the connector and not disturb any wire connection. The capacity of the connector is from 25 to 50 amperes.

The magazines are round, made of Russia iron, carried on bronze arms and hold standard 10-inch reels; these magazines are provided with suitable inlets to prevent flame from entering, contain less air space than square ones and are less bulky.

The operating table is of novel construction with quartered oak top, with steel tubing telescoping legs with a truss extender, which causes the table to be of rock-steadiness without any swaying or vibration when operating the machine; this alone is a commendable feature, not found in tables of the usual construction.

In conclusion, it may be of interest to the reader to know that Mr. J. A. LeRoy, the inventor of the Aemegraph, is perhaps one of the oldest active mechanicians in the motion picture machine line in America, having constructed and operated an animated picture projecting apparatus of his own design in February, 1893, and with nearly fifteen years' experience is well qualified and has embodied many original features in the Aemegraph, making a projecting machine strictly up to date and of sterling worth.
Film Review.

ENERGIZER.

Biographers' issues are: "Energizer." How often do we, with much amusement, read upon the dead walls of our city and also upon the pages of the popular magazines, the beautiful revelations of the numerous breakfast foods, giving form to their argument terms their marvellous virtues. They promise most wonderful results for the partakers thereof—youth to the aged, strength and vigour to the decrepit. Ambition to the indolent—in short, only limiting their restoring possibilities in not bringing the dead to life. The attention of a third is caught by the proceedings of inventors of a preparation called "Energizer," which no doubt is a compound of pinknote sawdust and cross-cut excelsior, but is chiefly noted for its egregious powers of stimulation. Now, her lord and master is an apparent victim of hypnology, or, in other words, as lazy as Ludlam's dog, so it is not surprising. All passes a package of this life-giving commodity, and the next day it is the bulging breakfast. What a transformation! Releived of his habitual picaulization, he becomes a veritable storm of energy, moving with the celerity of the deluge "lightning' on the down grade. At the kitchen door calls one of those pestilential para-sites, a good-for-nothing hobo, in quest of the usual cup of tea. The handmaid gives him the remainder of the "Energizer," and after eating generously of this palatable pabulum, becomes a giant in strength and agility, all of which feats would cause Hercules to turn green with jealousy could he have witnessed them. His adventures are a series of the funniest incidents ever chronicled in motion pictures, and the film as a whole in the face of laugh producers is the one best bet.

FALSELY ACCUSED.

And "Falsely Accused," Mark Twain, through "Pudd'head Wilson," once said: "Circumstantial evidence should be considered with great caution. Observe a lead pencil sharpened by a woman—one would say she did it with her teeth when in reality a shoe needle may have been used. A similar idea may be used as the moral of this Biography subject, for the solution of the mystery, therein involved seemed to point conclusively to the guilt of the wife. The final dissolution with the aid of a motion picture machine, of the opaque veil that shrouds it. A wealthy old alchemist and inventor has just perfected a motion picture camera with which he hopes to revolutionize the art of animated photography, and our story opens with the old man in his laboratory studying out the plans of his invention, and looking to the future with all the glee. He replaces the papers in his safe, but, in his haste, neglects to lock it, which oversight is pardonable, as his wife and daughter are too busy at home to be of any conceivable use in the final destruction of the film. The daughter's hand is sought in marriage by a worthy young man, whose attentions are looked upon with favor by herself and her parents. The alchemist, in a fit of industry, indicts of a contemptible villain, whose motives are purely mercenary, reasoning that this new invention will greatly enhance the father's already ample wealth. He has met with little out-and-out encouragement, but is determined to have her at any hazard; so calling at the house shortly after the old man departs, is ushered into the library by the maid, who goes to inform her mistress of his arrival. While left alone in the room he espies the door of the safeajar. Making sure that she will suffer no interruption, goes through the safe and takes out what is thought top be in it, putting them in his pocket just as the girl enters. He renewes his protestations of love, but is again repulsed, and when he becomes insulstly, receives a blow in the face and is ordered from the house by the incensed girl. He goes, but swears vengeance. The father now reminds his alchemist to make a final test of his invention. The alchemist, with photographic film, he starts the motor, when the villain enters to lay his proposal for the girl's hand before him. It is, as might be supposed, to catch and destroy the old man, flaying before his very face the cherished designs of his invention. The old man, white with rage, leaps at the throat of the villain, forgetting about the camera, which is whirling through its mechanism yard after yard of negative film. During this scene the young girl is in the library relating to her fiancée her experience with the odious suitor, and upon leaving he is assured that there is nothing to fear in that direction. She then goes to the laboratory, and the next moment it is the sight that, for there upon the floor lies her dear old father cold in death. Bending over his lifeless body, she picks up a dagger paper-cutter ever be, had taken from her father's desk. There she kneels beside the prostrate form transfixed with horror, with this poniard tightly gripped in her hand. It was, as she knew, so strong that the world believes her guilty and all desert her except her poor old mother and her faithful lover, who visits and consoles her, and they remain in the "dark room" and develops a short strip sufficiently to see a faint outline of a scene—"My God! Just as I thought." He hurried with the box of film to the old man's assistant, who develops it and prints a positive. Armed with this convincing evidence, he rushes into the courtroom, and, with the permission of the presiding judge, projects the result of his discovery upon the wall. The scene here pictured completely exonerates the young girl by showing the villain as the real culprit. The villain, who, during this exposition tries to bolt, but his escape is cut off, and he is taken into custody for the heinous crime. The film shows that what was once a thrilling motion picture ever produced, as well as the most noble. The staging is perfect in detail, and entirely devoid of any gruesomeness that might have with less careful handling appeared.

RESCUED FROM AN EAGLE'S NEST.

In this new Edison subject the scene opens with a lumberman's cabin in the mountains—early morning. The lumberman off for his day of toil—Bidding wife and child good-by. In the forest—Falling trees—the baby at play in front of the cabin. The eagle seen hovering above—He alights upon a branch—The eagle picks up the child and carries his victim skyward—the flight of the eagle with the child towards the eagle's cag in the distance. The hungry feathered monster discovers her child gone. She sees her baby in the eagle's claws a thousand feet above. A mother's anguish—She at last reaches her husband, and fainting in his arms, tells him all. The father, like a true knight, gathers her around. They start in pursuit. The chase through a rocky gorge. The eagle drops the little child below, then with his unharmed baby is pulled up the cliff, and the child restored to its anxious mother.

THE RIVALS: A LOVE DRAMA OF POMPEI.

The Society Italian "Cines" have gone back to ancient Rome to enact a drama of love and, in ill-fated Pompeii the scene is laid. In the role of the young Roman is confronted with the affections of two maidens who are rivals for his favor, one of them coming from a high station in life the other from the lowest estate. It appears that the latter is the favored one, and the jealousy of the damsel in the more aristocratic surroundings takes the form of persecution, in which the camera will illustrate the venality of her character. A scheme is concocted to abduct the young girl, who has become betrothed to the youthful lover, and she is borne away by masons of the jealous woman and by her order thrown into a dungeon. The young man shortly after appears at the home of his betrothed, and in his endeavor to rescue her, makes a search for her. In the meantime the jealous persecutor appears at the dungeon to mock the miserable victim of her venom, and heartlessly spurs all pleadings of the wretched girl. The young man comes to her rescue and surprises the enraged woman in the scene, and the scene closes with the rescue of his betrothed. At the same time the iron door of the dungeon relentlessly closes upon the wicked persecutor.

ADVENTURES OF A COUNTRYMAN.

The "Adventures of a Countryman," is a very picturesque bucolic of the "Cines," laid in mid-Italy, among some of the quaintest scenes one has ever seen being shown in the film art. The comic features are fresh and interesting, photography most excellent and equal to any that we have witnessed in this country, and attain much popularity in this country. An old countryman comes to town, leading his donkey laden with products of the farm, two sheep tied to the back of the patient donkey. Among the many scenes in which our mossback is shown, he is finally stripped of all of his belongings, including the products of the farm, the sheep, the donkey and himself, and is cast out of the town. He mournfully makes his way home, only to meet the reproof of the good housewife, who drives him into the house in disgust.
A MAGISTRATE'S CRIME.

The Society Italian "Cines" presents "A Magistrate's Crime." In the subject of this sketch, which represents a very thrilling climax of a love story that is not altogether unlike the always-remembered story of Paola and Francesco, a young pays court to the daughter of a magistrate and the affair is disapproved of by the father of the girl, who forbids the son to see the girl. The son, however, youthful couple meet clandestinely. The magistrate having discovered the young man in companionship with the daughter and knowing that he has been flogged for killing his own daughter. When officers are summoned to the deplorable scene the horrid father accuses the young man of the horrid deed. The girl, however, is saved by our hero and is once more in his arms. A splendid subject.

THE VIKING'S BRIDE.

Williams, Brown & Earle issue "The Viking's Bride," an exceedingly fine film showing the marriage of one of a band of Vikings in their picturesque costumes. The commander of a neighboring tribe claims the Viking bride. His costumes and bridegroom are amased, however, in a desolate attack and the bride is captured, but is again recovered and the bridegroom, standing guard,1 is rewarded by winning his victory. It is a splendid subject.

"The Artful Lovers," a comedy subject of high order showing the various devices used by a man to obtain moments alone with his girl. "Testino of a Lifeboat." This is an exceedingly interesting film to all classes. It shows a new perfected air life boat, for once capitalized immediately rights itself.

A HOME AT LAST.

Essanay issue this week "A Home at Last," a short picture of intense interest, showing the human intelligence of a poor man and a woman, who have nothing but the rebuffs of different people who chance to come his way. The picture opens with the dog Star being taken home by a passerby, but the moment he is found the dog and his mistress are seized by the lady, who refuses to have a dog in her home. The next scene shows a policeman giving the poor dog a vicious kick and sending him on his homeless way. He next encounters two boys, who try the old trick of tying a cat to his tail, and the dog narrowly escapes serious injury from this. The dog then makes his way to the house of a lady, who begins to throw stones at him. The poor animal next tries to find rest on the back porch of a house, but again he is ill treated by the servant, who sends him on his way. However, this cannot last forever, and he has an opportunity to gain a home at last. An elegantly dressed lady, who is a servant of the house, opens the door and lets him in. The next scene shows the lady discovering her loss. She is very much agitated, as the pocket book contained valuable jewelry. She is just about to report her loss to the police when she spots the purse in his mouth. He has now found a home for the remainder of his life, the child of the house becoming fast friends.

And "A Novice on Stilts." A young chap who hitherto did not know the difference between a pair of stilts and a pair of shoes, happens to pass by where a couple of expert stilts walkers are doing stunts. This chap thinks he can do the same, and he lies himself off to buy a pair of stilts. He takes a fall quicker; he tries again, and again takes a nice fall, but he is bound to master them no matter what it costs. He now starts to walk on stilts, and is seized with a young lady and gentleman, whom he immediately falls over, smashing the gentleman's nice new hat. He next encounters a fruit stand, which he immediately falls into, scattering the apples, oranges, bananas, etc. A crockery stand he falls into next, and, of course, all the dishes are broken in thousands of pieces. He next happens to walk in front of the window of a butcher who is exhibiting spring chickens, and the still walker stumbles and falls through the glass. Of course, the chickens escape with two heads and two tails. He next tries to look into a window and a couple of boys pull the stilts from under him, and he shoots through the window in a thousand pieces. The still walker, however, is now on his journey on stilts. After causing several other mishaps of a comical nature, we find him peacefully walking in front of a building doing a good business. There is a window in this window, and you can imagine what happens. One bulldog, not liking the idea of being disturbed, immediately seeks revenge by grabbing hold of his trousers. The picture closes with the bulldog swinging on the pants of the now exhausted still walker.

KNIGHT OF THE BLACK ART.

Geo. Melies this week issues two new fine productions, which introduce us to the banquetting hall of an old-time castle. Servitors stand awaiting the arrival of their master, who, appearing on the scene, throws his cloak to an attendant and the rings from the two hands into a large basin of water, where a couple of expert stilts walkers are doing stunts. They then make grand motions with the sword, why a couple of expert stilts walkers are doing stunts. They then make grand motions with the sword, while the two hands are held up in a graceful way. The servant of the house opens the door and lets him in. The next scene shows the lady discovering her loss. She is very much agitated, as the pocket book contained valuable jewelry. She is just about to report her loss to the police when she spots the purse in his mouth. He has now found a home for the remainder of his life, the child of the house becoming fast friends.

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IN THE BOGIE MAN'S CAVE.

And in the Bogie Man's Cave," where we are introduced to the interior of a vast cave and the Bogie Man, who commences to prepare a meal, first blowing his fire with large bellows. While preparing an enormous frying-pan, he is amused to see the fairy angels take a couple of enormous platters and fill them with mince meat, which he adds to the contents of the frying-pan, stirring the whole with a ladle, tasting to learn its progress. While it is cooking he falls asleep and in this condition he dreams that he had bought a fine-looking horse and all with the fairy vanish leaving him there. Escaping from his uncomfortable position and writhing with pain he proceeds to the sleeping bogie they tore him roughly and wake him; despite his protests, they stuff the fire and all with the fairy vanish leaving him there. Turning to discover the reason, he sees the fairy and his victim standing before him, and falls lifeless at their feet.

A RESTFUL RIDE.

This Gaumont subject opens with a lively yard; several grooms are standing together, a rigid looking gentleman with the purpose of hiring a mount. The grooms glance at the amateur equestrian and exchange knowing glances. A fine-looking animal is brought out, the stablesman puts a docile looking. It is easy to imagine the conversation: "Is he quiet?" "Quiet. sir! Lor' bless yer! Quiet as a lamb, sir." A leg up and he is off. A leg up and he is off. The leg turns out to be a thorough jibber and buck jimmer.

The first experience is as he nears a rag picker's cart, he is thrown into this and his horse is immediately at the side of the lady, bringing the woman who is trying to draw it up into the air and back over the cart. She gives the man a few handkerchiefs and he remounts and rides on, when he is thrown over one of a team of van horses and manages to keep from under their feet only by clinging to the pole, from which he is res-
married enjoying their wedding breakfast. The consume by the time the train comes for their departure. The bride is entering the carriage, but her consterna- tion the driver drives away, not waiting to have her groom then gets in another carriage. The two couples racy through the streets, the groom trying to overtake the bride. Finally the groom gets out and starts on a run, in his unsuccessful effort to regain his beloved. It is the victim of unkind fate, meeting fresh difficulties at every turn. Husband and wife eventually land in the police station. The sergeant in charge of the case is somewhat amazed as to thinking there must be insanity in the air, dismises both as lunatics. They finally come home back completely wrecked by the morning's unsuc- cessful effort to regain his beloved. He resolves to spend their honeymoon at home.

THE SILVER KING.

Lubin this week issues "The Silver King". Wilford Denver is ruined at the races. While telling of his loss his wife comes and tries to induc- e him to return. She is depicted as Gau- thier, former sweetheart of hers. Wilfred Den- ver swears revenge and starts off in pursuit of Ware. Spider, the gentlemanly maniac, has gone to the Ware's home by air, and while in the act of doing so Wilfred Denver appears with revolver in hand. He is over-powered and chloroformed by Spider, who takes his rev- olver from him and places it on the table. At this moment Geoffrey Ware returns un- expectedly and is shot by Spider with Den- ver's pistol. When Denver comes to dis- cover Ware is alive and in the hands of the murderer. Spencer tries to telephone to the police, but is again stopped. He then returns to his hotel, where he is advised by the manager to take a trip. Upon returning, he finds the murderer. Spider tries to Bargain with him for silence, but Denver refuses. Spider is denounced as the murderer by Cortker, one of his former pals, and Denver and his family live happily thereafter.

And "Such a Good Joke, but Why Don't He Laugh?" Mr. Bretzeln, the German impersonator of the "Old West" days, who is leading the cowboys fighting, whereby the little one ticks a big tall fellow. This so amuses Mr. Bretzeln, that he describes the incident to his friend, who tells him it is "such a good joke"—for Mr. Bretzeln. He can- not understand why his hearers do not rel- ish the joke. He gets thrown out by the butcher, the grocer, the laundry man, salt man, and butcher. He does its wit do not appreciate the good joke.

THE RINGMASTER'S WIFE.

This is a new Lubin subject. A young doctor pays marked attention to the daugh- ter of a country minister. He has a rival, a simister character. The doctor is loved by another girl. When repudiating the undue- attention of his rival, a fight ensues. The doctor punishes his rival severely. The latter vows vengeance. Under the Christ- mas tree, engagement of the doctor with his long sufficed by the other lover, together with the girl who loves the doctor, plot to ruin the doctor. They tell the minister a story which the father believes and goes away from the house. Six months later. The rival elopes with the minister's daughter. Ten years later. Two children have been born to the couple, who have been brought up by the man. A circus manager engages the family, husband as ringmaster, wife and children as performers. Weak from lack of meal and maltreatment by her hus- band, the wife falls on the high trapeze and falls to the ground. A doctor is summoned. He appears to be the former lover of the unhappy wife. Hus- band enters and orders the doctor to leave, which the latter refuses to do. The hus- band tries to punish the doctor, but is pun- ished in return. Wild with rage, he starts to whip his helpless wife, when the oldest child takes the pistol and kills her father. The doctor brings the luckless woman and her children home to her parents, where she is longed for. He is invited to the plot between her and the ringmaster to ruin the doctor. The minister recognizes the wrong he did the doctor, and not long after the lovers are reunited.

THE GAY VAGABONDS.

A very amusing experience is depicted in a comedy by Lubin. the success of some men in making an enlarged view of our heroes discussing the probability of their dinner. One of them hits upon a plan which he imparts to the others. They are to make their way into the market. Cautiously advancing, and with furtive glances in all directions, one passes some others to the other and when both have their pockets full they return. Conceived to the fowls a suspended at one end of the counter and near it the filled market basket. Taking in the situation, they cautiously advance back, and by pushing and shoving, pull his shoulder the other takes the basket on his arm. To avoid suspicion, they are still cautious in their procedure, and they successfully take their dinner. The ladies conclude their discourse and, returning, to the basket, its absence is perceived, and scanning all directions they discover the vagabonds in the distance, making away with their spoils. Scouring the alarm, they give chase. The next scene is a street car, and one of the pursuers enter from the rear and look out of the side windows and then pass on to the rear of the car as the other pursuers are getting on the back end of the car the former leave by the front door and the car starts off. The ruse is soon detected by the pursuers, who, with their pursuers close behind. Arriving at the base of a hill, the vagabonds build a little barricade and linger long enough for the pursuers to go up with their spoils and depart. The final scene is the entrance to the military barracks, two officers are in the foreground and despising the vagabonds, they order the spies to hang on the pillars of the gate, they pass in. The vagabonds draw near, and, brought to lay with their pursuers close behind, they appropriate the little dinner. Then assuming the dignity of the law, they prepare to meet the foremost of their foes. Accosted by the women, whose supplies...
they have standing before them the ground, they sternly refer them inside the barracks and then with much gusto proceed on their way. The ladies soon return with the officers, to whom they administer a troumiing in the presence of the two gay vagabonds. Good action throughout.

**MR. SLEEPY HEAD.**

The scene illustrates a comfortable home and the subject of our story in a drowsy and languid manner. He is called upon to rise on a bed and is sound asleep. The wife comes in upon him and he is aroused, assisted into his coat and started off to the office. On the train our hero goes to sleep and discovers in getting away passengers considerably. Finally he reaches the office and after making a half-hearted effort to do his work, he relapses into the arms of Morpheus. A violent shock brings him to with a start, upsetting his desk. He is awkward and a drawback to himself in every undertaking. As a guest he is the cause of discomfort, a blot upon his disgrace departs. Good detail throughout and much innocent amusement is experienced.—Urban.

**THE SHIP OWNER'S DAUGHTER.**

Pathe this week issues "The Ship Owner's Daughter." It is pay day at the ship owner's, and as he is giving his men their money his pretty young daughter sits beside him at the table. The last one of these men, he always gives his money into her hand a note to meet him on the dike. The couple are seen together at the water front, where they pledge their love in an engaged. The scene shifts back to the girl's home, where her father asks her to give her hand to a naval officer whom he had picked for her. She spurns his father's request and goes angrily back into the house. After the young officer has departed the father resolves to avenge himself on the undesirable lover of his daughter. He pens a note to him telling him that if he will go out on a certain one of his ships and bring back a good catch he may have his daughter's hand in marriage. The young man greets this with joy and prepares for the cruise. Meanwhile the vengeful father, in the night goes aboard the ship unobserved and succeeds in sawing away some of the timber of the ship, and succeeds in getting away unhindered. Bidding his sweetheart good-bye, the jubilant lover is now seen embarking on the ill-fated vessel. She gains the broad sea and is soon cutting her way through huge breakers. The shipowner's work has been effective, for the next scene shows three oil-skinned seamen battling their way through the broad sea. They gain this and begin frantic efforts to attract attention. No vessel in sight and again and again they are washed into the sea, but they manage to climb back on the rock each time. Finally in desperation, they place a note in a bottle and throw this into the water. The scene now changes to the home coast, where some one has noted the letter and learned it. Some fishermen find it and identify the lettering on a piece of timber as belonging to the ill-fated schooner. They hear the

**THE MOVING PICTURE WORLD**

"ad a-cake, pain them, drowsy man As bottle note some drawback soon. slow and pond her theirs jubilant. and prepares may whom her to work, his father's a great. as he will go out on a certain one of his ships and bring back a good catch he may have his daughter's hand in marriage. The young man greets this with joy and prepares for the cruise. Meanwhile the vengeful father, in the night goes aboard the ship unobserved and succeeds in sawing away some of the timber of the ship, and succeeds in getting away unhindered. Bidding his sweetheart good-bye, the jubilant lover is now seen embarking on the ill-fated vessel. She gains the broad sea and is soon cutting her way through huge breakers. The shipowner's work has been effective, for the next scene shows three oil-skinned seamen battling their way through the broad sea. They gain this and begin frantic efforts to attract attention. No vessel in sight and again and again they are washed into the sea, but they manage to climb back on the rock each time. Finally in desperation, they place a note in a bottle and throw this into the water. The scene now changes to the home coast, where some one has noted the letter and learned it. Some fishermen find it and identify the lettering on a piece of timber as belonging to the ill-fated schooner. They hear the
The Suburbanite's Ingenious Alarm.

This Edison film shows a broker's office in the city. Mr. Early, as usual, arrives late and is caught by the manager and threatened with dismissal. Mr. Early buys an alarm clock, which wakes him in the morning all right, but refuses to stop ringing. He smothers the sound under his pillow and goes off to sleep again. The late Mr. Early misses street cars and trams and arrives at the office in time to get another lecture from the manager. Mr. Early hits upon a plan. He buys a rope, ties it to his wrist, drops it from his window and arranges with his friend to pull it in the morning. He passes by, feeling sure this ingenious alarm will get him up in the morning, which it does, but not in the manner he expected. Near the small hours of the morning a burglar expires the rope hanging from the second story window and is about to ascend, when he is interrupted by a policeman, who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, onto the floor and up to the window. He explains to the policeman his ingenious alarm. He is again aroused by a tipsy clubman, upon whom he empties a basin of water, and then goes back to bed, this time tying the rope around his feet. A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon, which drives off, pulling poor Mr. Early out of bed, out of the window and into the street. Away the milk wagon drags him, down the street, around the corners, over mudholes, until last he is rescued by a passing policeman and sent back home in the milk wagon—but very much awake. Mr. Early arrives at the office in bandages and on crutches, but on time at 5 a.m.—much to the amusement of the scrub-woman.

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National Film Co., 5 Broad St., Columbus. Nolan Film Exchange, 11 Fountain Sq, Cincinnati. Ohio Film Exchange, 11 East Broad St., Columbus. Southern Film Exchange, 146 W. 5th St., Cincinnati.

Superior Film Supply Co., Nesby Bldg, Toledo. Toledo Film Exchange, Spiteri Arcade.

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865,106. KINETOSCOPE. Boyd H. Keller, New York.
The special features in this improvement are a mechanism for regulating the movement of the film and for easily centering the film-holding devices as well as the shutter with reference to the optical center of the object. The rotary segmental shutter has a solid portion drilled

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865,173. AUTOMATIC LANTERN-SLIDE MOVING DEVICE. William Frederick, Clyde, Ohio.
The series of lantern slides are placed in special thin metallic frames, which are connected together and adapted to be separated or disconnected when desired. The lantern is at the right of the illustration, which illuminates the slides as they pass through the vertical rectangular slide feed tube, located just in front of the condenser and behind the objective. The box of the slides is supported on a frame behind the objective. By means of a special rack and pinion mechanism it is operated at the top of the feed tube.

863,141. MOVING PICTURE FILM. C. J. Beversdorf and M. H. Feles, Findlay, Ohio.
The improvement consists in lining the picture area of the film on the edges with a thin metal or steel tape punched to match the holes in the film, the punched portions of the tape going through the holes and bent back against the film, which firmly holds the reinforcing tape on the film. The object is to strengthen the operating aperture and prevent them from falling out as well as to protect the coated side of the film from being scratched.

863,517. GOVERNOR CONTROLLED SAFETY SHUTTER FOR MOVING PICTURE MACHINES. Fred G. Dustin, Minneapolis, Minn.
The illustration shows the front portion of a moving picture machine with the lens portion removed. On the right is the propelling crank. The gear wheel on the back shaft of the machine operates the pinion for moving the film, which also meshes in a gear that in turn operates a governor having a disk at its rear end. As the speed of the machine is increased the governor disk is drawn outward

assisted by the weight of the series of slides in the feed tube and the rotation of the pinion by the operator, the slide ribbon is drawn forward behind an automatic shutter; this is then opened and the picture exhibited. A further movement of the crank shuts off the picture and brings another into position. The slide ribbon passes down a slot in the bottom of the lantern base into a receptacle underneath the means in which the mechanics are always in their proper place and position to be shown and enables the operator to proceed with certainty as to the correct sequence of the views. The operator can by other special mechanism operate the lantern slides without the aid of a lantern attendant.

864,314. INDEPENDENT FRAMING DEVICE FOR KINETOPOSCOPES. Jean A. Le Roy, New York, N. Y.
In the upper portion of the illustration the feeding mechanism feeds the film through the form of a loop to allow for adjusting the position of the picture as the film passes before the lens aperture to a proper framing or centering as the film passes over a special roll to the pulling mechanism below them out through a long, narrow chute to the receiving receptacle. The special roll is adjusted inward or outward by means of a gear wheel meshing in a sliding toothed bar which carries the roll. In this way the position of the picture on the film is quickly adjusted independent of the feeding and taking-up mechanism.

and presses against an electrical contact spring, closing a circuit through two magnet solenoids (shown in section), in which are movable armatures supporting on a frame, a shutter. The effect of the current is to elevate the shutter and open the aperture for the light to pass through the picture. The moment the speed is reduced, electrical contact is broken on the governor and the shutter falls, intercepting the light. The purpose of the improvement is to automatically cut off the light from passing through a celluloid film when not in motion and thereby prevent undue heating and accidental ignition.

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Editorial.

The Daily Press and Moving Pictures.

We want to raise our voice in protest against the daily press for the criminal manner in which they handle news relating to any accident that occurs in connection with a stereopticon, or a cinematograph exhibition. The press came out on Tuesday, 14th inst., with great glaring headlines on the Boyertown disaster, and when it was proved they were false, the press in the smallest type allowed they had made a mistake. We think it is only right that the whole press should apologize in the largest type at their disposal for the glaring wrong they committed against a large and growing industry.

What the press ought to do, and what it does after doing incalculable injury, are two different things. This is how the New York Mail garbles the account:

"Could It Happen Here?"

"One hundred and fifty killed and seventy-five injured is the hideous story that comes from the theater accident in the little Pennsylvania community of Boyertown. Perhaps it has a lesson that immediately concerns this big city. The lesson is suggested by the fact that the fire was caused by the explosion of a moving picture machine, located near the only stairway, so that the flames prevented egress.

"This city has an indeterminate number of moving picture shows which has been estimated all the way from 500 to 1,000. Most of them are on the street floors, it is true; yet all are inadequately supplied with exits, and nearly all are in highly inflammable surroundings—old store-rooms in which cheap chairs have been placed. In many, the moving picture machine commands the main exit, just as it did in the Boyertown horror."

The New York World says:

"Another moving picture explosion has caused fire and loss of life. Will the double warning be heeded or must New York wait for its own special disaster before precautionary measures are taken?"

These are clippings taken at random from a large number, all bearing the same untruthful stamp, and all having the same tendency to damage the moving picture industry. Why should they go out of their way to do thus? Here is the truth:

"The man who operated the stereopticon (please note—Ed.), H. W. Fischer, admits that it is the exhaling of gas from one of the tanks connected with his apparatus that caused the first ruffle, insignificant though it may have been in itself, to disturb the ill-fated audience. But this same man declares that he stopped the noise and escaping gas, that the audience quieted and that all would have been well had not some one of the players lifted the stage curtain and upset one of the oil lamps used as footlights.

"An entirely new explanation of the origin of the fire came when George Romig, the pianist at the performance, made the statement that it was not the overturning of a footlight lamp upon the stage by a performer in raising the curtain, but the upsetting of his own music lamp that started the fire.

"The lamp was turned low and setting on the floor while the stereopticon pictures were being shown. Then came the hissing of the escaping gas and the confusion of the people. An usher ran up the aisle to quell the impending panic and kicked over the music lamp. In addition Romig admits that he was the man who lifted the curtain, but denies that this act upset the footlight lamps, declaring that they were upset by some person or persons who sat in the front seats of the auditorium, and who scrambled up on the stage."

Our readers will agree with us that this puts quite a new complexion on the affair, and proves the moving picture machine had nothing to do with the disaster.

Fire Chief Croker, in an interview with a New York World reporter, published on another page, makes wild and serious charges against the building and fire commissioners, which, if true, show a lack of discipline in these departments, and evince a state of affairs that is not creditable to the "powers that be" in the city. One statement: "In several places inferior machines, he says, are used, and inexperienced operators are often employed; in one place visited, a fifteen-year-old boy was operating the machine."

If Chief Croker did not close that place at once he deserves a severe reprimand. Again, "The fireproofing arrangements are not sufficient to prevent a spread of the slightest fire. The partitions around the film machines are nothing more than a curtained shield with a sheet of tin nailed to the ceiling." Does the Chief know of what he is talking? Or, is he speaking of years gone by, when the inspectors could be bought with a five-dollar bill (if reports are true)? He surely cannot say these conditions exist now. We have visited many and found the most exacting arrangements had to be complied with, and that
the inspectors were very urgent in seeing every safety device was adopted by the proprietors.

The Chief finishes up with a list of theater fires dating from 1811 to the present. We are at a loss to understand what these have to do with moving picture machines. Again, oftentimes when speaking of fires in moving picture shows, the Paris disaster of 1897 is raked up. We want to put our readers in possession of the facts which we personally investigated at the time, as follows:

The cause was attributed to the optical lantern, the bursting of a cylinder, the explosion of a saturator, the celluloid film; and, as in Boyertown, the falling over of a lamp. We learnt that the cinematograph was supplied with the Oxy-Etha light, a French saturator being used. The film was run into a basket in front of the machine. The saturator sucked back, by someone treading on the supply tube, and the light went out. One of the operators struck a match and relit the jet, then threw the lighted match into the basket of film. At the trial, which was at once instituted against the proprietor and two operators, the whole of the above was proved false, and that the real cause was that the two lantern operators were refilling the empty saturator with ether near a naked light, which immediately ignited the fumes, causing the disaster. The president, Baron Mackan, was fined 500 francs. Mons. Bellac—operator—fined 300 francs, and twelve months' imprisonment, and Mons. Bagrachow, assistant operator, fined 200 francs and eight months' imprisonment. They were, however, given the benefit of the Berenger First Offender's Act.

In defending the moving picture industry, we want the saddle put on to the right horse, and the blame placed in the right quarter. We have troubles enough of our own to answer for, without being blamed for the cause of every theater, opera, or concert fire, as is implied by Chief Croker.

To this end we want every one of our readers to send a copy of this editorial to each paper in their neighborhood, and distribute among their audiences, so that we may reach as many of the public as do the daily papers.

We will keep it up, and print as a leaflet, for general distribution, if our readers will let us know how many they can dispose of.

Blue Print Lantern Slides.

A German exchange says that lantern slides of a blue tone that is a pleasing variety from the usual black may be made from spoiled or old plates which have not been developed, by fixing, washing well, and then dipping five minutes in the following solution:

A. Green iron ammonium citrate ... 150 grains
   Water ........................................... 1 ounce
B. Potassium ferriyanide ... 50 grains
   Water ........................................... 1 ounce

Prepare the solutions separately and mix equal parts for use, at the time of employment. Dry the plates in the dark, and keep in the dark until used. Printing is done in the sun, and a vigorous negative must be used. Exposure, 20 to 30 minutes. Wash 10 minutes in running water and dry. Brown or purple tones may be had by sensitizing with the following solution instead of the above:

   Distilled water .................. 1 ounce
   Silver nitrate .................. 50 grains
   Tartaric or citric acid ....... ½ ounce

Bathe the plates five minutes, keeping the fingers out of the solution, to avoid blackened skin. Dry in the dark. Print to bronzing under a strong negative; fix in hypo, toning first if desired.

The Licensed Operator.

By Van C. Lee.

Bills are being prepared to be introduced to the law makers of some of the States, making it compulsory for moving picture machine operators to be licensed after passing a required examination.

The main purpose of such a law is, of course, the protection of the public which patronizes moving picture exhibitions. The question is, should the managers and owners of picture theaters be for or against the passage of such a law?

To be a moving picture machine operator it is not necessary that the operator be a qualified electrician, nor, where gases are used, to be a chemist. It is only necessary that he understand the principles of his light-making apparatus, the general construction of his machine, the ability to take care of his machine and the films, and a few minor points of less importance.

But it is necessary, under existing conditions, that the operator should be a man (not a boy) who is always cool and level-headed, and capable under any and all circumstances to successfully meet any emergency which may suddenly and without any warning confront him.

Fire is the great peril in any hall where a crowd is assembled. But the cry of fire, either from some imagination, a light reflection or the fool prank of a joker, is nearly as bad as the actual fire, as in nearly all cases where a fire has occurred in any hall filled with people, it was the panic and not the fire which caused the loss of life. While, were it not for the panic, the fire itself would cause only a damage to property in dollars and cents, with scarcely any loss of life.

It is hard, therefore, to conceive just what sort of an examination, to be effective, a man would have to pass in order to secure his operator's license.

Had the owners and managers of halls where picture machines are installed used careful judgment in securing their operators, extreme measures would never have had to be resorted to, but a universal demand of this kind could never be realized without some form of enforcement, and it is to be hoped that every picture theater owner and manager will realize that such a law will not only lessen their chances and risk of danger, but will also increase their door receipts, because the people in general will feel more like patronizing places which are safeguarded, and in which their lives are protected, and that these same managers and owners will co-operate with the State legislative bodies toward making the passage of such a law a unanimous success.

On the other hand, what a great benefit it would be to the operator. Surely, it would weed out a great many incompetents, but if a man is not capable of answering such questions as we may expect will be asked by an examining board and fulfill the obligations which might be required to secure his license, then he should look for different kind of employment.

He may be a good man for some other job, as every man is not fitted for what he might wish to follow, but for him to even attempt to hold a position and be a detriment to his employers and endangering his own as well as hundreds of lives, is nothing short of a crime to allow.

But the man who is fitted for this particular position will have no trouble in passing an examination. He will soon find his services are in demand. His wages will increase and his position be elevated to a much higher level than he can ever hope for it to possibly be under the existing circumstances.

There is one positive fact: Whether it is in the li-
Tinting Films.

We have been asked to supply the names of firms who manufacture the film tinting fluids. So far as we can learn these are not marketed, but are prepared by each film manufacturer to suit his own taste and the nature of the subject. Anilin dyes are used dissolved in water (preferably distilled) in the proportions of 1 to 200.

The anilin dyes are obtainable in any large city. For red tints eosin, erythrosin, or rubinaline; for cold tones methyl green or anilin blue; for the warm tints, methyl orange or naphthol yellow. By blending these a variety of tints may be obtained. The film is immersed in the solution until sufficiently tinted and then dried. It is said that better results are obtained by immersing the film for one minute in a clearing bath previous to drying. This is composed of alcohol 20 parts, distilled water 20 parts, glacial acetic acid 1 part.

Blue or Green Toned Films.

The following method of toning positive films to a green or blue by chemical action we quote from "Das Bild," a German publication. For green tones immerse the film in a solution of potassium ferricyanide, 15 grains to the ounce of water, for a minute. Wash for five minutes and then immerse in a solution containing 10 grains of iron sulphate to the ounce of water. Allow the film to become deep blue and then wash thoroughly in water and place in a third solution containing five grains of sodium chromate to the ounce. Another washing will produce the desired green tone.

Another formula for blue tones is:

**SOLUTION "A."**

Potassium ferricyanide .......... 8 parts
Water ................................ 1000 parts

**SOLUTION "B."**

Ammonia iron alum .......... 10 parts
Hydrochloric acid ........ 10 parts
Water ............................... 1000 parts

Mix one part of "A" with two parts of "B" and make up to ten parts with water. Immerse the film until the toning is completed.

Trade Notes

The Society Italian "Cines" inform us they have secured the sole agency for Williamson & Co., of London, England, with factories at Hove, Brighton. Williamson & Co. are of ten years standing and are one of the original manufacturers of film in England, and have a reputation of making some of the best film manufactured by the Anglo-Saxon race. We are personally acquainted with this firm and congratulate the Italian "Cines" on securing the exclusive agency.

Boyertown, Pa.—We specially asked Henry W. Fischer, the stereopticon operator at the Boyertown Theater horror, concerning the condition of the oxy-hydrogen tanks of his picture machine after the fire had occurred.

"I did not see them again after I made my escape from the burning building," he replied; "but there was no explosion when the fire occurred, you may be sure of that. If there had been, I would have been the first to suffer by it, and probably be killed, for I was right there at the machine.

"The reports in regard to escaping gas are also incorrect. The only gas which escaped was that which caused the hissing sound, and this, as I have before stated, I quickly checked. One of the two tanks I know was full when I left the machine. I cannot say just how the other was. I suppose some of the gas was out of it, for the reason I have given.

"I had a lighted lamp only three feet away from the stereopticon. When I had disconnected the tube at the time the valve did not close and the hissing sound occurred, I quickly reached with my other hand and extinguished the light, to prevent any possible danger from this source. The people were showing signs of alarm and I did not want the lighted lamp upset and the burning oil running over the floor. There was no explosion and no great quantity of escaping gas."

Atlantic City.—Managers of local playhouses will be asked to have a hymn sung at each Sunday performance as a compromise with members of the local W. C. T. U., which threatened to close the moving picture shows given Sunday evenings.

A special committee of women that visited the shows brought back a report that it had discovered nothing objectionable in...
the performances, but recommended that hymns take the place of "illustrated songs," with the audience taking part.

The selectmen of Springfield, Mass., gave a public hearing in their office on the petition of J. D. Cadle for a revocation of the license of the "Bijou Dream," on Elm street. This place is run by a moving picture concern, the Eastern Amusement Company, with Paul E. Page as manager. Mr. Cadle outlined his reasons for opposing the license being revoked. He stated that in his opinion the place was a menace to public health and morals, that it increased the insurance rates of adjoining property, was unsanitary, that there was danger from fire and that the place was conducive to idleness, begging, and runaways. Mr. Cadle said that his rate of insurance had been increased nearly $15 per $1,000 as a result of the moving picture machine being installed in the building next to his. W. K. Buschmann represented Mr. Page and Mr. Maurer, the building owner, and Mr. Cadle did not at one time agree to withdraw any opposition to the license if the extra cost in insurance was paid by the moving picture company. Mr. Cadle stated that he did request that the extra cost be paid by the company, but that after investigating the matter he concluded that the license should be revoked regardless of any raise in his own rates. He said that from a moral and sanitary standpoint he objected to the place being licensed and would not favor a continuance of the license even should the property owner himself perform his legal duty. Mr. Buschmann, Board of Health told of complaints of the poor ventilation of the place, and Agent Porter said that conditions were vile.

Burton Holmes, the lecturer, began his annual series of travelogues at Carnegie Hall, New York, January 12, and for upward of two hours vastly entertained an audience which packed the big auditorium. The lecture was illustrated with still and moving pictures, which created a profound impression because of their novelty.

Mr. Holmes this year is devoting himself to talking about the five greatest and largest cities of the Old World, and last night confined himself to Berlin. He called particular attention to the cleanly condition of its thoroughfares.

"If the Mayor of New York would go to Berlin and make a study of the way in which the streets are kept in condition, he would learn a vast amount," said the lecturer, and it would be well worth while.

Mr. Holmes told how this great work is accomplished, and then gave an illustrated description of the pastimes of the inhabitants. Later he showed views of Emperor William and his family in their daily ceremonial routine, and pictures of the army.

Plans have been filed with the New York Building Commissioners for remodelling the three-story slot machine building at No. 997 Bowery into an amusement hall with moving picture exhibition. The place is located in the south side of the block, side for the J. V. Valensi Company as new owner, and are to cost $5,000, according to the estimate of the architect, Louis C. Maurer.

* * *

A correspondent in Grand Rapids, Mich., says that armed to the teeth with signatures of 1,000 commercial men, bankers, and accompanied by John Vander Weeden, manager of the Beacon Shoe House; Z. V. Cheney, rental man of the Ledyard Block, and Ben. E. West, druggist, as endorsers, A. J. Gilligham, moving picture show manager, met with the license committee last week, as did Alderman Alder, who opposed the granting a vaudeville license on Monroe street.

Mr. West declared himself a convert to the moving picture business and, that while once was opposed to them, he believed there was a good future for other shows in the near vicinity, and he hoped more would locate on Monroe street. He said Ringle & Krekel, shoe merchants on Canal street, was between two such shows and considered their location better 20 per cent.

The hall building is to be changed entirely from the proposed miniature show house, and believed it a good drawing card for the merchants on Monroe street.

Alderman Averill presented a petition remonstrating against granting the license signed by seven Monroe street merchants, mostly on the south side of Monroe street, opposite to the proposed show place.

Alderman Gus Oswald.—"I favor moving picture shows with reasonable restrictions. They have come to recognize the stores and those in their immediate vicinity. In fact, they are an encouraging factor for so much new business that merchants have come to recognize them as trade builders."

Capua, Italy.—Anthony Beltramelli is accused of running a blackmailing machine in Capua for about a year. He was arrested and will be tried on numerous charges of extortion.

The blackmailing machine, as young people here call it, is really a cinematograph. Beltramelli has been running it in an improved open-air theater on the roof of a building overlooking the municipal park. In this park is a secluded nook known as the "lovers' retreat."

The nook is not so secluded but that Beltramelli's camera could catch it when accurately trained, and the moving picture man's system, it is charged, was to aim the machine in the right direction, and set it going whenever the retreat was occupied and the light favorable for picture taking.

Beltramelli, with the help of neighborhood children and photographs, he made a practice, his accusers say, of offering the original films at a round price. Some of the films were very startling, and the subjects were glad to buy them for what Beltramelli asked, it is said. To obtain the amateur films for his machine, Beltramelli either paid or threatened to report his victims.

Beltramelli took them, and is said to have offered them the films at his schedule rate, and threatened to display them publicly unless he got his money. He was promptly arrested.

Mr. Beltramelli is being tried on similar charges, with similar stories, and so many cases are threatened against the prisoner that the accumulated penalties against him will be very heavy if convictions are secured in every case.

Upon his promise not to give any more moving picture shows at Manchester, Conn., Sunday, the case of James Ryan, who was notified Sunday night of his arrest on a charge of doing work on the Lord's day which was not of necessity, which was to have been brought against him in court, was indefinitely postponed. He was called to the stand, and an agreement between the prosecuting attorney and counsel for Ryan, so it was not necessary to hear the case.

* * *

Newark, N. J., notifies us that efforts are being made by the managers and owners of the various local moving picture theaters in the near future to reopen for business on Sundays. They have been encouraged by the decisions of the high courts in several of the leading cities of the country, and with the headway the New Yorkers are making they believe that their attempt here will be successful.

A meeting of those interested was held in the office of Rudolph A. Braun and a permanent organization was formed. It will be known as the Moving Picture Exhibitors Protective Association. Henry Rorbrocht was elected temporary chairman, and George L. Black secretary. Twelve of the fourteen local theaters were represented.

In addition to fighting against the Sabbath closing, the managers will endeavor to get better recognition from the Board of Underwriters and the city officials. Rules and by-laws will be submitted at the next meeting of the association, and Mr. Braun was authorized to proceed with the fight.

A majority of the managers served throughout the city until several weeks ago, when they were ordered closed. Since that time the local theaters have been having sacred performances on Sunday nights.

A cosmopolitan city, and the working class who favor a liberal Sunday want it," said one of the managers to-day. "It is for their interest as well as our own that we are fighting. We pay the same license as the big theaters, and while their admission reaches as high as $2, a seat, very often, the best we get our five cents. Our understanding is that Mayor Hunslinger is not opposed to our being open on Sunday, and the opinion of the Common Council is believed to be the same. We want only what is right and believe in equality for all.

Mr. Braun, who will be a member of the next Legislature, and who may introduce a liberal excise bill, stated that he understood that Assemblyman Martin intended to scrutinize the old blue laws adopted years ago, and which have outgrown their usefulness, as the times have changed.

Several of the moving picture places are controlled by large metropolitan corporations. If the police decide to interfere an injunction preventing them from doing so may be secured.

A Bill City, Idaho, was recently passed that Assemblyman Martin intended to scrutinize the old blue laws adopted years ago, and which have outgrown their usefulness, as the times have changed.

In order to prevent here any such disaster as occurred at Boyertown, Pa., Captain Lester L. Kingsbury, chief electric inspector for the city, will have posted in every theater in Baltimore, Md., the following notice, addressed to the theater electricians:

"You are hereby notified that the following regulations per-
taining to electric properties that come into this house must be connected at all time.

"Every arc lamp must have in attendance a competent operator while the lamp is in circuit. This operator must be in constant attendance at the lamp.

"Motors in circuit must have a competent attendant in charge at all times.

"All arc lamps must be inclosed in iron with approved hoods and screens. Switches and rheostat coils must be protected in iron.

"All strip lights, bunch lights, moon and sun boxes must be inclosed in iron.

"All plugging boxes must be of improved inclosed style.

"All sockets and receptacles must be of improved type, with concealed lugs.

"Portable switchboards, dimmers and rheostats (other than those attached to lamps) must be inclosed in iron-lined boxes.

"All fuses must be of the inclosed type.

"All incandescent lamps used in paper lanterns, garlands or streamers must be provided with wire guards.

"All cables must be of improved type known as 'flexible stage cables.'

"You will be held responsible for violation of any of the foregoing regulations."

Captain Kingsbury said that a year ago he tried to impress theater managers with the fact that moving picture machines, one of the causes of many fires, were dangerous unless equipped with safety devices. He then ordered that every moving picture machine operating here be equipped with magazines protecting the inflammable film from the heat, and also ordered every machine any soiled in a theater. Captain Kingsbury said that one theater disobeyed the order, and in about half an hour fire engines were standing in front of the place. The machine had exploded and burned a big hole in the ceiling.

But to make binding these orders of Captain Kingsbury, Building Inspector Preston said recently that he had put them into the new building code that may soon be adopted by the City Council.

The most important of these stringent regulations are the following:

"No machine for moving pictures shall be operated outside a fireproof room or cabinet.

"Every machine shall be provided with a fireproof box or magazine for both upper and lower reels, with necessary take-up gearing.

"The openings in the magazines for the film shall be provided with a device to prevent flames from following the film into the machines.

"Machines shall be equipped with an automatic device which will cut off all rays of light from the lamp.

"The lamp, if electric, gas or oil, shall be inclosed in an iron box with a gravity shutter, to cut off all rays of light passing through the lens. It must have a ventilated hood lined with fireproof insulating material."

There are several other regulations that Captain Kingsbury hopes will prevent fire pictures machines comparatively safe. He said that the rolls of film used in moving picture machines are of celluloid, and so inflammable that whenever a film catches it means an explosion.

* * *

The theater fire at Boyertown, Pa., while not directly attributable to the moving picture machine which figured so prominently in the tragedy, has given renewed strength to the agitation which has been under way ever since the burning of the Charity Bridge and thereafter such exhibitions with safeguards.

The fire record of New York shows that during the past two months there has been a property loss of more than $160,000 involved in fires which started in or which damaged buildings where moving picture machines were installed.

An expert of the National Board of Fire Underwriters who has studied this phase of the fire hazard says:

"It is safe to say that there are thousands of itinerant showmen about the country with moving picture machines, fitted either with electricity or the old-fashioned calcium light. The machine itself, if it is operated according to the specifications of the National Board's code, is not especially hazardous, but the surrounding buildings and most any sort of fireproofing will suffice for an auditorium, but especially the old-time country "operahouse" and lodge rooms, usually located on the second or third floor of a frame or brick building, reached by one narrow stairsway without any sort of entrance, and almost always with a sharp angle in it half-way up.

"In this city, usually a vacant store, gaudily plastered with inflammable material and holding machines which in no way meet the requirements of the code, are almost as dangerous to human life and a good deal more dangerous to property because of the condition of value of such buildings."

"How many moving picture machines meet the most important requirement, which is that the machine must be placed in an enclosure or house made of suitable fireproof material, thoroughly inclosed and capable of holding all inflammables in any emergency?"

"The writing of the American National Board of Fire Underwriters' code of regulations is that fireproofing shall be kept on either side of the apparatus? All openings into this booth should be arranged so as to be entirely closed by doors or shutters constructed of fireproof material and should be so fitted as to be held normally closed by spring hinges or similar devices."

"The other rules, which relate to machines when electricity is used, are as follows:

a. Arc lamp used as a part of moving picture machines must be constructed similar to arc lamps of theaters, and wiring of same must be so arranged as to be incapable of being exposed to the current in such a way as to cause explosion.

b. Rheostats must conform to rheostat requirements for theater arcs.

c. Top reel must be incased in a steel box with hole at the bottom only large enough for the film to pass through, and cover so arranged that this hole can be instantly closed. No solder to be used in the construction of this box.

d. A steel box must be used, for receiving the film after being shown, with a hole in the top only large enough for the film to pass through freely, with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it can be instantly closed.

e. A shutter must be placed in front of the condenser, arranged so as to be readily closed.

f. Extra films must be kept in metal box with tight fitting covers.

h. Machines must be operated by hand. Motor driven will not be permitted. * * *

The police won a victory over a moving picture firm in the Gates Avenue Court, Brooklyn, N. Y., when Magistrate Furiong found the manager and four of the employees in a Broadway place guilty, and fined the former ten dollars and each of the latter five dollars. The decision affected one of the Brill & Fox shows, over which there has been so much controversy, and which figured in an injunction granted by a Supreme Court justice, and was a thorn in the side of Assistant Corporation Counsel Lazansky.

Magistrate Furiong, in rendering his decision, asked the clerk from the office of the lawyer who appeared for the moving picture people, why the showmen did not go in for a square deal and seek a decision from a higher court, instead of putting the case in the hands of the police and the law courts. He also intimated that if the moving picture men went about the matter in the right way, put it up squarely to the courts, they might yet be able to operate Sunday shows, so long as they did not cause a breach of the peace or the religious respectability. The fines found guilty were J. W. Enslor, manager of the Brill & Fox place at 1155 Broadway, and four employees, James Darsie, Michael Malo, Morris Reissman and Alma Matson. Enslor was arrested on December 15 by Detectives Plant and Berenger, of the Ralph Avenue Station, and after Captain Shevlin had conferred with Mr. Lazansky regarding the Supreme Court injunction covering the place. He was charged with operating a public show. Enslor, along with a man named Sperry, of 1537 Broadway, had been summoned to court several times by Detective John Farrell.

Darsie, Malo, Reissman, Miss Matson and George Roberts were arrested by Officers Boehm and Reichwein December 22. Roberts was arrested as a public showman who had been charged as a witness in court. The others were charged with unlawfully performing labor other than work of necessity or charity.

Rendering his decision to-day, Magistrate Furiong said: "The defendant is charged with violating Section 265 of the Penal Code, in that it is alleged he operated a public show on the Christian Sabbath. The defendant, Darsie, Malo, Reissman and Miss Alma Matson, are charged with violating Section 263 of the Penal Code, in that it is alleged they engaged in work upon the Sabbath Day, which was neither necessary nor charitable."

"The whole of the facts are very clearly stated by the people's witnesses, the description of the premises, their lightings and the use of the money which was taken for admission, and also the fact that secular plays illustrating various secular subjects, as well, indeed, as some religious ones, were shown."

"It seems to me plain that this was a business being conducted for hire, and I have tried to harmonize the various de-
decisions that have been rendered by the higher courts, but they all appear to proceed upon facts somewhat different. I think I will submit the matter to the Court of Special Sessions.

The law clerk remarked that he would rather have the magistrate dispose of the case, contending that the revised statute permitted the same. Magistrate Furlong asked if the defense consented to such action, as he did not propose having the case appealed on such a point, and got a reply in the affirmative. Then he imposed the fines, which were promptly paid.

Harrisburg, Pa., is to follow in the footsteps of four of the large cities of the country, and before the week is out the Cameraphone, or "The Life Motion Pictures that Talk," will be installed in this city. The auditoriums in New York, Philadelphia, Jersey City and Providence have all been too small to accommodate the crowds that flocked to see the wonderful mechanical invention.

The new Savoy Theater Company has just been organized and has secured a lease on the old Savoy Theater, where the "Life Motion Pictures that Talk" will be exhibited. This new company has no connection with the former exhibitors, but was organized when it was learned that there was an opportunity of securing the latest in the moving picture world.

A musical voice heard by accident over the telephone has resulted in the abandonment of plans for the organization of a bachelor girls' club and in a love match for Miss Anna Lubin and Salo Aulerbach.

Next Sunday, at the home of Miss Lubin's mother, 941 West Division street, the engagement of the couple will be announced, according to the Jewish custom.

Wires became crossed one day when the young lady was trying to phone her mother from the store of Ederheimer-Stein Company, Jackson Boulevard and Fifth avenue, where she is employed. Miss Lubin got Aulerbach, president of the American Film Service Company, in the American Trust Building, by mistake.

Both were angry for a moment, then the charming tones of her voice turned away the wrath and the acquaintance began.

Soon Miss Lubin decided to give up the formation of the bachelors' club she had planned. No date has yet been announced for the wedding.

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Nickel Theaters Held Safe in Chicago.—Building Commissioner Downey declared that five-cent theaters operating in the city were as safe as human ingenuity could make them.

NEW COMPANIES.

Oshkosh, Wis.—The George A. Knaak Company was incorporated with a capital of $100,000 to manufacture the Peerless Kinetograph, a moving picture machine, invented by Mr. Knaak. F. B. Winter, of Milwaukee, is president of the company, and George A. Knaak is vice-president, with Charles R. Heisinger, secretary and treasurer. Among the directors are W. F. Keefe, of Chicago, manager of the Western Vaudeville Managers' Association, and W. E. Jones, of the Jones-O'Brien circuit.

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Kraft Amusement Co., the Bronx; moving pictures, theaters and concerns; capital, $10,000. Stockholders: Jacob Walz, 125th street and Eighth avenue; Leonora Roberts, No. 253 West 125th street; Elias Blumenthol, No. 414 Central Park West; Leo O. Kraft, No. 443 198th street, all of New York.

American Halls Co., New York; amusements, concerts, moving pictures, etc.; capital, $50,000. Stockholders: Morris Weiss, 1787 Fersa street; Julius Berson, No. 201 Fifth street; Herman A. Domple, No. 226 East 124th street; Nathan Hirsch, No. 50 Rivington street, all of New York.

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Pathe Freres; to manufacture cinematograph apparatus. Capital, $1,000,000. New Jersey corporation.

TOP O'TH' WORLD IN A SUIT.

MANAGER WOULD PREVENT UNAUTHORIZED SHOW OF PICTURES FROM PLAY.

Another novel point in copyright litigation is brought up in a suit to be brought to-day by the management of "The Top o' th' World" against the American Vitaphone Company, to enjoin the presentation in the Colonial Theater and all vaudeville theaters of a motion picture film showing the principal characters of "The Top o' th' World" in various scenes. It is claimed that extraneous scenes, such as a collie dog ballet and other odd features, became successful in the Majestic Theater, prophecies were made by rival motion picture concerns to reproduce the principal scenes. J. M. Allison, manager of "The Top o' th' World," entered into a contract with the Mutoscope and Vitaphone Company of America, permitting reproductions of certain scenes for exhibition purposes, for which it was agreed a royalty would be paid and the title, "The Top o' th' World," would be used wherever the pictures were exhibited. A complete performance of the play was given in the studio of the mutoscope company. Several of the most effective scenes were reproduced perfectly.

Meantime the American Vitaphone has produced a series of pictures which the manager of "The Top o' th' World" asserts have been pirated. This series of pictures is called "Dreamland." Notice has been served upon Percy Williams, manager of the Colonial Theater, that the reproduction of "The Top o' th' World" scenes under the title of "Dreamland" is unauthorized.

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MOVING PICTURE EXHIBITORS' ASSOCIATION.

The profession in New York won a victory on the 21st inst. in their legal fight for Sunday performances. Supreme Court Justice Dean continued the temporary injunction of Keith & Proctor, allowing them to continue their lecture and moving picture show Sunday in their 125th Street Theater. He also continued the injunction obtained by the Eden Music and sustained the writ of injunction the courts obtained by Lazar Valenze, who was arrested for conducting slot machines in Park Row and Third avenue on Sunday.

The Valenze suit was a test case brought by the Moving Picture Exhibitors' Association. Regarding it the Justice decides that Valenze's shows are not peace disturbing and that they do not violate the ordinance respecting the Sabbath.

It is plain that Justice Davis also takes a very broad view regarding the exact meaning of the law. He says: "A reading of Section 269 in connection with Section 259 would indicate that the Legislature must have had in mind that 'shooting, hunting, fishing, playing, horse racing and gaming' were prohibited only in 'public,' because after the word 'gaming' it expressly says 'for other public purposes.' Why speaks of 'other public sports,' if it is intended to retain 'private' sport? It doubtful is the fact that 'shooting, hunting, fishing and horse racing' are usually within the observance or hearing of others than those engaged in these sports, and in such cases there would appear to be a clear violation of the law. "The peace, the quiet and repose of the community are to be protected. Where these are not disturbed the reason for the law ceased."  

Justice Davis, in his decision in the Keith & Proctor case, said: "Of course, the views expressed in this opinion have no reference to any exhibition of pictures of a salacious or otherwise indecent character, or which tend in any degree to corrupt morals. It will be the duty of the police to suppress such shows on every day of the week." He adds that he continues the injunction because "it is important to have an Appellate tribunal pass upon the questions involved, because of the conflict of views on this subject in different departments."
MOVING PICTURE SHOWS A MENACE, DECLARES CROKER.

As a direct result of the Rhoades Opera House fire in Boyertown, Pa., which started as a moving picture machine was being adjusted, Fire Chief Croker has begun an investigation of the places where such shows are being held in this city, and he will make a report to Fire Commissioner Lantry, with the idea of demanding more rigid regulations for safety.

Scores of moving picture theaters are scattered throughout the East Side, as well as in Brooklyn, and many are so arranged that they barely comply with the building and fire laws, while others have only one entrance and exit, which, in most cases, is under the machine platform. While a pretense is made at fire-proofing the picture apparatus and the operator’s box, Chief Croker is convinced that he will find insufficient precautions against a blaze.

The fact that it would be almost impossible for panic-stricken women and children (the chief patrons of such shows) to escape in case of an explosion will be used as an argument for remediating the evil or driving a large number of the theaters out of business.

Records at the Bureau of Buildings show that eight hundred moving picture theaters, which charge five and ten cents admission, are registered throughout the city, and that the supervisors, according to Sup. Murphy, are operated in compliance with the rules of his department. But the possibility of a number of lives being lost in case of an explosion was admitted by Chief Croker, who declared that neither one nor two places inferior to those of the West, in which the fire was started, would be a challenge for the operators, and that an inexperienced operator is often employed. In one place visited a fifteen-year-old boy was operating the machine. He explained by saying the regular operator was sick.

The fireproofing arrangements are not sufficient to prevent a spread of the slightest fire. The partitions around the film machines are nothing more than a curtained shield with a sheet of tin nailed to the ceiling.

“We have had a large number of fires,” said Chief Croker, “but we were fortunate enough to get to the places before any serious damage was done, and the spectators were out of the buildings in time.”

Added to the danger to the people in case of a fire is the peril to the occupants of the buildings. Many of these small-fry places are on the ground floor of lodging houses, and the buildings themselves are as inflammable as matchwood.

“There is one thing I’m glad to say about New York,” Croker added. “We don’t need a second alarm to get busy here.”

The fire which drew the attention of the Fire Department to the danger of moving picture shows occurred at Coney Island, where several persons were injured in a rush to get out of a place; the Bowery after the ignited film had exploded. Several fires caused similar accidents last season.

Of all the fires that have started from this cause, of course that at the Charity Bazaar in Paris was the worst. While properly not a theater fire, it occurred at a gathering of people. It made a black page in the history of horrors not only because there were 143 persons killed, but because so many of them were of the flower of French families, and because of the cowardly way some of the men beat women back with canes while the rush was fiercest.

The bazaar was held in a flimsy, inflammable structure, built out of planks and cloth. The fire came from defective insulation of wires in the cinematograph department, and the flames spread in an instant. The Summer dresses of many of the women were ignited, and, as their wearers frantically rushed around, the flames communicated to others.

[See our editorial on this.—Ed.]

On February 26, 1900, an electric spark set fire to the celluloid films used in a vitagraph machine in Miner’s Harlem Theater. The house was crowded and a panic was narrowly averted. The lights in the house, as usual, were out. After most of the pictures had been thrown on the screen there was an unusually long wait. Suddenly the audience was startled by flames coming from the machine, which was standing near the main entrance and was shielded by curtains. The auditorium immediately was filled with smoke. Several quick-witted detectives grabbed the machine and threw it into a corridor and locked the double doors. The people jumped to their feet and many women fainted, but quick work restored the lights being quickly turned on.

A little more than a year ago someone threw a lighted cigarette into the celluloid film of a moving picture machine in the Five-Cent Theater at 122 Park Row. It blazed up and a panic ensued among the 200 men present, but all got out in safety.

KALEM FILMS
THE NEW LINE

UNDER THE STAR SPANGLED BANNER
A Thrilling Historical Story of Pioneer Days on the Plains

Length, 675 feet. Ready February 1.

There is no more fascinating theme in American history than that which centers in the courage and determination of the pioneers of the West, the men who crossed the plains with their goods and families in "prairie schooners" and fought their way through hordes of savage Indians. In this picture we open with a picture taken in a frontier fort, the always impressive ceremony of lowering the flag at sunset and the firing of the sunset gun. Then we go out to the prairie, where a pioneer with his "schooler" and cattle is slowly traversing toward the promised home. Evening comes and the emigrants halt and prepare for the night.

Next we see a camp of United States troops on a scouting expedition after hostile Sioux. They, too, go into camp for the night. Following this we see the attack of the Indians—all on horseback—on the emigrants. The brave pioneers put up a spirited defense, but are rapidly being overwhelmed, when a brave youngster works his way through the Indian lines and gets word to the soldiers, who dash to the rescue and wind up the drama with a glorious scrimmage with the redskins.

Throughout the film there are wonderful opportunities for effects, and the story is one to arouse all sorts of patriotic enthusiasm.

KALEM COMPANY, Inc.
131 W. 24th Street (Telephone 6919 Madison) NEW YORK CITY

Selling Agents: Klein Optical Co., 52 State St., Chicago
London Agents: Urban Trading Co., 42 Rupert Street
LE ROY’S ACMEGRAPH.

Owing to pressure on our space in last issue we were compelled to crowd out the cuts herewith, and the information that the Acmeograph is manufactured solely by Jean A. Le Roy, of the Acme Film Exchange, 133 Third avenue, New York.

In testing this machine for fireproof qualities we gave it a pretty severe gruelling, as the illustration will show. First we applied the light and let it impinge upon the film, expecting it to flare up; instead, only one hole at a time could we burn in, try how we would. Next we applied a lighted match with the same result—one hole at a time.

the flame would not go above or below the gate of the machine. Then applying a light to the loose film from the magazine, it flew up to the passage and went out. The same with the take-up. We could not get the film to fire in either magazine.

In answer to a correspondent who wishes to know if the machine has passed the tests and been approved by the New York Board of Electricity, we may say the machine fully answers all requirements of this board and the Board of Fire Underwriters. It is a well-known fact that if a machine passes New York it can be used anywhere with perfect safety.

Film Review.

"Lonesome Junction." The scene of this Biograph comedy is laid at a railroad station in the heart of the Rockies, miles and miles away from "White Way" civilization. and although a small burg, it certainly deserves a large dot on the map, on account of the exciting time experienced by a party of tourists the day this picture was made. Lonesome Junction, though a howling wilderness, possessed one blessing—a train to somewhere else—but like all good things in this world, none are gained without a struggle. So the trains, of which there was but one a day, are never on time. To the station there comes a coterie of weary travelers, all possessed with a wild desire to put a long distance between Lonesome Junction and the backs of their necks. As usual, the train is six hours late, and you may imagine the party is in not a very amiable humor. The first to arrive is an Englishman, who is "jolly well" vexed at the condition of affairs. "Train six hours
REMEMBER THESE ARE HIGH-CLASS SELECTED SUBJECTS
IF YOU WANT SOME BARGAINS, WRITE QUICK

LYMAN H. HOWE
WILKES-BARRE, PENNA.
ruftians in a mountain cave where the ruin of the blacksmith is plotted, and the tools hired to carry out the revengeful purpose. The possession of firearms was a penal offense in Ireland at this time, and accordingly the partisans hide a number of rifles under the blacksmith's forge and accuse him before the magistrate of having placed them there. Pursued testimony prevails and the unfortunate blacksmith is ultimately sentenced to death. A plan is formed by the mother and sister of the blacksmith hero by which his escape from prison is successfully accomplished, the details of which form a very interesting part of the picture. Once escaped, the blacksmith devoted himself to unearthing his accusers and finally brings home the guilt to them, placing the crime in the right place and securing his own free pardon, amid general rejoicing.

"The Newlyweds' First Meal," is another Selig. Comedy has once more been made out of the trials and tribulations experienced by a newly married couple trying to keep house for the first time. The Newlyweds arrive at their own home for the first time, finding a bill and cooling match stuck under the circumstances accompanied by much oscillation. After a time even this amusement requires a change and nature asserting itself, they feel the pangs of hunger and proceed to satisfy same as quickly as possible. A brand new cook book is produced and together they explore its mysteries and try to carry its directions into effect.

Next we see hubby and his bride in the kitchen. Mr. Man is arrayed in a very ample cook's apron, and is evidently a very busy gentleman. Such scenes as follow must be seen to be understood. Literally the fat is on the fire, and smoke, flames and confusion are predominant. The grease from the cooking operations spreads slowly from the stove to the floor and makes a very entertaining show which everybody who encounters it cuts upon many comical capers. In the way of culinary operations, things meantime go from bad to worse, notwithstanding frequent intervals for biling the run to incoming family. Is such being the case, clothes and countenance suffer from smoke and soot, and in their attempt to set matters right the young couple burn their hands so badly as to prevent their leaving any further with the experiment. And now back to the boarding house with bandaged hands and lugubrious faces, the newlyweds return with the knowledge of the leisure of their attempt to break into the housekeeping game, and exchange affectionate condolences over their mutually battered condition.

"The Financial Scare," another Selig, is a clever skit on the prevailing financial troubles, and has been worked up into considered comedy, although the fun in the situation may not be so apparent to those more intimately in contact with it. The "financial scare" is started by a full-page announcement in a big bank's failing magazine, one of the yellow journals of the day, and this brought to the attention of a business man who is working at his desk, sends him home on the run to inform his family, all of whom have deposits in one of the big savings banks of the supposed danger. Very much rattled, the frightened man disturbs the quiet of his home by urging each and all of the depositors, his father, mother, wife, children, cook and hired man to immediately draw their money out of the bank, and not to keep it there as they have on hand in which they consider secure hiding places, they all start off for the bank on the run, including the cook, who being too fat to make good time as the other members of the family, is soon left ignominiously in the rear. Arrived at their destination, a genuine family run on the bank takes place to see who will get their money first, and all are paid and return home satisfied to dispose of their wealth in some way that they consider safer than the bank from which they have drawn it. In its secular search for secure hiding places each vies with the other, but the hired man prides himself on his idea and placing his money in a tin can, buries it deep in the ground. While the others seek a hiding place of their own, which, in their opinion, will defy detection. But, unfortunately, the commotion has attracted the attention of an unscrupulous knight of the road, who stealthily follows the party and carefully notes the hiding place in which each has secreted his money. Then, waiting until all have retired, he commences operations by digging up, and, acquainting the board of the luckless hired man, and follows this up by entering the house and uncovering, one by one, the different hiding places, and finally to his already ample roll, swells his ill-gotten gains very considerably. While the burglar is making his haul the old gentleman enters the room, while this is going on, and making a frantic effort to arrest him. But the thief proves too strong, and after a desperate struggle succeeds in finally escaping with his plunder, leaving behind him a practical demonstration of the old proverb that it is sometimes better to endure the ills we wot of than to fly to others that we know not of.

A Pathé production is "The Pretty Typist." The new stenographer is a bewitch-
igly pretty miss and on her arrival at her new place of employment her chief concern takes her through the offices. As they pass through the various departments she is struck by the number of clerks and bookkeepers who gaze at her as she passes, and she herself, in admiring the display, becomes somewhat disinclined toward her probable success. She is finally given her desk near the head bookkeeper, who is a little old, grave-looking man, apparently a man not strongly built but seeming strong from long years of unceasing toil. As she approaches, the head bookkeeper, with a wave of his hand, points to the opposite desk. As soon as she takes her seat he begins to smile in his direction from his high stool—showing plainly that first sight on his assistant is enough for him to fly about his heart like flails, and in his enthusiasm he falls from his chair to the floor, and excited, abashed, he walks out while the junior of the offices enters. This individual is a girl, and the bookkeeper returning, sees what is going on and a scrimmage ensues. The boy becomes aware of this disturbance and moves the stenographer and her machine to another department. Here, too, there are many clerks at work, and they, too, seem to take notice of her. This is a duty she has undertaken, and neglects her duties and becomes demoralized and, of course, the business suffers. Again the head of the concern becomes aware of the disturbance and moves the stenographer to a different office. Wearing the crown of beauty, her head must needs rest uneasily, which holds good with regard to her next position in the office, for here a number of bookkeepers, not at all insensible to female charms, also neglect their work, and all through no fault of the pretty typist, who is forced to make another shift. Finally her employer decides to take her in his own private room, where she is now seen doing her work amiably; but even in this position she is not unmindful of her looks and, not infatuated with her as he watches her from his desk, and before either of them realize it he has proposed to her. Of course she accepts this good offer, and allows the place to ring upon her finger. They now open the door leading from the office, incidentally knocking down a number of clerks and bookkeepers' hands, and their employer announces that the little stenographer who had made such havoc with her heart is now to be Mrs. X. Y. Z. The little old, grave-looking bookkeeper and wailing of the janitors to say nothing of the envy of the other clerks he leads off as his own.

"A Kind-Hearted Gentleman." An elderly man who is apparently benevolently disposed toward humanity, starts out on a walk, and wherever he finds the handicapped or needy he promptly lends his aid. He first comes upon a goatherd in a park who, holding a baby with one hand, is trying to manage a newspaper with the other. The head bookkeeper decides to take her in his own private room, where she is now seen doing her work amiably; but even in this position she is not unmindful of her looks and, not infatuated with her as he watches her from his desk, and before either of them realize it he has proposed to her. Of course she accepts this good offer, and allows the place to ring upon her finger. They now open the door leading from the office, incidentally knocking down a number of clerks and bookkeepers' hands, and their employer announces that the little stenographer who had made such havoc with her heart is now to be Mrs. X. Y. Z. The little old, grave-looking bookkeeper and wailing of the janitors to say nothing of the envy of the other clerks he leads off as his own.

"Slave's Hate." A negro working on a field is ordered by his cruel master to get down on his knees and tie his master's shoe lace. The negro resents this unwonted humiliation, and the master, after giving him a scolding, goes off to work, and he resolves to make him aware of it for later. At this time the slave driver's daughter comes on the scene, and he goes off with her. The next picture shows the negro being led to the top of a hill, and his breast is bared and he is tied to a stake driven in the ground; then, at the command of the master, an overseer lays a scorching lash over the bound negro. He withers in agony, and the punishment only ceases when he falls to the ground in a faint. The overseer unbinds him, and thus he is left to nurse his wounds and desire for vengeance. The opportunity for revenge soon comes, when the slave owner's little girl is seated alone, reading at a table near the gate of her home. The crouching black form of the negro slave comes stealthily toward her; and suddenly springing out, he takes her up roughly. The child struggles, but the negro overpowers her and carries her off. The entire household is aroused; however, and headed by the father, the posse starts out in pursuit of the negro kidnapper. The negro considers this for a long time, and then he decides to make his way through swamps and marshes, but the weary negro is always ahead of them. When the posse are almost on him, the negro makes an attempt to cut loose from his victim, and after the pursuers have gone he forces the child, by threatening to throw her into a sluice, to tie her shoe as her father had ordered him to do. On and on goes the child; but the pursuers make a detour of the country and are soon near the fugitive, who conceals himself beside a brook. The father comes very close to them, but passes by; intuition seems to call him back, however, and just as he turns he sees the negro with the child. In a twinkling he covers the fugitive with a revolver, but the little girl jumps in between. The slave owner softens, sees to it that all is quiet, and uses both negro and daughter home again.

"Picturesque Smyrna." This film shows various industries and customs in this land of the Far East. Natives are seen smoking pipes while the old governor is sitting in his room, with his sack, canes, chairs and dressing gowns. The native barbers, who work in the open street, are also shown at their labor over their work, and it is a work that is very much in demand. The film finishes with a view of the different types of natives, including many children, who eat greedily from curious pans placed on the ground.

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Professional Jealousy ............... 569 ft.
Mr. Gay and Mrs. Dr. Skimm. ....... 562 ft.
The Getaway ........................ 592 ft.
A Wife Wanted ...................... 548 ft.
Under the Apple Tree ................ 578 ft.
Yale Laundry ....................... 503 ft.
Love Microbe ........................ 570 ft.
Terrible Share ..................... 572 ft.

CARLO ROSSI
The Gay Vagabonds .................. 334 ft.
A Mother's Duty Orders .............. 459 ft.
When Cherries Are Ripe .......... 334 ft.

EDISON.
Rescued from an Eagle's Nest .... . 513 ft.
The Suburbanite's Ingenious Alarm .... 395 ft.
A Little Girl Who Did Not Believe in Santa Claus . 460 ft.
Laughing Gas ..................... 375 ft.
College Chums ..................... 700 ft.
The Trainer's Daughter ............. 800 ft.

ESSANAY.
The Hoosier Fighter .................. 590 ft.
A Night on Santa .......................... 590 ft.
A Home at Last ..................... 250 ft.
Unveiling McKinley Memorial ....... 350 ft.
How They Look Out! .................. 400 ft.
99 in the Shade ...................... 370 ft.
The Dancing Nig ...................... 387 ft.
The Blacksmith ....................... 375 ft.
Life of a Bootblack .................. 530 ft.
My Lady's Lingerie ................... 530 ft.
Slow But Sure ....................... 647 ft.
An Awful Share ...................... 503 ft.

GAUMONT.
A Restful Ride ........................ 457 ft.
Anxious Day for Mother ............. 340 ft.
Valliant Son ......................... 367 ft.
Ingenious Thief ..................... 304 ft.
Tenor with Leather Lungs ............. 304 ft.
Magician's Game ..................... 350 ft.
Girl's Dream ....................... 350 ft.
The Grand Magician ................... 350 ft.
Pied Piper of Hamelin ............... 290 ft.
Buying a Cow ....................... 517 ft.

GODFREY.
Faith's Reward ........................ 805 ft.
Mixed Pickles ........................ 625 ft.
Tin Motoring ........................ 572 ft.
A S. A. ............................ 805 ft.
Getting Even ........................ 625 ft.
The Heart of a Dog .................. 572 ft.
Goldstein's Luck .................... 572 ft.

KALEM COMPANY (Inc.).
Back the Farm ........................ 493 ft.
Dogs of Fashion ..................... 573 ft.
Quick Doctor ....................... 325 ft.
Days of '61 ........................ 385 ft.
Mountaineers ....................... 610 ft.
Ben Hur ........................ 1000 ft.
School Days ......................... 470 ft.
Lost Mine ........................ 455 ft.
Drama Rehearsal .................... 455 ft.
Woman, Cruel Woman ............... 315 ft.
The Rival Motors ..................... 355 ft.

LUBIN.
A Gay Old Boy ....................... 320 ft.
The Kingmaster's Wife ................ 350 ft.
How Brown Saw the Bachelor ....... 350 ft.
Game .............................. 350 ft.
Neighbors ......................... 493 ft.
The Foundling ....................... 828 ft.
Harbor Pirates ...................... 695 ft.
The Last Collector Button .......... 616 ft.
The New Arrival ..................... 516 ft.

MELIES.
The King and the Jester ............. 321 ft.
In the Lion's Cave ................... 321 ft.
The Knight of Black Art .............. 350 ft.
And the White Cat ................. 350 ft.
Bakers in Trouble ................... 365 ft.
Delirium in a Studio ................ 365 ft.
Sawdust .......................... 300 ft.
Good Glue Sticks .................... 311 ft.
Shakespeare Writing "Cesar." ....... 344 ft.
The Elephant ....................... 360 ft.
Chopin's Funeral March ............. 460 ft.

MILES BROS.
The Blackmailer .................... 583 ft.
Petiteost Regiment ................. 278 ft.
Babes in the Woods ............... 378 ft.

Once Upon a Time There Was ...... 507 ft.
For a Woman's Safety .......................... 497 ft.
His First Topper .................... 255 ft.

PATHE FRERES.
The Hostage ........................ 523 ft.
Will He Overtake Them? ............. 410 ft.
For a Flower ....................... 341 ft.
Anchored Portrait ................... 341 ft.
Good Luck For the Coming Year .... 450 ft.
The Pretty Typist .................... 506 ft.
A Kindhearted Gentleman ............ 350 ft.
Charmed Sword ..................... 765 ft.
Slave's Hate ....................... 410 ft.
Skillful Policemen .................. 380 ft.
Pictureques Smyrna ................. 459 ft.

THEO. PATHE.
T. P.—PARIS.
Brain Storm ........................ 517 ft.
Who Owns the Pearl? ............... 234 ft.
Unlucky Substitution ............... 517 ft.
The Blacksmith's Strike .......... 1067 ft.
Too Many Children .................. 734 ft.
Governess Wanted ................... 600 ft.
Crest-Creaming Contest ............. 111 ft.

SELIG.
Monte Cristo ........................ 400 ft.
The Miser's Fate ........................ 400 ft.
The Tramp Hypnotist ................. 400 ft.
The Irish Blacksmith ................ 340 ft.
The Newly-Wed's First Yacht 450 ft.
The Financial Score ................. 453 ft.
The Four Footed Hero ............... 700 ft.
Two Orphans ........................ 500 ft.
The Eviction ........................ 595 ft.
What a Home Without a Mother in-Law . 600 ft.
What a Pipe Did...................... 403 ft.
Weeping and Wishing for a Coat 775 ft.
A Southern Romance .................. 390 ft.
Mishaps of a Baby Carriage ....... 400 ft.
The Girl and the Judge .............. 835 ft.
Motoring Under Difficulties ....... 450 ft.
A Life for a Life ................. 775 ft.
Cab 25 ............................ 735 ft.
All's Well that Ends Well ......... 600 ft.
Grand Canyon of Arizona ......... 600 ft.
Older and Older ........................ 600 ft.
Western Justice ..................... 700 ft.
The Bandit King .................... 1000 ft.

SOCIETY ITALIAN CINES.
The Bells .................... 475 ft.
Adventures of a Countryman ....... 306 ft.
Christmas ....................... 371 ft.
Japanese Vaudeville ............... 343 ft.
A Brief Story ........................ 75 ft.
Veetnamese Baker ................... 765 ft.
Watchmaker's Secret ............... 747 ft.
In the Dreamland ................. 387 ft.
Where is My Head ................... 387 ft.
Monk's Vengeance ................. 204 ft.

URBAN-ECLIPSE.
Mr. Sleepy Head ..................... 287 ft.
Highly Scented Bouquet ............ 114 ft.
Diablo Nightmare ................... 394 ft.
The Cashier ....................... 727 ft.
When the Devil Drinks .............. 424 ft.
Willing to Obleige .................. 380 ft.
Against the Law ................... 620 ft.
Youthful Hackenschmidts .......... 194 ft.
Love Levels at Rank ............... 450 ft.
Hatred .......................... 514 ft.
Bulgarian Army ..................... 440 ft.
Deal and Dumb .................... 667 ft.
Cahman Mystified .................. 217 ft.
The Tatoo ......................... 394 ft.

VITAGRAPH.
The Last Cartridge ............... 600 ft.
Lost, Strayed or Stolen .......... 375 ft.
The Shaughraun ..................... 700 ft.
The Jealous Wife .................... 300 ft.
An Indian Love Story .............. 600 ft.
Work Made Easy ..................... 500 ft.
The Miser's Hind .......................... 350 ft.
A Night in Dreamland .......... 300 ft.
A Clown's Love Story .............. 763 ft.
A Tale of the Sea .................. 730 ft.

WILLIAMS, BROWN & EARLE.
The Viking's Bride .................. 400 ft.
The Artful Lovers .................... 414 ft.
Testing a Lifeboat ................. 200 ft.
The Stick Bicycle .................... 405 ft.
Rebellious Schoolgirls .......... 100 ft.
Serving a Summons ................. 90 ft.
A Soldier's Jealousy ............... 400 ft.
Drink .................. 300 ft.
A Sensational Feature Subject

The Hoosier Fighter

DESCRIPTION

The art of using your fists sometimes comes in very handy, as this picture will show. A country boy who happens to be skilled in the science of pugilism finds a time when this stands him in good stead. The picture opens up with a home of a farmer showing his son who is loudly exercising to develop his muscles. The father shows by his attitude that he is very proud of his boy, but something happens to disturb his pleasure as the Lown Shark, who holds a mortgage on the farmers' home, comes and demands payment. At the time the farmer does not have the money ready to meet the mortgage, and tells the would-be champion. The mortgage goes away with the threat that if the mortgage is not paid at a certain time he will foreclose their home. The boy overhears this conversation and goes to the Shark's office to try and have the threat extended, but the man will not listen to it. The boy goes away, and next we find him in front of a theater where an announcement is displayed reading: "Spider-Thaiy, Champion Pugilist of the World, will forfeit $2,000.00 to anyone who can remain in the ring with him three rounds." The farmer boy sees his opportunity. Summoning up his courage, he tells the manager of the prize fighter that he thinks he can withstand being knocked out until three rounds are over. They look at this uncouth youth and see an easy mark for the champion. The country lad, however, knows that everything is at stake, for if he can remain the three rounds he will get the $2,000.00, and thereby pay off the mortgage and save the home. The seconds, referee and the champion enter the ring, and the Hoosier fighter is brought forth to face the champion who is champion of the world. (We next show three rounds of a cleverly executed prize-fight, with the participants in this affair are heavyweights of highest order) and at the second round the champion lands on the jaw of the Hoosier fighter and he goes down. The referee starts to count and he gets up to six. The country lad in his delirium from the effects of the blow, rushes to the ring and sees the farm being sold and his father turned into the streets, a pauper in the world. He gathers himself together, and as the referee counts nine he is again ready to continue the contest. The third round is fast and furious, and as the country lad blocks a vicious right hand, the side of his face is whipped over a left hand swing which lands on the jaw of the champion. He goes down like a log, and though the referee only tries to prolong the count by stalling, it does no good, as the man is completely knocked out and would not have been able to get up in five minutes. The forfeit money is then turned over to the boy and he leaves and the cheers of the spectators, but is not to get away so easily with the spoils, as the seconds of the champion are seen to plot to take some of the money. We next see him coming down a dark street with the three toughies following him; they pounce on him, but he has recovered within the country boy no longer a rube and the fight has made a man of steel of him. The country boy takes them off on the champions. After putting away the spoils he quickly speeds on his journey, so as to get home in time to meet the man who lends to him to throw his father out of their home. How he has three men moving the furniture from the house and quickly pays off the mortgage: grandly, the constables by the neck and roughly throws them into the street.

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PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.
Editorial.

The U. F. S. P. A.

At last! After two postponements, the United Film Service Protective Association is announced to meet at the Hotel Lafayette, Buffalo, N. Y., on February 8, 9, 10, 1908. We trust that the association will remain in session until it has fully decided upon the policy it intends to pursue. The executive committee, sitting in New York January 25, passed on the by-laws suggested at Chicago, which will be adopted at Buffalo. We are given to understand that the proposed Manufacturers’ Association is as yet non-existent, and that no notices have been issued for them to meet, so that the film renters will be unstraitened in their deliberations. They should rise to the occasion and prove they are men of business, capable of managing their own affairs. There are rumors, thoughts of rumors, and rumors of rumors floating about, but at present the renters are masters of the situation and should continue to be so. They have built up the business to the position it now occupies. It is theirs to make terms, and not be dictated to. It is theirs to select the films they shall purchase, and not be forced to buy those they cannot exhibit, and which as a consequence are a dead loss on their shelves. So here’s to the success of the Buffalo meeting.

The Operators of New York.

Ten months ago, in an interview with Mr. F. A. Brown, of the New York Board of Electricity, Gas and Water (Electricity Department), we urged the appointment of an inspector to examine all the operators in the city. We suggested to him that no one under the age of twenty-one (unless he could prove superior fitness for the post) should be allowed to operate a machine; that every operator should be tested in his knowledge of electricity, answering a few pertinent questions, which we outlined; that it should be a criminal offense for an operator to smoke while in the booth, or anywhere near films. We are pleased to note that this board are now carrying out some of the ideas then formulated, but they do not go far enough. The examination is fair, but not quite so practical as we would like to see, and when the examination is over the operator is just as he was before, so far as he has anything to show for it. We suggest that each operator passing the examination should be furnished with a card showing his qualifications, or an aluminum case showing in one recess his photo for identification, his signature and number in the other, and that this should be provided free or at cost price to each operator, who would then be in a position of greater security.

The following are a few of the requirements:

Only set rheostats of enclosed type can be used. They must be mounted on steel or marble, as previously stated; they must not draw more than 25 amperes.

All terminals to cut-outs, rheostats and lamps must be equipped with clamped lugs. The lugs must not be soldered.

All portable lights in projecting machine booths must be provided with armor-covered wire.

Oils, cement, waste, or anything of an inflammable nature, when not in actual use, must be kept in a metal box with a metal cover. No solder must be used in the making of this box.

Booths, or “coops” in which the apparatus and operator are located must be lined throughout with substantial metal. This applies to floors, ceilings and all sides. Furthermore, the booth must have a practical door for the ingress and exit of the operator. This door must be provided with a strong spring that will hold it securely closed during the time pictures are being exhibited. It must open outward, and not into the booth.

The front openings of booths, through which the projecting of the pictures is made, must be equipped with a metal slide, or door, that will work automatically and close in case of an accident, so that no flash of flames can be seen by the audience.

Our Visits.

“Rescued from an Eagle's Nest” is a feeble attempt to secure a trick film of a fine subject. The boldness of the conception is marred by bad lighting and poor blending of outside photography with the studio work, which is too flat; and the trick of the eagle and its wire wings is too evident to the audience, while the fight between the man and eagle is poor and out of vision. The hill brow is not a precipice. We looked for better things.

“The Kind-hearted Gentleman” is a film full of humor and good laughs.

“Lonesome Junction” is a well-staged, good photographic production. The subject is good, but in our opinion the story could with profit be told in a shorter length.

“Slave's Hate” is a good conception, well photographed, but—it is America produced with French surroundings and actors, just like the black-faced English comedians taking off the coons and falling far short of the original.

“The Irish Blacksmith” shows a fine amount of energetic detail, especially the outdoor scenery, which is well photographed. The film is a step in the right direction and shows that America, if she will, can well compete with the European productions.

“Caught” is a finely arranged, well-staged production. The only fault we find is, it savors too much of burglary element, which should be eliminated from all subjects nowadays.
“The Thieving Hand” is a fine trick film, full of ingenuity and good quality. The closing scene spoils an otherwise perfect reproduction, where the convict receives again his arm and the poor pencil vender goes free. No suspect is placed among convicts until he has had a trial. If the makers had shown a convict gang outside, instead of in the cell, the film would be perfect.

The “Butterflies” is a film of sterling merit, beautifully colored. The posing and staging of these dancers of the Mikado in their Japanese costumes is indeed a fine picture.

**Words From the Knocker and Howler.**

“The cheery way in which you continually preach sunshine in your columns is a pleasant relief from the wailings of the knocker and howler.”

This is a paragraph which occupies the front page of the *Views and Films Index* for January 25, 1908.

The cheeky way in which the mouthpiece of the proprietors of the *Index* persists in referring to the editorial policy of the *Moving Picture World* is characteristic of how that arch knocker has treated this paper from its inception.

We know that the above quoted innuendo was directed against us because some time ago one of the proprietors of the *Index* requested us to cease from making any mention of fires or accidents in connection with moving picture theaters in the *World*. This is a shortsighted and selfish policy, even from a manufacturer’s point of view; although the more film that is consumed and machines that are destroyed may bring new girt to the mill. But those who have the true interests of the business at heart needs must have a broader point of view.

The *Moving Picture World*, having no trade affiliations and standing alone as the only independent and representative organ of an industry that has assumed vast proportions within a few years, realizes its responsibilities and will not be swerved from its purpose. Its policy in a nutshell is: Whatever is for the present good and ultimate success of the moving picture industry. It gratifies us to know that our efforts in this direction have heretofore met with the approval of all the most substantial, conservative and far-seeing men in the business; therefore we will continue on in the even tenor of our way, only more so.

The success attained by those who early embarked in the moving picture profession has induced thousands to follow suit, and alas! for its standing and for the ultimate welfare of all concerned, among them many unprincipled persons.

Money grabbers, seeing in the nickelodeon a business venture that promised rich returns with an investment of little money and less brains, hastily constructed flimsy theaters, procured the cheapest equipment and film service and employing the cheapest kind of help, proceeded to rake in the nickels. Showed anything to get the people’s money. No thought for the future, or care for public safety. To hell with the public—get their money! has been their motto.

In the film rental business there are those who have adopted the same principles—some will rent junk—honesty and fair dealing is not always practiced, and it is hinted that some are not above purchasing, for a song, films and even machine heads that they know have been stolen from their competitors.

Among the manufacturers, also, abuses are not unknown. Some have been known to appropriate plots and ideas and even to duplicate the film of a competitor without as much as by your leave.

Does not all this point to calamity and make work for the howler?

Those who are in the business to stay and who are even now wrestling with problems as to how it can be more firmly and surely established, do not shut their eyes to the fact that a grave menace exists in the abuses that have crept into the business as well as the more serious effect upon the public mind of constant recurring accidents and the apathy that will follow the showing of trashy subjects.

The remedy for every disorder is to first locate the seat of trouble and then to eliminate the cause. The evils existing in the business situation we leave in the hands of the U. F. S. P. A., who are well able to cope with the situation. There are those in the business who may receive hard knocks, but only those who are now committing business suicide. All who have shown that they deserve to remain in business should be encouraged. Only by weeding out the vermin can the ultimate success of the business be assured.

This brings us to the rock upon which the whole fabric is founded—the public. The source of the dimes and nickels, the life blood of the business, must be considered. As soon as the public realizes that it is not getting its money’s worth or that it is being imposed upon, these dimes and nickels will stay in their pockets—at least they will not be passed out so readily for bits of cardboard in the lobby, and nickelodeons will close up one by one until the situation resolves itself into the survival of the fittest.

The palliative for such a condition is obvious. Manufacturers must turn out only good, clean subjects. Renters should only handle good films and theater managers employ only good operators and provide comfort and safety for their patrons. The moving picture theater is not a passing fad out of which to make all the money possible in a short time at the least possible outlay. It is here for all time and only needs healthy development.

Last, but not least, it must be realized that the public mind has been heavily prejudiced against this class of entertainment by the many disasters which have occurred. The daily press, from the Atlantic to the Pacific, is reeking with scare headlines and blood-curdling warnings to the public. These are the “knockers and howlers” who have to be suppressed. How? By giving them no cause for such reports. As the *Moving Picture World* is a trade paper and only read by those who are actively interested in the business, it is our duty to make record of all accidents or fires, thereby warning others and pointing out how they may be avoided and public confidence restored.

They can be avoided. But it should not be left to the police and fire departments of each city and State to do the work or even to point the way.

**Making Lantern Slides.**

**BURTON H. ALLEE.**

What is a lantern slide?

The lantern slide is a glass plate, coated with slow and extremely fine-grained emulsion. In America the plates are 3 3/4 x 4 inches. In England and Europe they are 3 3/4 x 3 1/4 inches. Each country claims superiority for its special size, but fortunately carriers are made the same size on both sides of the Atlantic, which allows the use of both sizes of plates. American makers obtain beautiful results on their size plates, and English makers do quite as well. Unquestionably it is largely a matter of
habit, or environment, which have a tendency to influence us to do what others around us are doing.

In truth, a lantern slide is merely a print on a glass plate instead of on paper. It is no more and no less; but the fact that the emulsion is coated on glass enables after manipulations which are necessarily impossible with prints on paper. One can readily see how much the beauty of a picture can be enhanced by local reduction, intensification, toning and other manipulative processes which are known to every worker. Moreover, the beauties of a colored slide are much more pronounced than the beauties of a colored print, and a slide once properly made is as near permanent as it is possible for anything photographic to be permanent.

Lantern slides can be made two different ways. One is by contact, exactly the same as a print is made on paper, and the other by reduction in a camera especially made for the purpose, or in the regular camera which is used for making negatives. No opinion is ventured here as to the qualities of the slides made by these processes. Each has its advocates; but no one will deny that the contact method has special attractions for the amateur, in that it doesn’t require expensive or complicated apparatus. But the amateur should endeavor to master both processes. By so doing he can use all his best negatives, while by the contact method it is impossible to get more than a small part of the negative on a slide plate if the negative is large. Some of the most famous slide makers, like Professor Elmdorf, never use a camera larger than 4 x 5, but they make their negatives with specially made and very expensive lenses.

For the present only the contact method will be considered.

The first consideration is to get it in your negative. Unless a negative is technically good it will not yield a good slide. There must be good gradation, but the negative must be sufficiently strong to yield a clear cut print. Otherwise the slide will be dead. Further, the high lights in the slide must be clear glass, and the heaviest shadows must be more or less transparent. Otherwise the shadows will be merely black patches on the screen. Between these two extremes must be as good gradation as possible, otherwise the picture on the screen will be merely black and white patches—a soot and whitewash combination which will satisfy no one. For these reasons it is easy to understand how essential it is to get it in the negative.

A negative from which slides are to be made must be fully exposed and adequately developed. It should be strong, but not too clear in the shadows. If it is, the slide will be without detail in the shadows and much of the charm will be lost.

In making slides by contact, select the negative and place it in the printing frame exactly as in making a print on paper. Place the lantern plate upon it, film to film. Clamp down the back and expose the same as making a print. The only difference is in the time of exposure. Lantern plates are slower than negative plates, and, for a negative having the characteristics mentioned, from six to twelve seconds six feet from an ordinary gas burner will be sufficient. Generally eight seconds will be found a fair average. Glass negatives will usually require a second or two less exposure than films, due, perhaps, to the fact that the film has to be backed with glass, and it takes the light a bit longer to penetrate both glass and film and make its impression on the emulsion of the slide.

If held closer to the light a shorter exposure will suffice. But it will be found that if the frame is held six feet or more from the light a softer and better graded plate will result. The reason is that the closer to the light the frame is held the stronger the light works, and the more the half-tones are printed through like clear glass, coming up in the finished slides as black shadows where gradation shows plainly in the negative.

Development is carried on precisely the same as with a negative. The image should appear in about a minute, and development should be over in three or four minutes. If exposure has been correct, the high lights will stay white throughout development and will come out clear glass after fixing.

When one considers developers, there is always one to be relied upon. That is the one which is recommended by the manufacturer of the plates you are using. This development formula is made up to do its best work upon the chemicals in the emulsion of that particular plate. Any amateur can be assured of reasonable success after a few experiments if he follows the directions that come with the plates. Here is a formula which the writer has used for years with success. It is made for correctly exposed plates and will turn over-exposure black almost instantly. Consequently care in its exposure must accompany its use.

| A. Hydrochinon | 150 grains |
| Metabisulphite of potash | 10 grains |
| Bromide of potassium | 50 grains |
| Water | 20 ounces |

| B. Sulphite of soda | 2 ounces |
| Caustic soda | 100 grains |
| Water | to 20 ounces |

For use, take equal parts of A and B. The image will appear in a minute, or a little less, and development will be complete in two or three minutes. Before putting in the fixing bath, rinse off the developing solution by allowing water to run on the plate for a minute.

There are numerous fixing baths, but plain hypo, about one to four, is perhaps the best if the slides are to be reduced or toned afterward. An acid bath hardens the film so it is difficult to do anything with it once it is allowed to dry. And the fact that the slide is covered with a sheet of glass protects the film from injury, even if it is not hardened with alum and acid. Lantern plates fix much more rapidly than negative plates, but they ought to be permitted to remain in the fixing bath at least ten minutes.

After removing from the fixing bath they should be washed for a full hour in running water and set away to dry in a cool current of air free from dust. When dry they are ready for mounting. To keep them away from dust is important. A speck of dust on the plate will be magnified in the lantern until it forms an unsightly blotch on the screen.

In mounting, much latitude is permitted. This operation is arranging a mask on the film side of the plate, placing a cover glass over it and binding it all the way around with passe-partout binding. In the size and shape of the paper mask there is opportunity for bringing out the most artistic features of the picture. Professional slide makers turn out slides with the pictures all the same size and shape, but a pleasing variety can be introduced in masking which will add to the attractiveness of the pictures on the screen.

These paper masks can be bought in boxes of two dozen or more each, and on one side in gold or silver tracing will be seen the outlines of various shaped openings. There is usually one ready cut in the middle of the mask which will outline a good picture. If the maker wishes...
to vary the size and shape of his pictures, with sharp scissors he can cut the other openings, and use the most suitable arrangement. In this way much pleasing variety which will add to the attractiveness of an exhibition can be easily introduced.

In brief, this is the process of making a lantern slide by contact. In a future article reduction will be discussed and a practicable method described, also special instructions as to how to illustrate a lecture.

The Electric Light in the Optical Lantern.

No. 1.—By C. M. H., in The Kinematograph and Lantern Weekly.

Every great boom leaves its mark behind it. The greatest boom the lantern world has ever seen is that which is still reverberating throughout the land—the boom of living photographs, and one of the results is a marked popularity for the electric arc light as an illuminant for the optical lantern. All kine-projection apparatus use up a tremendous amount of light, and nothing but the electric arc has been found capable of supplying that light in sufficient intensity for any but the very smallest screens. The greatest obstacle to the use of electric light for lantern work lies in the fact that it is in only a comparatively few places of lantern entertainment that suitable electric current can be tapped, and there are so many almost insuperable difficulties in the way of its production specially for the purpose, that such a course is, generally speaking, impracticable, and its consideration may be left out of the argument altogether. However, this difficulty is fast disappearing, for every week brings the announcement of new supply companies being formed to light fresh districts electrically, while older institutions are ever increasing their range of usefulness, annexing whole towns to their own particular area, and sending the subtle fluid through new arteries, to carry light to many an outlying suburb.

Let us see what are the essentials to the production of the electric arc light. First of all there is the supply of electrical energy which may be—and almost always is—produced by a dynamo, wherein it is converted from the mechanical form. Or an electric battery may be its source, in which case its derivation is chemical. Of course, electrical energy cannot be “created” any more than any other, and it may be of interest to note that the amount of mechanical energy required to sustain an arc light for lantern purpose is equivalent to about two horse-power.

The electric current “generated” by a dynamo or other source, is led to the point where its electrical energy is converted to some other form such as light, heat, or motion,—by means of conducting wires, or “leads” as they are technically called, and it is where these leads come to a termination that the lanternist’s part of the work commences.

The function of dynamos is to divide, as it were, the electricity into two parts, which may be taken to be present everywhere, or rather to create a multitude of electricity at one point at the expense of another. It may be regarded as a kind of pump, which pumps this something we call electricity out of one place, where it leaves an emptiness, into another, which therefore becomes fuller than normally. Thus a stress is set up between two points which are always seeking to equalize themselves, so that directly a suitable path is provided by which the electricity can flow from that point where it is greater than the normal to supply the deficiency where it is less, it will do so, and it will continue to flow in a steady stream or current so long as the dynamo keeps on pumping. But, as it flows, it will do work, and if the path is a simple wire the majority of the electrical energy will be consumed in heating that wire.

Suppose that at one point the wire is broken, leaving a gap, say of one-eighth of an inch, which is filled, not by air, which is a non-conductor, but by intensely hot metallic vapor. This is a partial conductor, and the electricity will make use of it as a means of bridging across the gap, but it is such a poor agent that it will experience difficulty in passing through, and a very great deal of its energy will be expended in overcoming this difficulty—energy which will raise the temperature of the gas to heat at which it glows with brilliant light, and which will rapidly vaporize the ends of the metal wire. Thus the supply of gas will be kept up, and so it will go on until the metal ends have been consumed—either melted or vaporized, or both—to such an extent that the current can no longer jump the widened gap, and all action comes to an end. The stream of electricity which crosses the space between the two “electrodes”—as the wire ends would be called—takes the form of a bow or arch, and from this circumstance the name of “arc” light is derived.

In practice, metal electrodes are quite useless, for the light would be most fitful and irregular, owing to the melting of the metal, and it would, moreover, be deeply colored according to the particular metals used, thus copper yields an intensely green light. Rods made of hard carbon are employed, and this material yields a most brilliant white light, part of which only—and a small part—is due to the actual arc, by far the greater quantity coming from the incandescent points of the carbon electrodes. The supply of partially conductive vapor between the two electrodes—which it will be remembered is a point of vital importance, for by its presence the arc is made possible—is kept up at the expense of the electrodes themselves, which are thus slowly consumed. This gradual consumption has to be compensated for by continually advancing the carbon rods as they are eaten away, and this is the function which an electric arc lamp or regulator has to perform. Arc light regulators for the lantern and other similar optical purposes may be divided into two great classes, “hand-feed” and “automatic.”

The latter was strangely enough the first introduced, owing probably to the fact that an automatic regulator is absolutely indispensable for general lighting purposes, so that the possibilities of a hand feed lamp were lost sight of altogether, and for a long time it held the field undisputed, through the field in those days being a very limited one. Lately, however, the pendulum has swung to the opposite extreme, and it shows every sign of staying there. Mr. Davenport, lanternist to the Society of Arts, was, I believe, the first to point out in a practical manner that a hand-feed lamp would not only answer all the requirements of lantern work, but had besides very many great advantages over the automatic variety. Since then, when the demand for electric light in the lantern was just beginning to be felt, many things have conspired to further its popularity. There have been one or two bad—though it must be admitted somewhat irrational—lime-light scares, resulting in the enforcement of utterly unnecessary and vexatious restrictions upon the use of this illuminant. Electric mains have spread like a huge spider-web, with a marvellous rapidity all over the country, and lastly many inventors, men of practical experience, have come forward with new designs and improvements and additions until the hand-feed lamps have reached a high degree of perfection.  

(Top to continued with illustrations.)
Architecture for Nickelodeons.

Very little attention seems to have been given to the architectural effect of the buildings used for moving picture exhibitions in this country, and the general attempt has been to make them as glaring and grotesque as possible, so when some enterprising promoters wished to erect such a building in the model village of Palmerton, which the New Jersey Line Company have established near their works in Pennsylvania, and to buy a lot in a prominent location fronting the park in the center of the town, they were confronted with the clause in the deed which makes it necessary to submit the elevations of proposed buildings and have them approved by the Palmer Land Company, which sells such lots.

The usual elevation was submitted and so strongly disapproved that the architect of the land company was asked to make the sketch, which we reproduce and which retains the measurements and general features of the original.

The most simple form of building and the cheapest materials were required, and so the entire building is of wood. The ground of all panels and of the doors is to be of V-beaded matched sheathing, painted a light green, in contrast to the remainder of the building, which will be white.

The lighting bulbs will be so placed as to form a part of the architectural treatment, and strongly light the exterior and lobby at night. The height of the opening is the same as that of the proposed adjoining buildings, and it is expected to harmonize with the other buildings on the park, and from the fact that some thought has been given to its design, it is sure to be an advertisement for the owners.

Fireproof Booth for Moving Picture Machines.

This much-needed article, manufactured by S. S. Getchell & Son, Woonsocket, R. I., according to specifications of New England Insurance Exchange, is designed to give complete protection in case of fire. Audiences will have a feeling of security which they cannot have in a place not similarly equipped.

The booth is made of galvanized steel with angle iron frame and spring door. The openings are protected by sliding gravity doors held open by a fusible link. In case of fire this link melts, thus closing all openings and confining fire to booth. It can be made any size.

Trade Notes

New Theatres.

BROOKLYN, N. Y.

The Bay Ridge Amusement Co., Fifth avenue and Forty-seventh street, Brooklyn, have just opened a finely appointed theater, the Vaude, at that address. The lobby is neat and attractive, 150 people can be comfortably seated, and as only the best films and illustrated songs are shown the best class of people are among the patrons. Ten cents admission.

NEWARK, N. J.

J. Austin Fynes is erecting a theater in Newark, N. J., to add to his chain of "picture shows."

It is said there are one or more large and important exhibitions of this nature in pretentious edifices around the immediate vicinity in which, while Mr. Fynes' name does not appear in the management, he is largely interested, and has extended his list of holdings until the aggregate now mounts up to a large figure.

Mr. Fynes was one of the first to grasp the future of "picture shows" and he has already been able to introduce moving pictures on the theatrical stage in this country, having imported a film when general manager for B. F. Keith some years ago.

TRENTON, N. J.

When the new Star Theatre, at 7 South Broad street, opens its doors to the public, on or about February 1, Trentonians will have a handsome moving picture house.

Philip Papier, the local advertising man, and his brother, Solomon, who conducts a clothing store, are the proprietors of the enterprise, and they will spare no expense in making the place most attractive.

The interior has a floor space of twenty-five feet by one hundred and four feet, and there are no obstructions whatever. The seats, more than 300, will be built on an incline, that every one may have a clear view of the sheet. Uniformed attendants will be on hand to attend to the seating and comfort of the patrons, and a full orchestra will play at every performance.

The lobby, perhaps, will be the feature of the house. This will be constructed of tile, Italian marble, and the ceiling and walls will be adorned in fresco work. The entrance will be beautified by myriads of electric lights.

GRAND RAPIDS HAS ELEVEN SHOWS.

Another new five-cent moving picture theater has been added to Grand Rapids' growing list, making eleven of these places of amusement now in operation with more in prospect.

The latest addition is the Bijou, on the north side of West Bridge street, near Serriner street. Moses Salamy is the proprietor. It opened for business on Saturday.

Theaters in prospect are the Monroe Street Theater of A. J. Gilligham, and a new house said to be planned for Canal street, near Bridge.

Still a further development in the five-cent theater situation is the opening of a stage in the Superba Theater on Canal street. This stage is said to be the largest in any moving picture theater in the city, and it is proposed to use it for vaudeville acts of a minor character. The Lyric on Canal street is now giving vaudeville acts.
The eleven theaters now in operation are the Vauudette, Idlehour, Superba, Ida and Lyric, on Grant Street; the Mystic and Bijou on West Bridge street; the Royal on North Division street; a theater on Plainfield avenue; another on South Division street; and still another at Madison Square.

THEATERS ALL SAFE.

Following the Boyertown Theater fire, some question has been raised concerning the safety of the small theaters. Building Inspectors D. C. Montgomery and those in Grand Rapids are safe and equipped with ample exit space.

**PICTURE SHOW** BIG SUCCESS.

The astonishing statement is made that under the newly established policy of moving picture entertainment the Bijou Dream (formerly K-P, Twenty-third Street Theater) is rolling up gross receipts amounting to $2,800 per week. The manager, B. F. Keith, has taken personal charge of the house, and is deeply interested in its development, while George Moran, an acting manager of a large department of the K.-P. interests, is temporarily house manager.

A change has been made in the presentation of moving pictures at the Twenty-third Street Theater (Bijou Dream), by the addition of three more reels of pictures each week, making nine reels, as compared with the former three. This makes the complete program, as well as three complete changes of songs and illustrated travelogues, besides the usual addition on Sunday of a series of religious and semi-religious pictures and songs.

**KING LOUIS’ PICTURES SHOWS.**

King Louis, of Ziska and King, states he will have two "picture shows" in operation soon under his own control. One will be at a new stand in Lansing and the other in a moving picture establishment in Flushing.

The manager of the Flushing place about to sell his enterprise has been counting up from $25 to $50 weekly profit without removing his feet from the piano cover. His only reason for selling is that the time occupied in counting nickels and dimes wore down his finger nails, so close the manicure pronounced him hopeless as a patient, and he was in danger of social ostracism. King Louis is willing to take a chance.

**HAMILTON, ONT., CAN.**

The Canadian Multiphoto, 80 James street, N., Hamilton, Ont., are the proprietors of one of the handsomest and best equipped amusement houses in the city, and are well known as the "Red Mill." It is situated in the central part of the city and since its opening has been doing a most prosperous business.

The first floor, which covers a space 30 x 135 feet, is fitted up with over 800 slot machines and is the most complete penny exhibit in Canada. The fireproof walls of the most popular place of its kind in the city, occupies the entire second floor and has a seating capacity of over 350. The theater is reached by means of a crystal stairway; that is, this stair is entirely made of glass with the exception of steel carriers. Water flows continuously down glass falls placed behind the glass steps, where hundreds of colored lights are arranged, making the view from the front most brilliant and effective. The theater is open daily from 2 o’clock until 11 p.m., and runs continuous shows consisting of two reels of pictures and one illustrated song. About March 1 a new addition will be completed, which will give the "Red Mill" a seating capacity of 600, when refined vaudeville will be introduced, giving the patrons a solid entertainment. Should any of the readers of the Moving Picture World ever chance to be in Hamilton, they are cordially invited to visit the popular "Red Mill," where, if they will make themselves known, they will be sure of receiving a hearty welcome.

MOVING PICTURE MEN ORGANIZE IN THE SOUTH.

The Southern Advanced Vaudeville Association has been organized, with F. W. Bandy, of Savannah, Ga., president; G. A. Vusovich, of Pensacola, vice-president, and P. R. Whiting, of Montgomery, secretary and treasurer. The following theaters are in this circuit: Theatorium, Memphis; Crystal, Nashville; Crystal, Wilmington; Lyric, New Bern; Meridian; Casino, Mobile; Star Theater, Pensacola; Theatro, Montgomery; Alamo, Birmingham; Wonderland, Columbus, Ga.; Lyric Theater, Macon, Ga.; Superba, Savannah; Theatorium, Montgomery, and Mr. Wassman, of Nashville, were appointed Charleston, S. C. Mr. Whiting, of Montgomery, and Mr. Wassman, of Nashville, were appointed a committee to go to Chicago and book attractions.

**NEW COMPANY CHARTERED.**

The World Film Company, of New Orleans, La., has been incorporated, with a capital of $5,000. The incorporators are: J. J. Choudron, E. H. Lawrence. J. A. McCullough, strictly, vice-president, and C. Kelly, secretary and treasurer. Its business is establish in moving picture machines.

**THE CALIFORNIA CAMERAPHOTO COMPANY** has filed articles of incorporation and will operate in this city the newly invented moving picture that sings and talks. The company is formed with the following directors: William H. Leahey, of San Francisco; H. H. H. Murch, manager of the Thivoli Opera House; Edward Ackerman, who is the owner of the Empire and other smaller theaters; G. M. Roy, who is the proprietor of the Café Francioso; Samuel Wells Horton, who has just retired from the office of auditor of this city and county, and E. F. Leifingwell, who is secretary of the Board of Education. Other members of the corporation include Samuel Harris and Thomas Fitz, of Oakland. The company is incorporated for $60,000, and has issued 72,000 shares of stock, all of which has been subscribed. By a combination of graphophones and picture machines, voices are resonantly and accurately reproduced so that small parts of opera and entire speeches can be reproduced. Three new places of amusement are to be opened before February 1st, one on Fillmore street, one in the Mission and one at North Beach.

**PICTURES THAT DRAW.**

"The Four Footed Hero." Reports from all over the continent tell of the fascination with which pleased audiences have watched the excellent one-reel "A Dog Robbery," although of a different character, also cleverly depicts canine intelligence. "A Tale of the Sea" brings them back again. "Ben Hur" drew such crowds to a theater in Atlanta, Ga., that the police had to aid in clearing the aisles and lobby.

**POLICE NOT HELD IN CONTEMPT.**

Justice Carr, in the Supreme Court, Brooklyn, N. Y., handed down a decision denying the motion to punish Police Commissioner Bingham and former Deputy Commissioner O’Keeffe for an alleged violation of the injunction prohibiting interference with the moving picture shows of Sol Brill and William Fox on Broadway. Justice Carr says:

"It appears that the police officers in question bought admission tickets to the moving picture show then and there being conducted, entered with the indulgence they must close at midnight Saturday nights. There are about twenty-four such shows in town.

Sunday Closing.

Columbus, Ohio, Jan. 22.—Mayor Bond to-day ordered all of the five and ten-cent moving picture shows in Columbus closed on Sunday and also announced that they must close at midnight Saturday nights. There are about twenty-four such shows in town.

Mobile, Ala., Jan. 10.—Managers of moving picture shows were given another jolt yesterday when orders were issued by Mayor Pat J. Lyons that no music would be allowed in these places Sundays. Orders to this effect were issued out of the mayor’s office to the police department and in turn communicated to the moving picture managers.

That the church people of Chelsea, Mass., do not take kindly to the recent action of the aldermen in granting permission to the moving picture theaters to open Sunday evenings became evident last night when a mammoth petition signed by 1,500 citizens protesting against the action was received. The protesting citizens requested a hearing before any other theater permits be given, and it was voted for a public hearing.

The moving picture theaters in Rochester are still closed on Sundays, as the result of an order by the Chief of Police issued in December.
THE MOVING PICTURE WORLD

Boyertown—The Aftermath.

The Boyertown disaster, although not caused by moving picture films, has nevertheless done the business incalculable injury. The daily press of the country have falsified and garbled the report and published editorials condemning moving picture shows without sense or reason.

The only sane editorial which we have seen on the subject appeared in the Philadelphia Press. It is in part as follows:

"Indeed, reveals clearly enough that with the burning stage, the room filling with smoke and the products of combustion, and with a narrow stairway, with the door but half open and a jam of people in the middle of the room, tangled up in benches and locked in many instances, the possibility of death was present without drawing inclusions based on an inexpert knowledge of the apparatus in use.

"It must also be remembered that every night all over this land thousands and thousands of calcium lights are used without danger, and that it is an unfortunate thing to direct suspicion to an apparatus in itself harmless, but which, under given conditions of needless apprehension in an audience, may easily cause a panic.

"Of course, everything connected with the action of the operator and the behavior of the mechanism should be looked into, but it must be clear to everyone that the main lesson of this Boyertown fire is the need for a fire exit for halls and amusement places of the small towns should be made perfectly safe, both as to the matter of lighting arrangements and as to exits, and if the Berks County Commissioners do not take the step which these two gentlemen urge on the communities just what reforms are needed, which reforms should be secured immediately through the cooperation of the State factory inspectors and the local authorities."

** SUCH THINGS HURT. **

The Baltimore News publishes a letter from a correspondent who takes the Boyertown disaster as his text, and states that about a week ago on the opening of a moving picture theater in that city he entered and it was noted by several in the audience that while the plaster front of the building was truly ornamental, and the interior fittings comfortable and elaborate, yet the proper exit in the event of a fire panic had been entirely overlooked.

"From the fourth floor—or what was originally such—constituting the gallery, down to the street, the public wound around a tortuous and jammed stairway. The plate-glass facade of the building, while from the fourth floor on the interior offers no means of escape, except from a couple of windows on the floor, from which those inside would evidently have to leap. The writer observed no fire escapes, this artistic 'temple,' and has not cared to enter since."

There is no doubt that if the writer had again ventured in front before he penned his letter at this late date, he would have found the doors closed, for none had been provided. We visited all the 'temples' in Baltimore a few weeks ago and found no conditions such as described.

** INSPECTION OF AMUSEMENT PLACES. **

Although it would be heartless to expect the stricken survivors of the terrible calamity at Boyertown to recognize the ways in which the good of the whole community is going to be served by their loss and sorrow, it is a fact that for a time at least all public assemblies, either for pleasure or for worship, will be made safer than before. The Iroquois Theater fire in Chicago, which claimed a far larger number of victims than the panic in the hall in Boyertown, had as an immediate and permanent result the reconstruction of practically every important place of public entertainment in the entire country and the establishment of a system of inspection which, while rigidly maintained, has made theater-going safe to most city dwellers. It is only in the smaller communities, which lack complete buildings especially designed for public entertainment, that the strain of inspection would be in these cases a public menace wholly undesirable, but it cannot risk the possible loss of hundreds of valuable lives under the most distressing circumstances.

** THE DEADLY MOVING PICTURE SHOW. **

Such is the ill-advised heading which caps the editorial in the Lancaster, Pa., Era of January 16. The writer refers to these shows as "death-traps all over the State." In making a howl the least legislation, punctuated with "calamity," "tragedy," "terrible disasters," and such phrases, he concludes with:

"The public can afford to do without these catch-penny affairs, which are by no means wholly desirable, but it cannot risk the possible loss of hundreds of valuable lives under the most distressing circumstances."

Proprietors and managers of legitimate and well-conducted theaters all over the country should bring their influence to bear on the local press to stop, if not retract, such unwarranted attacks. In publishing these reports in the World, we must not only cause the public to realize the damage which has sprung up in such numbers in all directions, in the cities as well as in the villages, have neglected necessary precautions in this respect, they should be compelled to take them. The vast majority of the theaters and larger places of amusement have already conformed to the requirements of law and of prudence and have been made safe.—Philadelphia Leader.

** IN NEW YORK CITY. **

Mayor McClellan has ordered an investigation of the 500 five-cent moving picture theaters in the city, with a view to discovering whether they are properly equipped with fire exits and otherwise planned in compliance with the law. Two hundred thousand persons and three-quarters of a million children are said to visit these places every day—a number which is doubled on Sundays and holidays.

Inquiry of the heads of the city departments which have jurisdiction over the matter was made by John F. Corrigan, Commissioner of Licenses; Fire Commissioner Lantry, and Commissioner Murphy, of the Building Bureau, brought forth assertions that no one department had approved licenses for moving picture theaters unless the other two departments had asserted their approval.

** BROOKLYN, N. Y. **

With a view to making the five-cent moving picture theaters throughout the Borough of Brooklyn safer for women and children who frequent them, the fire department has begun a re-inspection of every one of these establishments, and will rigidly enforce the laws and regulations that have been passed to be taken for the safety of the public. These "nickelodeons" have sprung up like mushrooms within the last year, and many of them are the subjects of complaint.

men and boys who have been in charge of the moving picture
apparatus in a great many of these places. Good men are expensive, but hereafter all operators of moving picture machines must be liable to strict inspection. Mr. Chief Inspector Beggin, of the Violation Bureau of the Fire Department, operators of machines from Brooklyn are taking a stiff examination to show their fitness for the important work entrusted to them. Chief Inspector Beggin said that while it was too early as yet to make any statement, he felt confident that most of the exhibitors exhibiting these shows, at least, would be done away with, when competent men shall have been installed to operate the machines. The examinations will continue until every five-cent moving picture show will have a competent manipulator on its staff.

The owners will be forbidden to let any but licensed operators run the machines, so the danger from incompetent handling of the really dangerous apparatus will have been eliminated when Chief Inspector Beggin declares it is safe.

The re-inspection by the Fire Department will include every establishment which exhibits moving pictures, licensed or unlicensed, full-fledged theaters and nickelodeons. The fire-fighting apparatus will have to be in place and meet all the standard required. The exits will have to be ample, sufficient in number, and plainly indicated, and the aisles will have to be kept clear. In fact, the owners of these places will be required to do everything necessary for the adequate protection of life and limb.

An effort will be made by the city officials to compel all establishments which are now giving free shows to secure licenses. Just how that will be done has not yet been definitely decided. While the investigation is going on no new licenses will be issued. It is understood in some of the cheap theaters now in existence will be deprived of the privilege of doing business until they make some very radical changes in their layout and method of operation.

**PHILADELPHIA FIRE INSPECTORS GET BUSY.**

**Second-Story Theaters Condemned.**

"I shall order the police to stop any moving picture exhibition they may find being given on the second floor of a building in any part of the city," said Director Clay.

"The resolutions adopted by the Common Council asking me to prohibit such exhibitions on the second floors of buildings except where, in my judgment, sufficient safeguards had been provided, has been handed to me. I do not know of any place where such exhibitions are being given where the safeguards are sufficient, in my opinion, and therefore shall order that all be moved down to the first floors where, in case of a panic, it would be easier to empty the people into the streets than it would be if it were necessary to get them down a flight of stairs.

"All the places where such exhibitions are given are, in my judgment, provided with stairs that are too narrow for a quick evacuation, and in some cases, either not equipped with, or the broad staircases are absolutely none which I consider safe. That applies to permanent moving picture machine establishments. As to the itinerant conductor of a moving picture machine, I agree entirely with this gentlewoman yesterday before the members of the Philadelphia Fire Underwriters' Association, and the police shall be instructed to watch for such men carefully, and to stop such exhibitions wherever they see the slightest danger in them."

"I think the more showing of such exhibitions under all conditions, whether given under the auspices of a church or not. A State law will, of course, be necessary before the operation of one of these machines without a license and without an inspection, or the electrical connection can be made a matter of police inspection, the machinery we shall watch them carefully, and use the police power to protect the public."

"Fire Marshal Lattimer is making an investigation of all buildings in which public entertainments are given. The Building Inspector has been given ample power to enforce the requirements, and the Police Department will be just as careful."

"The directors' instructions were to make the inspection a thorough one. Superintendent Taylor was directed to issue peremptory orders to the police to prohibit any showings under any conditions where it was found that sufficient safeguards were not provided to insure the safety of the public."

"All our buildings are fireproof," said B. A. Baer, manager for the Rialto and the Lafayette, today; and richness and thoroughness. "We have both front and rear exits, the doors swinging both ways. We have two aisles in each of our houses, and we will not permit any one to stand in those aisles. We never put the rooms in such a condition that is will be either given in the front or in the rear in the picture in which the moving picture machine is, the man who is running the machine might close the cop and leave it. This coop is over the front entrance as a rule, there are always rear doors."

**CHICAGO GETS IT ALSO.**

Inquiries regarding the safety of the thousands of persons who daily crowd the hundreds of five-cent theaters scattered all over Chicago poured into the offices of Building Commissioner Downey and Fire Marshal Horan. The replies were reassuring. Both Commissioner Downey and Chief Horan declared a repetition of the Boyertown disaster would be impossible in Chicago.

The catastrophe, nevertheless, promises to arouse a demand here for the examination and licensing by law of all operators of moving picture shows. The machines our inspectors have observed are not to be the least provided with, in most cases, entrance doors at the rear, or the front and rear entrances closed at one time. In most cases, the machines were operated by persons unskilled in the business of putting on a picture show. No one could seriously believe that any machine capable of running a show could be set up without the safety of the public being considered.

"We have kept after the managers of the nickel theaters until we are satisfied their places are safe," said Mr. Downey. "The building department has insisted so strictly on the nickel theaters obeying the rules that the owners started to form an organization to keep them from being done away with. But, of these places, there are over 400 in Chicago now, and we have turned down fully one hundred requests for permission to open additional theaters. We have consistently refused to allow any of the shows to open in public places. None of the moving picture showing in Chicago are conducted on the street level with three exceptions, which started up before the present rule was adopted. These are in brick buildings and well provided with exits."

The licensing of operators was discussed by City Electrician William Carroll, who is now empowered by the theater ordinances to see that each machine is run by "a competent man." Mr. Carroll has considered the question of a license for the operators before, and Mr. Downey formally recommended action to the council. It would be a wise measure to require operators to pass an examination, but I am not entirely convinced that it is necessary. The running of the machines is a simple matter."

**DES MOINES WILL EXAMINE OPERATORS.**

Fire Marshal Louis Siegel believes that to protect the habitues of Des Moines' moving picture theaters, the operators of the machines should be compelled to pass civil service examination.

"The fire marshal is greatly agitated by the recent Boyertown disaster, and he declares that it is up to him to see the moving picture shows of Des Moines under such regulations as to prevent a similar occurrence. He says that many of the men and boys who operate the lanterns in the local theaters are incompe-"nt."

Mr. Siegel is now preparing an ordinance, and the problem will be submitted to the council. The ordinance will provide that every operator of a moving picture theater shall be placed under civil service examination.

An examining board is provided for which will meet and hold examinations each time a moving picture show wishes to employ a new man to run the films through the lantern. The ordinance will provide that the council appoint the members of the board.

**ST. LOUIS ENFORCES CHILD LABOR LAW.**

State Factory Inspector J. W. Sikes, of St. Louis, Mo., and his deputies have been busy for some time investigating violations of the State Child Labor Law by proprietors of various nickelodeons in city and suburban districts.

Many boys and girls under sixteen years old have been found working as late as midnight as "spiders," door takers, vocalists, operators of projecting picture machines, ushers, etc., and informations have been issued against the proprietors.

In the operation of the State Department for the enforcement, it has been found that many of the shows are dangerous, even by an expert. In one case found by the factory inspector, a youth of fourteen was turning the film off the reel, not only endangering his own life, but the lives of the audience as well. Such enforcement have come from inefficient operators manipulating the machines.

In a number of cases persons have pleaded guilty to violating the child labor law and were fined $25 each.

**ACTORS' UNION TAKES ACTION.**

The Executive Committee of the Actor's National Protective Union has been called on by the Central Manager of the Eugene, to take up the matter of moving picture shows in New York. It is asserted that most of the shows are run in a manner to make it a menace to the lives of the people who attend them. It is charged that inexperienced men are employed to handle the machines, that propellers are used against the fire, and that the rooms in which the shows are given—most of them store-rooms—are not provided with proper exits. The Central Union is requested to take the subject up with the Board of Electrical Control of the city and the Fire Department.
Albany, N. Y., Jan. 22.—Assemblyman McGrath, of New York, has introduced a bill which places drastic restrictions upon moving picture machine entertainments in cities of the first class. It provides that no such place of amusement shall be conducted without the written consent of the Fire Department, and that sufficient exits shall be provided; that the moving picture machine be enclosed in a fireproof booth; that there be adequate means for protection against fire; that the operators of the machines shall prove themselves to be at least twenty-one years of age.

Only after an examination is made of the premises by the Fire Department is the proprietor to be permitted to do business. A fee of $25 is to be paid by each proprietor, the amount to be divided to the pension fund of the Fire Department of the city where such places of amusement are to be conducted. Mr. McGrath admitted that his measure is aimed at the halls and so-called theaters where moving pictures are exhibited, and stated there was urgent need of immediate legislation for cities of the first class, especially New York City.

Elizabeth, N. J., Jan. 18.—The Board of Fire Commissioners have served notice on the ten moving picture shows operated here that every machine must be enclosed in a fireproof booth and more satisfactory exits provided. A careful inspection will follow to ascertain if the demands are complied with, and offenders will be punished and the place closed.

Norristown, Jan. 18.—The proprietor of a moving picture show located in the remodeled Methodist Church, Conshohocken, closed up because he could not comply with Burgess Bloodail's order to make more exits from the building.

To restore the public confidence, the manager of the Arcade, Mobile, Ala., issued an invitation to the public to call and inspect the perfect equipment and abundance of safe exits. (Good idea.)

St. Louis, Mo.—Factory Inspector Sykes is rigidly enforcing the law against the employment of minors in nickelodeons and theaters.

Memphis, Tenn., Jan. 18.—Orders issued to-night by Building Inspector Newton resulted in closing practically all moving picture shows of the "five and ten-cent" variety on a charge of violating the ordinance governing public safety.

Recent Fires.

Berryville, Va., Jan. 18.—Another horror came near being added to the long list of disasters in places of amusement last night when a moving picture show was being given at the opera house. The machine exploded, setting fire to the draperies surrounding the machine.

Men, women and children rushed to the doors and windows, and many carried window sashes with them. Cooler heads stopped the panic and no one was seriously injured.

Tampa, Fla.—Moving picture show on Franklin street damaged $1,200 January 14. No details.

Dowagiac, Mich., Jan. 23.—An audience of about one hundred and fifty, mostly women and children, was thrown into a panic to-night by a fire in a moving picture theater opened here to-night by a New York company. The fire started from the picture machine located near the combined entrance and exit, but all in the audience escaped, some getting out through the regular exit and others crowding their way through the stage entrance. No one was seriously injured, but the two-story frame building was destroyed, and several adjoining buildings were threatened.

Newton, N. J., Jan. 15.—Several films were consumed and an audience carried by a blaze which was confined to the fireproof booth of a moving picture theater here to-day. No further damage.

[We learn that this fire was not caused by ignition in the machine, but the film in this being saved, but several reels lying around were consumed. The operator claims that they were ignited by a spark of electricity when the current was turned on, more likely from a lighted match or cigarette. It only goes to prove the necessity of providing tie boxes in which each reel can be placed while not in use.—En.]

Statehouse, Annapolis, Md., Jan. 22.—The terrible disaster at Boystown, Pa, had an echo in the House of Delegates to-day when Delegate Ash, of Baltimore, introduced a bill to place the conduct of moving picture machines under control of the police, and giving them power to make regulations to protect the public and inspect all such machines and premises.
THE SMOKER AGAIN.

Spring Valley, Ill., Jan. 17.—Striking a match to light his pipe caused a loss of $500 worth of films at the five-cent theater on West St., Paul street Wednesday night. It was the last performance of the evening, and there were but few people in the theater. The operator had adjusted the reel and was preparing for a quiet smoke while the pictures were in motion. He struck a match and instantly the film blazed to the ceiling. Fire Marshall Hoffman made a record run to the building and the blaze was extinguished speedily. Two films of the "Passion Play," which were being exhibited, were burned and the picture machine badly damaged. The loss to the building was small.

Had the fire occurred earlier in the evening, the result might have been disastrous, as the theater was crowded. The manager of the theater announces that thereafter every precaution will be taken to insure the safety of their patrons. Fire extinguishers have been purchased, and both front and rear doors will be arranged so they can be opened on a moment's notice.

ANOTHER FATALITY—THIS TIME CRIMINAL.

St. Catherines, Ont., Jan. 16.—Fire following an explosion of a picture machine was attended by fatal results, and no little damage to property occurred yesterday afternoon at the Hippodrome Theater, where moving pictures of "Ben Hur" are being shown. The audience numbered about fifty, principally women and children, several of whom were painfully, though not seriously, hurt by being trampled upon in a rush to gain the street.

LORIE McDERMOTT, AGED FIFTEEN YEARS, WHO WAS OPERATING THE MACHINE, suffered fatal injuries. His hands and face were burned to the bone.

What should be done to the proprietor of a theater who would leave a fifteen-year-old boy in charge of the operating booth? No doubt he was a little hero, and it was due to his vain attempts to extinguish the burning celluloid that he was so frightfully burned. The most rigorous punishment should be dealt out to managers and proprietors who are guilty of such grave carelessness. A few examples properly dealt with might tend to put an end to such reports which we dislike to chronicle.

Scranton, Pa., Jan. 18.—The Nickelette, at 416 Lackawanna avenue, was burned out this morning. This was situated on the ground floor, and the floors above occupied by a wholesale milliner were also gutted. Defective insulation is given as the cause. Occurring at five o'clock in the morning, there was no loss of life.

Ashley, Pa., Jan. 23.—The explosion last night about 9 o'clock of a moving picture machine in the Nickelet Theater, owned by Litzenberger Bros., and located on Main street, Ashley, caused a fire and a panic that for a few minutes threatened serious consequences. Stanley Litzenberger, the operator of the machine, was severely burned, but fortunately not one of the occupants of the amusement place at the time of the accident was injured. The inhabitants of the town, however, got such a scare that the place may not be reopened.

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THE KINEMATOGRAF AND LANTERN WEEKLY

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E. T. HERON & CO., 9 Tottenham Street, LONDON, W.
New Apparatus

THE HOWARD DISSOLVER.

On visiting one of the well-conducted and popular theaters a few days ago we were most favorably impressed by the charming manner in which the dissolving effect was produced on the song slides. During the intermission we visited the operating room and were given the privilege of inspecting the apparatus, which we learned had been procured from the reliable firm of F. J. Howard & Co., 534 Washington street, Boston.

At first sight the outfit does not impress one like one of the gaudy nickeled and japanned stereopticon outfits we have been accustomed to, but the owner affirmed that he would not part with it at any price if he could not get another. It is substantially made of steel tubing and Russian iron and designed for use and not for display. Several features are worthy of mention, notably the swing front for accurately centering the pictures on the screen, adjusted and held in position by convenient thumb-screws; the method of holding the condensers is novel and practical and minimizes the risk of cracking, while the rear condenser is easily removed (as shown in the cut), being set in a separate holder, and a new one can be dropped into position in a moment. The dissolvers are connected to the framework in front of the lenses and actuated in unison by a connecting hinged lever. The action is simple and accurate and the results perfect. We learn that Mr. Howard has only lately introduced the outfit and is justly proud of its success. The price is very reasonable.

ANSWERS TO CORRESPONDENTS.

J. A. KEERLE, Brooklyn, N. Y.—We would recommend the Jos. Menchen Electrical Co., 354 West Fiftieth street, New York. This is an old firm and Mr. Menchen will no doubt be willing to aid you in perfecting the apparatus and also to undertake its manufacture.

J. HENDERSON, Middletown, N. Y.—A movement is on foot to provide for the examination and licensing of skilled operators. Watch this paper for further particulars.

EUGEN KOPE.—Yes, we agree with you that many experienced operators are now out of employment, while "crank turners," as you say, are holding the jobs. See reply to Henderson.

R. D. DORCHESTER, Mass.—We have mailed you the back numbers of the World containing the reviews of projecting apparatus. We cannot undertake to recommend any machine or any one firm, in justice to ourselves or others. Our reviews of apparatus are always impartial and we trust none will be found to make trouble for anyone, but do not want to see this business killed by disasters which are due to carelessness, parsimoniousness or want of regard of public health.

Yours very truly,
A. A. RATHECIEL.

Letter to the Editor

Editor Moving Picture World:

Dear Sir,—If a repetition of the Boyer-Crawford love story is to be put on in the Opera House, Rockville, Conn., it will not be because the conditions are not even more dangerous. I happened to be in the audience a few days ago, and from what I saw and learned I sat in fear until the show was over. The theater is in the second story of a wooden building and is reached by a narrow stair. The exits are entirely inadequate to allow the audience to safely escape in the case of a panic, especially as there is a seating capacity of 1,000 and it is frequently well filled. The operator's booth is not enclosed in any places, and the operator is a youth of seemingly not over fourteen years of age. Con- tinual trouble with the light proved that he was not experienced or qualified for his position. Discussing the matter with an acquaintance, I learned that the wiring of the place had been done by a man of correspondence school education and would not the individual be another to make trouble for anyone, but do not want to see this business killed by disasters which are due to carelessness, parsimoniousness or want of regard of public health.

Yours very truly,
A. A. RATHCHEL.

Film Review.

CLASSMATES

is the title of a romance issued by Biograph this week.

How beautiful was the ancient custom, in vogue during the reign of Henry II., of taking to oneself for the holiday a group of friends whose days were termed "brothers-in-arms." So loyal were they to one another that the one would willingly lay down his life for the other, and the other, to the world has changed, and in this Biograph production we show how time has tarnished the brotherhood, fellowship and fraternity of good old days like the mildew of age, the family plate.

Two adolescent students at college are by circumstances thrown together almost continuously. They are classmates, roommates and players on the college football team, and being stawlart, athletic youths, have won hearty encomiums from the spectators for their superb work on the "gridiron." The hobbies of these boys is baseball, and a young girl appeared and by the workings of cruel fate was beloved by both. Now the golden woof in the weave of friendship becomes badly tangled, as we shall see.

The girl has given her heart to one of the classmates, unknown to the other, who meets her for the first time at the football game—by the way, a most spirited scene, showing the boys team and the actual game, which is undoubtedly the finest ever photographed. The graduation exercises follow and are attended by the highest dignitaries of Church and State, prominent among whom will be President Roosevelt, Bishop Potter, Seth Low, etc. This is followed in time by the graduation ball, during the course of which there is a confetti dance. This, without exception, is the most beautiful scene ever shown in motion pictures. As the dance progresses the dancers are showered with a veritable blizzard of tiny stars and ribbons, producing an effect simply indescribable.

It is during these festivities that the youth confesses his love for the girl, and is plunged into the depths of despair when she hears his confession. How coldly do the classmates part, when the next day they start on their divergent paths of life—the unsuccessful suitor to the woman of his chum, the chum, and the other to the metropolis of the East, becoming a successful financier, the owner of fast horses and, above all, the liege lord of the fair charmer.

Two years later the Westerner is drawn on business East, and meets his old classmate. The dead goals of their friendship are mildly enkindled and an invitation accepted to visit the Easterner's home. While the trio are enjoying a pleasant chat over old times, an urgent message calls the husband to his stable on account of the illness of his valuable racer, leaving his wife to entertain his chum. The chum takes advantage of his absence to renew his protestations of love, which are spurned by the wife, who, when he becomes disconsolate, accompanies him to the stairs leading to the upper floor. He follows, whereupon the wife, with a well-directed blow, sends him reeling down the stairs, heading him until his return. The chum, by the floor below, just as the husband enters, amazed at the sight. The woman's denunciation of the false friend brings about a terrific conflict. About the room they struggle, smashing furniture and brick-a-brac to atoms, until the husband lands a powerful blow upon his adversary, drop-
THE MOVING PICTURE WORLD

FIRESIDE REMINISCENCES.

The following is a synopsis of the scenes in the latest Edison production: "Parted for Ever." The scene takes place in the hallway of a fashionable home. The bell answers the bell and admits a young naval officer, who inquires for the mistress of the house. The lady's husband, who leaps between them, forming a picture and finish to a film story seldom, if ever, equaled. The salient features of this production, so much sought for in motion pictures, are perfect photography, elaborate staging and powerful acting.

"Babies will Play."

It is a well-known adage that "Whatever the child, who is just beginning to walk and talk, sees, it will always try and imitate. Every boy and girl who leaps between them, forming a picture and finish to a film story seldom, if ever, equaled. The salient features of this production, so much sought for in motion pictures, are perfect photography, elaborate staging and powerful acting.

"The Moving Picture World."

CHARMED SWORD.

Neither in plot nor action do the following three Pathe subjects lead the world as usual. "The Moving Picture World."

"A Yankee Man o' War's Man o' War's Fight for Love."

This is a melodrama of naval life by Edison, taken from an incident during the Pacific cruise of the America. A Spanish-American ship is off the coast. The scene is a picture of the bay. The American man o' war is at anchor. On the deck is a Spanish girl and her parents awaiting the arrival of the Yankee captain to receive the foreign sailor. The "Yankee" sailor is called to meet her beau, who has been waiting for some time and trying to open the door, finds she is locked in. She shakes the door violently, but can't get in. Finally she has to break down the door, and finds the baby on the other side, sitting contentedly, holding the key in her mouth. The baby next goes into the library, and seeing the phone, takes down the receiver, and, of course, Central at once asks "What number?" The Central girl is seen at the switchboard, calling "Number, please." It is very evident that this is not the baby as the baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The baby next goes over the machine, and, when the nurse goes out baby begins working the pedal, sewing the dress in all directions. Nurse comes running in, takes the baby and goes to the doctor, then proceeds with her work; but "Rags," not being content that his little friend is tied, chews the rope apart, and baby is again free. We now see the baby bathing, playing with the faucets. She turns them on and off, and tub overflows, and papa, who is downstairs taking a nap, is awakened by the water dripping from the ceiling. Working upstairs, he seizes the little one, takes her to her room and puts her to bed.
him on with his coat and sees him on his way out into the street. Passing under a window where a man is walking out, the hero receives some of the dust. He quickly draws his pistol again and aiming accurately dislodges the window catch and the window falls on the head of the man. He next stops to light a cigarette in front of a moving car, undisturbed by the stopping of the car and the gathering of a crowd. The hero then slips between the officers and the detective enter the bank vault. Changing to another scene, we see the robbers working very hard tunneling in this vault. Meanwhile the officials and police officers are in hiding behind chests, etc., awaiting developments. Slowly the slab is thrown back, a head appears and the hero is able to see the others. When all but the cripple are out, the police close in and capture the entire band, except the cripple, who in the excitement of the moment, goes down the hole and, as he emerges from the pawnbroker's shop, he is also captured.

THE INTERMITTENT ALARM CLOCK

is another Vitagraph film, showing a boy blessed with a goodly share of mischief, who winds up an alarm clock and laughs with glee as it goes off. Entering the sitting-room, he gets the keys to the safe under the carpet drawer and sits down to studiously perusing a book. The father enters; the alarm rings; the parent starts, as does Bridget in the kitchen. She hastily dries her hands and goes to the front door, but finds nobody there. Reports to the master to the extreme delight of the mischief maker. Again the alarm rings and Bridget is again with her eyes down. She returns and reports nobody there. The ringing is heard once more (with each alarm we get a close view of the clock). The parent come up to the telephone and listens. The central replies that nobody called for his number. Meantime the boy is convulsed with laughter at the success of his joke. Once more the bell rings, Bridget and the owner of the clock go to the front door, then toward the phone, stop bewildered and angry, look suspiciously at the boy, who innocently shakes his head. Father prepares to go away, and while donning his overcoat, the boy places the clock in his father's pocket. Crossing the street, the bell rings, and the nervous man makes a wild jump to escape his fate. His destination, the church, is finally reached; the minister is preaching; a sanctimonious deacon usher the persecuted man to a seat. His coat is put on the back of the pew, where it remains unnoticed. The congregation look toward him, the minister glares. The alarm stops, the sermon proceeds and is almost immediately interrupted by the ringing. Great excitement prevails, search is made for the cause of the disturbance, and father, much embarrassed, leaves. In the vestibule the deacon starts an argument, during which the alarm sounds again, the coat drops to the floor, making a noise which reveals the clock. The poor man, vowing vengeance, starts to follow the deacon. Down the street like mad they rush, meeting and overcoming different obstacles, until the time home is reached a howling mob is behind. At home the boy is telling one story about the clock. The door bursts open, the "old gent" rushes in and grabs the boy. The door opens again and the pursuers file in and watch "Pop take his revenge."

THE BLIND BOY

In this Lubin film a father on his death bed makes his will, leaving his estate to his youngest child, a blind kid, from birth, and disinheriting his elder brother, leaving him the nominal sum of one dollar. The "ne'er do well" has his blind brother kidnapped and taken to an old rookery where he is shamefully treated, but manages to escape. In his sightless condition he makes his way along a fence and eventually falling over a precipice. He is picked up unconscious by a poor fisherman, who takes him to his humble cabin where he is attended by his wife, who delivers a curtain speech, not even stopping for breath. Jack tells her to shut up, and as she seemingly does not want to do this, Jack shuts her up in her folding bed—Lubin.

WHERE'S THAT QUARTER?

Saturday. Pay day. A man comes home from work. His wife asks for his wages. He gives her a quarter, which he says he spent for a treat. His wife, determined to get that quarter, beats her husband with a broom. He continues to give it in pieces until he has thrown. Emerging from the wreck, he tries to run away, but is followed by his wife. She follows him, jumping over a fence. He falls over a baby coach and
jumps into an empty trunk to escape his wife. When, after many mishaps, the trunk is brought to his home, his wife makes him don an apron and wash the dishes. She takes the bread-dough and throws it in his face. This is too much for the hempecked husband, and sorrowfully he produces the quarter, which his wife takes from him.—Lubin.

New Patents

A printed copy of the specification and drawing of any patent in the following list, or any patent in print issued since 1863, will be furnished from this office for 10 cents; provided the name and number of the patent desired and the date be given. Address Munn & Co., Patent Attorneys, 361 Broadway, New York.

867,183. APPARATUS FOR ANIMATED PICTURES. Joseph Blanché, Jersey City, N. J.
This improvement omits the usual shutter eclipsing arrangement. The picture film is drawn down from the upper feed spool over convex-shaped rollers to curve it properly to fit over the concave surfaces of a revolving hexagonal prism located in the line of the optical center of the lens system.

It will be seen there is no eclipsing of the light; it constantly passes through the revolving lens, and as it rotates each picture is merged with each other. There can be no flickering effect. The objective is corrected to enlarge the image from the rotating lens. The condensers are behind this lens. There is another mechanism not shown for properly centering the picture.

867,682. KINETOSCOPE. Franklin Spalding and James D. Smith, Chicago, III.
One of the features of this improvement, as shown in the side sectional elevation, is the traveling of the picture film between two endless belts, one of which is provided with studs on the edges which fit into the perforations in the edges of the picture film and carry the latter downward between a hinged door having an aperture in the center and the main frame, for the projection of the picture to and through the objective on the right. The picture film is propelled forward by means of suitable gears not fully shown. The dark disk at the top represents the picture film and the larger pulley is the balance wheel. The film as it is fed off from the roll projects outward like a loop, to allow for the sudden movement of the film feeding mechanism during the transition from one picture to another. An automatic disk shields the heat of the light from the film when the latter is not moving.

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**The Trainer’s Daughter.**
- .800 ft.

### ESSANAY.

**Babes Will Play.**
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- A Notice on Stits.

**The Eleventh Hour.**
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We open our picture showing a little child's mother cooking the dinner, and a big pot of soup boiling on the stove. The little miss, who is just about four years old, is watching her intently, and at the same time babbling her. "The baby does not want to remain on the chair, but insists on getting down and pulling her mother's apron strings. The mother seasons the soup, using salt and pepper, which she takes from the stand, and in leaving the room makes a mistake in not taking the little one with her, for the moment baby sees mamma is gone, she goes over to the stand, invent on putting some-

thing in the soup, but she does not get salt or pepper; she grabs the tobacco sauce bottle and empties the contents into the pot. The next scene shows the family at dinner. Imagine the result when the soup is served. The baby is not finished yet. She goes upstairs to papa's room. He is dressing and has just one shoe on, and baby seeing the other one, takes it downstairs and gives it to "Rags," the dog. The shoe is raised, and papa rushes down, seizes his little darling and carries her back upstairs. Baby next wanders into mamma's room and picking up her mother's hat, gives it to the dog, who immediately proceeds to make rags of it. Mamma comes rushing into the room, and finding the dog tearing up her hat, takes it from him with much lamentation. We now find the little one outside of her sister's room, playing with the door key, and she accidentally locks sister in. Sister is ready to go down into the parlor to meet her beau, who has been waiting for some time, and trying to open the door, finds she is locked in. She shakes the door violently, but can arouse no one. Finally she has to break down the door and finds the baby on the other side, sitting contentedly, holding the key in her mouth. Baby next goes into the library, and seeing the "phone," takes down the receiver, and, of course, Central at once asks "What number?" The Central girl is seen at the switchboards, calling "Number, please," and is very angry, while at the other end baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The child gets under the machine, and when the nurse goes out, baby begins working the machine, putting the dress in all directions. Nurse comes running in, takes the baby and throws her to the bed, then proceeds with her work; but "Rags," not being content that her little friend is tied, chezes the rope, and baby is again free. We now find the child in the bedroom, playing with the fan. She turns them on and the fan overflows, and papa, who is downstairs taking a nap, is awakened by the water dripping from the ceiling. Running upstairs, he seizes the little one, takes her to her room and puts her to bed.

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Editorial.

The U. F. S. P. A.

BUFFALO CONVENTION.

We would like to know who was the originator of the suggestion to retire old films after a certain period of use? In our opinion, this is the finest and most substantial plank in the policy of the association, and we trust it will not be lost sight of, but pushed to the full limit of its power.

The man who originated this idea is worthy of being counted a leader in the ranks of the association, be he a manufacturer or a renter.

We want to ask our readers a few pertinent questions and would very much like an answer.

At the instigation of Mr. I. W. Ulman, of the Society Italian "Cines," a meeting of manufacturers was called at the Hotel Astor, New York, on November 9, 1907. This meeting decided to call together the film renters at Pittsburg, November 16 and 17, 1907, at which the following manufacturers were represented:

American Biograph Co.,
Edison Manufacturing Co.,
Essanay Film Co.,
Kleine Optical Co.,
S. Lubin,
Geo. Mélies,
Pathe Freres,
Society Italian Cines,
Selig Polyscope Co.,
Vitagraph Co. of America,
Williams, Browne & Earle.

With the approval of these firms, to whom the U. F. S. P. A. submitted them, the following were adopted as

planks in a platform for the association and which all present signed:

1. The renting interests enrolled as members to purchase film only from the association, of manufacturers and importers.

2. No duplicating of film.

3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)

4. No film to be sold second hand.

5. Retiring of film purchased after it has been rented for a period of time to be decided; the returning of this used film to the manufacturer.

Now, it is the first duty of all the members of the association assembled at Buffalo to ascertain if all the above firms are represented, and if not, to demand and answer, why not? We are fully acquainted with the reason for delaying the meeting from January 11 to the present, but it is not advisable to publish this now. We want to impress upon the renters as business men not to sign away their liberty unless every one of the above firms are in full accord with one another, or the first plank will be a rotten one to stand on. In our humble opinion it will be a violation of the trust laws of the country, if any manufacturer is boycotted by the U. F. S. P. A. We think the association can be held in damages for loss of business by adopting such tactics. What is sauce for the goose is sauce for the gander. The decision gained by a manufacturer against the federation of labor union will hold in this case, too.

We want to see a straightforward, honest and legitimate deal go through, which shall result in the greatest good to the greatest number, and a grasping, avaricious dog in the manger policy nipped in the bud.

Men of the U. F. S. P. A., you have a duty to perform, you owe it to yourselves, to your fellows, to the cause of right and justice. In your hands lies the power, and we trust that you will wield it in the cause of ALL MANUFACTURERS IN LINE OR NONE.

Visiting Is In Order.

We understand that when in London Mr. I. W. Ulman, of Society Italian Cines, was the guest of the British Manufacturers Association, who specially convened a meeting to discuss the position of the trade in America and its results on imported films. British manufacturers do not sit down and calmly await developments that affect their liberty. They are ready at all times to defend their rights, while their American fraters will swallow a bitter pill, provided the dispenser puts up a big enough threat and bluff to compel them. They are too busy making dollars to think of their rights. We will publish some interesting facts shortly.

Mr. A. C. Bromhead, of Gaumont, London, with a representative of their Parisian house is in New York gathering information about the position of affairs.

Mr. Geo. Eastman sails to Europe on Friday to consult with the film manufacturers abroad. The film question is prominent just now, and the solution not far off.

Why not subscribe now? You can not afford to miss a copy of the World. A limited supply of back numbers on hand.
Our Visits.

"Monte Christo" is a film well worth seeing. The story is well told, the photography good, and will well stand a week's exhibition.

"The Runaway Horse" is a beautiful subject. We wondered how it was done, and we laughed from start to finish.

"Francesca Di Rimini" is one of the finest American productions we have ever seen. Who says, after looking at this film, the American atmosphere will not allow for good work like the European productions? We congratulate the makers on the success of their work.

Pathe Freres this week have hit the right nail on the head in their weekly bulletin front page "ad." The thermometer mercury is almost at the top of the tube. Quite right! Messrs. Pathe, some of your productions are too hot for the American public!

We saw Longfellow's poem, "Evangeline," told in pictures, and will say the story is well worked out. The photographic quality, the scenery and the acting was well rendered. For those of our readers who are not conversant with the poem, the following is a resume:

Evangeline and Gabriel are betrothed in the presence of Benedict and Basil, their respective fathers, and the notary public. The betrothal feast takes place next day.

The men are summoned into the church, the women and children staying outside, decorating the graves. The soldiers march up from the British vessels in the bay and enter the church. The doors are closed and the commander rises and says that they have been assembled by the King's orders. He tells them that his majesty has been kind to them and they know how they have returned his kindness. He then continues that it grieves him very much to state to them that their lands, homes and cattle must be forfeited to the crown and that they themselves must be transported to other lands. He then, in the King's name, declares them prisoners. Basil jumps up and is about to start a riot when the soldiers stop him. The priest enters and rebukes them for quarrelling in God's house.

Evangeline meets the procession of prisoners half-way to the shore. She speaks to Gabriel and then her father, who has changed greatly. She walks with her father down to the shore. Here fires are surrounded by sad faces. The faithful priest passes from fire to fire, consoling and cheering. He comes to the place where Evangeline and her father are, and finds her father has died. He mourns with Evangeline.

The ships sail next morning, carrying a nation into exile. The Arcadians are landed far apart, on different shores. They wander from city to city, friendless, hopeless. Evangeline had been separated from Gabriel in embarking, so she now sets out to find him. She journeys to Basil's ranch in Texas. Gabriel has gone the day before. They start out next morning to overtake him. Rumors guide them to a Jesuit Mission. The priest says he has gone but six days before. She starts out again, and after a long time finds Gabriel's deserted and ruined hut in the Michigan forest.

Discouraged and old and feeble, Evangeline becomes a Sister of Mercy in Philadelphia. While visiting a hospital with flowers for the patients, she suddenly recognizes an old man who is dying from fever. She utters a piercing shriek and rushes to his bedside. Laying his head on her bosom she whispers, "Gabriel, O my beloved!" He recognizes her and then dies. She murmurs meekly, "Father, I thank Thee."

This story film is suitable for Sunday exhibitions, and with the lecturette should make a hit.

Lessons for Operators.

By F. H. Richardson.

CHAPTER I.

The publishers of The Moving Picture World desire to announce that they have engaged Mr. F. H. Richardson, an expert operator of Chicago, Ill., to contribute a series of articles designed to be helpful to the operator. He makes no pretensions to "know it all," and will possibly, nay, probably, make some statements with which competent men will take issue. There are many points upon which operators differ, and some in which the best method is a matter merely of individual preference; there being several ways of doing some things, any one of which may properly be called right. In such matters Mr. Richardson simply sets forth that which he believes to be, all things considered, best. In some things, too, he may be wrong, and, if so, will be more than glad to be set right. The series will include, in the order named, the following:

Rules for Operators.
The Operating Room.
The Curtain.
The Current.
Wiring.
The Lamphouse.
The Lamp.
The Rhoestat.
The Carbons.
The Condenser.
The Spot.
The Machine.
The Lenses.
The Picture.
The Film-Speed.
Threading the Machine—the Loop.
Starting the Machine.
Rewinding.
House Lights.
Dissolving with Single Stereopticon.
Tint Slides—How to Make.
In Case of Fire.
Song Slides and Illustrated Songs.

Mr. Richardson, as above stated, makes no claim that these articles will be perfect, but trusts that he will at least be able to accomplish some good in their declamation, if only in starting discussion.

A FEW RULES FOR OPERATORS.

There are certain rules which the really good operator will scrupulously observe and keep inviolate, and he who does not is lacking just that much in perfection in his craft.

1. Be in the operating room in ample time to have everything in readiness to start when your cue comes. Remember that "nearly ready" is not ready. If you are not ready, don't bother to make excuses, for ten chances to one there really isn't any.

2. Never, under any circumstances, smoke, or allow anyone else, the manager included, to smoke in your operating room. A box full of film and a lighted cigar or pipe is the very poorest possible combination and one that may at any moment cause destruction of property with possible loss of life. If you must smoke while working, better get a job digging post holes—you cannot set them on fire.

3. Give your whole attention to your work while working, not part of it, but all. An operator leaning comfortably back in his chair with his legs crossed, smoking
a cigarette and talking to a visitor while he grinds out a picture is likely to neglect his visitor, his cigarette or his work; and as such a man probably attaches more importance to his visitor and cigarette than to his work, it will likely be the latter that will suffer most. There are mighty few men who can do two things at once and the same time and do them well—mighty few, indeed. In fact the writer, who is forty-one years of age, has never met one yet who could accomplish this feat. Give your WHOLE attention to your work, and do it well.

4. Keep your machine clean and in perfect adjustment. Keep your operating room neat; have a place for everything, and everything in its place. How many hundreds of times has it happened to careless operators that when they had an accident (as the best will occasionally), and an audience was waiting on them, they have been compelled to put in more time hunting for what was required to mend the damage than was required to make the repair itself?

5. Don't allow any visiting in the operating room when the show is on. Your work will give you all you require to occupy your mind, without carrying on a conversation. Don't above all things, DON'T "know it all." The man who imagines he knows everything is in imminent danger of two things: he has such a virulent attack of dampshool that it may strike in and kill him; or he may just sorter "explode," as it were, from his own exaggerated idea of his own importance. There never was but one man who really knew it all and he died just before history began, so that we never heard of him. Be eager and willing to learn and not ashamed to ask questions concerning anything you are not clear on. Talk with other operators. What they learn from you won't hurt you in the least, and what you learn from them will be clear gain. It is far, far better to expose your ignorance and get wise than to have to hide your lack of knowledge all your life.

6. Be at all times courteous to your employer and obedient to his wishes so far as they are right; but at the same time let him know that you are a gentleman and expect to be treated as one.

7. Demand a fair rate of pay for your services and then give the very best there is in you—anything less is doing neither yourself nor your employer justice.

(Next Week, The Operating Room and Curtain.)

The Value of a Lecture.

By Van C. Lee.

The following paragraph appeared in a recent issue of a theatrical magazine:

"Many moving picture theaters are adding a lecturer to their theater. The explanation of the pictures by an efficient talker adds much to their realism."

It is indeed surprising that the managers are just awakening to the fact that a lecture adds much to the realism of a moving picture.

We might ask: "Of what interest is a picture at all if it is not understood?" And it may correctly be stated that the story of not more than one out of every fifty feature films is properly understood by the audience to whom it is shown unless it is adequately described.

In former articles, I have repeatedly urged, perhaps I should say suggested, that the managers of picture theaters demand of their renters a class of pictures which draw the crowds. The present-day subjects of drama, melodrama and tragedies, etc., are not a drawing card.

The demand of the public is now for the picture ma-
When the managers will have awakened to the fact that they must first meet the demand of the people in the kind of pictures shown, and, secondly, interest their audiences by seeing to it that they fully understand what they see, they will have taken a decided step in advance, because the value of a lecture is incomparable and even though the speaker may not be a fluent talker, it is just as much of a necessity to show the pictures so that they are understood as it is to print a book for Americans to read in the English language.

The Electric Light in the Optical Lantern.

No. 2.—By C. M. H.

Before going further, let me call attention to certain characteristics of the electric arc, and to its various peculiarities and exigencies, for, from a careful study of these, some idea of its application to lantern work may be gained, and an intelligent choice made between the now very numerous lamps or regulators at the option of the lanternist, who might, without such guide, easily become bewildered by their differing claims and great variety. And let us suppose that two solid rods, equal in diameter, of electric light carbon (for a material is specially made for this purpose) are held in a simple form of regulator one above the other, so that their two ends, which should be roughly pointed, may be brought into contact, or separated to any considerable distance, and the space between regulated as desired. Fig. 1, which represents an inch or two of the ends of these carbon rods, shows their position, the one with the other. We must suppose that these electrodes—of course, insulated from one another—are in connection with a suitable source of electricity, such as a dynamo giving a current of 12 amperes or thereabouts, at about 50 volts. These are technical terms used for the measurement of electricity, and for the present we need not inquire into their meaning. One pole of the dynamo, or let us say one of the two wires which form the visible part of the electric supply, is connected with each of the carbons, and we will suppose that the upper one is positive and the lower negative. It will be remembered that a positively electrified body has been defined as that which has a superabundance of electricity, while that which is negative is deficient. As the current will flow from the top, or positive carbon, or "anode," to the negative or "cathode," it is but natural to suppose that different phenomena will be exhibited by each. To start the light—to "strike the arc," as it is called—the two carbons must be brought into contact for a moment, and then separated to a distance of about one-eighth of an inch, the reason for which manoeuvre is this: Such electricity as is required for an arc light has not sufficient power to jump across a gap of air wider than the one-thousandth of an inch or thereabouts. Consequently, with the carbons in the positions shown in Fig. 1, nothing occurs. But if they are brought into contact for a moment, the current immediately rushes from one to another, and in so doing—for the actual point of contact is much too small to pass such a heavy current without protest, as it were—it generates such intense heat that a small quantity of carbon is vaporized. Carbon vapor is a partial conductor, and, when the electrodes are separated again, it fills the gap, and the intensely brilliant arc light is the result. If the carbon points be watched through a piece of thickly smoked glass it will be seen that they are being gradually consumed, and this consumption must be compensated for, so that the length of the arc remains roughly constant.

It will also be noticed that the shape of the carbon points is being modified, and that the alteration is not by any means the same in each case. The negative carbon will assume a blunt and rounded point. The positive will be slightly rounded, too, but to a very much smaller extent, and at its end a small hollow or crater will be excavated. And it will soon be seen that the reason of this excavation is that particles of incandescent carbon are being torn from the upper carbon and falling upon the point of the lower in a continuous shower or bombardment, after which it will not be surprising to find that the negative carbon only burns at just half the rate of its more energetic fellow. The position of affairs at the end of five minutes or so is represented in Fig. 2. And the third thing to be noticed is that by far the largest portion of the light comes from the inside crater of the positive carbon. Now let us see how all this fits in with the requirements of the lantern. First of all, in order to maintain the light, some means must be provided to feed the carbons forward as they burn away, so as to maintain the distance between them at the length which experience shows to be the best. Secondly, in order that the light shall remain at one point in the optical center of the instrument, either the negative carbon must be fed forward at half the rate of the other, or it must be only half the thickness, so as to equalize its rate of burning; and, thirdly, some means must be found of throwing all the light forward into the lens system, instead of allowing it to spread around equally. For with the carbon points placed as shown in Fig. 2, the great majority of the light would be projected downwards, forming a ring of illumination around the lower carbon, as in Fig. 3, where the system is shown with a small negative carbon to equalize the rate of burning, an arrangement which has the further advantage of allowing a quantity of light to shine from the positive crater, much of which would otherwise be lost in the shadow of the lower carbon. With regard to the first point, I will in the next paper briefly point out the merits and disadvantages of automatic and hand-feed lamps respectively, and leave the reader to choose between the various examples of each when he has heard all that is required from an electric arc lamp. Concerning the slower burning rate of the negative carbon, I think there can be no question that the advantage
lies with different sized carbons fed equally, for by this means the shadow of the negative rod is reduced to a minimum, and I will deal with the important subject of the projection of the light forward, towards the lenses, in the next paper.

(To be continued.)

Words From the Knocker and Howler.

My remarks in last week's issue are already bearing good fruit. The daily press throughout the country is making apology to the moving picture industry for the false accusations that were spread abroad in connection with the Boyertown disaster, and quoting this paper in their belated explanation that there was no moving picture machine or films in the place and that the mishap was due to the overturning of oil lamps which were used as footlights on the stage.

Two other points that I touched upon have brought responses which were unlooked for.

I hinted that there were among the film renters some who were not noted for honesty and fair dealing. In confirmation of this I have received a letter from one of the oldest and most highly respected firms in the business, referring to the purchase of stolen goods and implicating so many concerns that would be least suspected, that I refrain from publishing the correspondence without giving the accused persons the privilege of the code.

I also hinted that certain abuses existed among even the film manufacturers, and in confirmation of this I have received a translation of a long letter which appeared in a foreign contemporary making grave charges against a house of great repute and which letter I have also delayed publishing so as to give them the opportunity of making the amende honorable, or at least stating their side of the story.

Several other matters have also come up for future consideration which goes to prove that the knocker and howler has not lost his job by any means.

Interviews With Manufacturers.

No. 2—Vitagraph.

The Vitagraph Company of America was incorporated by Messrs. William T. Rock, Albert E. Smith and J. Stuart Blackton ten years ago. The three gentlemen named are still in the company, Mr. Rock being the president, Mr. Smith the treasurer and Mr. Blackton the secretary. For several years after its incorporation the company gave most of its attention to the exhibition end of its business, and its experience in that branch has manifested itself in many respects, since the company has become such an important factor in the manufacturing of films.

As an exhibiting company its fame became widespread and the enviable reputation earned in that sphere has been duplicated in the manufacturing field. Vitagraph films are now sold and exhibited in every civilized country on the globe. The company has its own offices in New York, Chicago, London and Paris. Mr. Albert E. Smith, the treasurer, is now making his annual visit to the foreign offices and it is understood that while he is in Europe he will in all probability arrange for the opening of additional branch offices in foreign countries. Much of the great success attained by the company has been in a great measure due to personal attention and supervision of details and a practical knowledge of everything bearing upon the business.

When productions run into such vast numbers and are of such uniform success as those made by The Vitagraph Company of America it is no easy matter to recall which of the subjects have been what they would term their best hits. As a matter of fact the company has been in the hit line from the very start. Three of the first subjects it made, "Burglar on the Roof," "The Mesmerist" and "Visit to the Spiritualist," were not only winners, but lasting winners as well. The last named subject is still in use, although nearly ten years have elapsed since it was first produced. The negatives for the three subjects named were sold to the Edison Manufacturing Company several years ago. In recent years the Vitagraph Company has made its hits by the scores. Among them have been "The Servant Girl Problem," "The Escape from Sing Sing," "Moving Day," "The Jail Bird," "Monsieur Beaucaria," "Oliver Twist," "Oh! That Limburger," "Secret Service," "Indian's Revenge," "The Haunted Hotel," "The Slave," "The Despairch Bearer," "Lighting Sketches," "The Bargain Fiend," "A Tale of the Sea," "The Shauhraun," "Liquid Electricity," "Cast Up By The Sea," "An Indian Love Story," "Kitchen Maid's Dream," "The Piker's Dream," "The Last Cartridge," "A Night in Dreamland."

The main factory and studios of the company are located at Greenfield, Long Island, N. Y. They are being constantly added to both as to enlargement in construction and improvement of facilities for production, and plans are now being perfected for the erection of an additional studio on a site adjoining that on which the present edifices are located. Other plans are also being perfected looking to improvements that will add to the well-deserved success this company has attained and enjoys. Their latest production, "Francesca di Rimini," is equal in staging, action and photographic quality to any film ever produced.

PHILADELPHIA SHOW HOUSE WITHOUT REAR OUTLET MUST REMAIN CLOSED.

Superintendent Taylor has informed Daniel Dubuc, 1535 Swann street, proprietor of a moving picture show which was being fitted up at 1103 Girard avenue, that the embargo upon the place would continue indefinitely because there was no rear outlet.

Dubuc said that he had gone to great expense in fitting up the house and would lose it all if he could not obtain a permit to conduct it. He tried to convince the superintendent that egress in case of fire could be had through two adjoining properties, but admitted that this was dependent upon the permission of the occupants and that there were no other means of escape at the rear, such as an alley.

Superintendent Taylor said that human life was more precious than money, and that Dubuc ought to have considered the means of egress before he had gone to such an expense as he asserted.

* * *

WISCONSIN REGULATIONS.

The State Fire Marshal has sent out a notice to all theaters with special instructions as to the construction of the operating booth.

"The frame should be of angle iron," the notice says, "the sheeting should be of either galvanized iron of not less than No. 20 B. M. W. gauge or of 1/8 hard asbestos backed securely riveted or bolted to the iron frame. Floor and ceiling should be of same material. All openings in the booth should be arranged either with an automatic contrivance which are held by the operator's foot or by visible links, so placed as to be easily melted, resulting in the closing in case of accident.

"The machine should be equipped with feed and take-up reels in metal boxes, automatically, so arranged that in case of accident they will close. The wiring should be done according to the approved code, and all extra films should be kept in metal boxes with tight fitting covers."
Trade Notes

Boytown, Pa.

THE VERDICT OF THE CORONER'S JURY.

District Attorney Harry D. Schaeffer is as yet undecided as to whether there will be prosecutions as a result of the verdict of the jury that investigated the Boyertown disaster. He said:

"I will receive the inquest and will consider it well before taking definite action. If I find that prosecutions are warranted, I will take immediate steps, but at present I cannot tell what will be the issue. There is a great difference between carelessness and common negligence, and what is considered by the law as criminal negligence, and no legal actions will be brought unless the testimony shows clearly that there is criminal liability."

District Attorney Schaeffer and his assistant, Harry J. Dunn, have been in conference with Coroner Strasser on the evidence.

With the rendering of the verdict, fixing the responsibility for the disaster at the Boyertown Opera House on January 13, whereby 160 persons lost their lives, the people of the town feel content to leave the enforcement of the recommendation of the jury for the prosecution of Mrs. Monroe, producer of the play, and Harry McC. Bechtel, of Pottstown, deputy factory inspector, to the county's law officers.

THE VERDICT.

The verdict of the coroner's jury follows:

We, the jury, have unanimously agreed:

That the 160 persons came to their death on January 13, 1906, at about 9:30 P. M. Monday, during a rendition under the auspices of St. John's Lutheran Church, of Boyertown, in which a stereopticon machine was used in Rhoads' Opera House, by suffocation and fire.

We find the primary causes thereof to have been the employment by Mrs. Harriet Monroe of an inadequate and inexperienced operator for the calumet light in the person of Henry Fisher, and laxity on the part of Deputy Inspector Bechtel, of the Department of Factory Inspection of the State of Pennsylvania, in its failure to enforce adequate fire escapes and fire appliances as well as its failure to enforce existing laws relating to public safety.

We request the Prosecuting Attorney of Berks County to arrest and if possible convict Mrs. Harriet Monroe and Harry McC. Bechtel, the deputy factory inspector of this district, on the charge of criminal negligence.

We recommend the enactment of laws as follows:

First—Creating a Department of Public Safety and Buildings, whose province shall be to insure public safety in the boroughs of this Commonwealth.

Second—Requiring that all operators of lights used in stereopticon and moving picture machines be obliged to undergo an examination, and, if found competent, certificate be issued to them by the Department of Factory Inspection.

(Signed) WILLIAM H. FOX, Foreman.

When the inquest adjourned at the Friendship Fire Company's hall, many of the residents followed the jury to the Union House and remained there while the jury deliberated. State Policeman Gibson, who had served the subpoenas on the witnesses, came into the hotel office from the Coroner's room with a copy of the verdict and read it to the lawyer. Many of those present had lost members of their families in the disaster and they silently and grimly waited for the verdict. There was no demonstration, no applause, when it was read. Only low-voiced expressions of satisfaction were heard.

Much indignation is still expressed here over the testimony of Bechtel that he had no important places to attend to than a "messy little town like Boyertown." It is believed that Bechtel will give the town a still wider berth in the future, as it may not go well with him if he encounters the residents in their present state of mind.

Pottstown.—Deputy Factory Inspector Harry McC. Bechtel, of this town, gave out the following statement before he left for Harrisburg, to confer with Chief Factory Inspector J. C. Delaney:

"I have not been arrested yet, but I have retained as counsel ex-State Senator Henry F. Saylors. I had a consultation with my attorney last night and will waive a hearing in case a warrant is served on me. I am about to leave for Harrisburg to confer with Chief Delaney. I believe I have the support of the county and will not allow any manufacturers of fire escapes to dictate to me or have any strings on me in any way. I openly state that I have done my duty in every respect.

"If the exits, front and rear, were sufficient during the years previous to my appointment as inspector, the building was far better protected after I ordered fire escapes that conformed in every way to the laws governing them. Prior to my appointment a B. F. Bechtel, head of the building, only had a front fire escape, and as this only protected the lodge room, I ordered additional fire escapes on both sides of the building. I had no authority to lower the windows to the level of the floor."

"I notified Dr. Rhoads to put up cards denoting the entrances to the escapes. I do not carry cards with me. I think Edgar C. Mauger, of Pottstown, the present manager and lessee of the Opera House, should have placed in position the cards, showing where the fire escapes were located. This would have protected him, as well as the audience. Every person, more or less, assumes a large responsibility when attending a public production in a public hall.

"I examined the fire escapes and exits at various times and found them to be in good condition. At one time I went into the auditorium of the Opera House floor and the operator of the machine said the doors were all out of position, and the janitor, in reply to my question relative to an aisle to the fire escapes, replied that he had the chairs so arranged on the nights of shows of any kind.

"In notifying owners of buildings to purchase fire escapes, I recommended three parties in this section, namely, George B. Good, of Pottstown; R. F. Remppis & Co., and William Kieffer, of Reading. This was simply on account of convenience to the persons getting the escape, and should be extended to others.

When I issued a warrant to the operator, Delaney directed him to enter bail, if arrested, and promised the department would defend him.

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ROCHESTER DELAYS SUNDAY OPENING.

When the members of the Law Committee of the Common Council got together they found about a hundred men interested in the proposed amendment to the license ordinances, allowing moving picture shows and certain forms of amusement on Sunday. A committee from the Rochester Ministerial Association, several representatives of the amusement houses and a large number of unattached spectators made up the crowd at the hearing. Chairman Ernst and Aldermen Ritz, Buckley, Casey, Ward and Westbury were the members of the committee present.

The members of the Ministerial Association urged delay and in this they were successful, as no report will be made at the meeting of the Council.

The first speaker was Rev. F. S. Rowland, D.D., who explained that the Ministerial Association represented eighty churches, with a membership between 10,000 and a constitution of twice that number. He read the resolutions adopted at the meeting of the association earlier in the day.

"We are of the opinion," said Dr. Rowland, "that the time has not come for the adoption of this ordinance, first, because you have not the opportunity to ascertain what the city of Rochester needs in the way of Sunday recreation. There is a great diversity of opinion upon this important subject, even among those who stand for the moral betterment of the people. We feel we are opposed to the moving picture organizations outside and inside the churches might result in some plan in which we all could agree and which would bring about the desired result."

OLD REGIME NOT WANTED.

"Second, if you recommend the adoption of the proposed ordinance, this may mean the return to the old regime, such as ex-
TAKING EXAMINATION IN NEW YORK.

W. A. Loeser, the operator of the moving picture machine at the Hippodrome, Poughkeepsie, N. Y., appeared before an electrical board in New York City and passed the examination as to qualifications, securing an operator's license.

This action was taken for the safety of the people, as there have been a copule of recent fires in moving picture theaters caused by unreliable operators, and resulted in the deaths of many. Mr. Loeser is a member of the Operators' Union and also the T. M. A. Both the operator's booth and the machine at the Hippodrome are said to be fireproof.

* * *

FLAW IN CHILD LABOR ORDINANCE IMPEDES RESCUE WORK.

The crusade of Factory Labor Jess Sikes, of St. Louis, Mo., against child labor in nickelodeons, has uncovered a flaw in the child labor law which has caused several Allentown theater operators to fail on the premises of a factory, workshop, etc., shall be prima facie evidence, fails to specify theaters.

* * *

GRAND RAPIDS, MICH.

A. J. Gilligham has won his battle for a moving picture license at 65 Monroe street, and in spite of the representation of a committee consisting of a score of merchants at the council meeting, the license was granted.

The new union will be affiliated with the Central Labor Union of Lynn. The men have no grievance, and their purpose in organizing is to form a body to meet any future problem which may confront them.

* * *

NO MORE LICENSES FOR MOVING PICTURE SHOWS.

It was said by a representative of the Corporation Counsel's office in the Supreme Court in Brooklyn recently that on account of the recent theater disaster in Boyertown, Pa., Mayor McClellan has decided to issue no more licenses to moving picture houses.

The statement was made in opposition to the motion of Harry Redlich and John Turteltant, who applied for a writ of peremptory mandamus compelling the Mayor and Fire Commissioner Lantry to order an inspection of 1817 Pitkin avenue, where Redlich and Turteltant wish to open a moving picture show.

* * *

THEATER LOOTED.

Flint, Mich., Jan. 25.—Burglars broke into the People's Theater and carried off equipment to the estimated value of $350. The booty secured included pictures, slides for illustrated songs and parts of the picture machine, which was damaged to such an extent as to be rendered practically useless.

Bristol, Pa.—Bristol Council has placed a tax of three dollars a night on moving picture shows here, and hundreds of patrons look to see the shows leave town.

Dayton, Ohio, Jan. 30.—Twenty-two moving picture shows in the city have arranged to keep open next Sunday afternoon from 1 o'clock until 10 o'clock in the evening and contribute their proceeds to the relief committee for the benefit of the unemployed people. This act will attract the attention of the people, and shows, as the cause is a worthy one and they will recognize that they are helping the needy. The admission will be 5 cents. The lighting companies will furnish the light free.

* * *

MOVING PICTURES TO BE MADE IN ROCHESTER.

Rochester is about to have a new enterprise, the studio and factory of the Paine Motion Picture Company, a corporation recently effected with a capital stock of $50,000. It is ground for the new plant may be broken about February 15, although the location of the site has not been made public.

The officers of the company are: A. B. Paine, president; William B. McCallum, vice-president; E. P. Crocker, secretary and treasurer; R. B. Cochrane, manager. Mr. McCallum is resident manager of the Cook Opera House, and has long been interested in the moving picture business. Mr. Crocker is a Western educator with special skill in the designing and arranging of pictures. He has been for the past fifteen years engaged in the photographic and has invented appliances for its improvement. He was at one time master mechanic for the Eastman Kodak Company.

* * *

"The moving picture shows of Columbus must hereafter remain closed on Mondays, beginning February 4th."

The order to this effect was given to Chief of Police O'Connor Wednesday by Mayor Bond, and was emphatic. "Under no circumstances," said the mayor, "will these places be allowed to remain open again."

Mayor Bond explained that the movement is along the line of Sunday observance. He has been petitioned by ministers to close these places, but aside from either of the two reasons assigned, he said he knew from personal observation that on Sundays places were more crowded than on week days, and consequently the danger is greater.

There are sixteen moving picture shows in Columbus which will be affected by the order.
WATERLOO, IOWA, ADOPTS RESOLUTIONS.

Waterloo, Ia., Jan. 28.—The City Council has passed upon the following ordinance, regulating the use and operation of moving picture machines, and providing a penalty for violation thereof:

Section 1. Fire or Light in Lamp Room.—No fire or open light shall be kept or permitted in the lamp room during any performance.

Sec. 2. Persons Allowed in Lamp Room.—No person but the operator in charge of the machine shall be allowed in the lamp room during the time the picture machine is in use.

Sec. 3. Smoking Prohibited.—No smoking shall be allowed in the enclosure in which the moving picture machine is operated.

Sec. 4. What Lamp Room is to Contain.—The lamp room shall contain nothing but the moving picture machine and necessary accessories, and the room must be kept clean at all times.

Sec. 5. Alterations in Wiring or Apparatus.—No alterations shall be made in existing wiring or apparatus and no new wiring or apparatus installed until a permit has been obtained for the same from the city electrician, and current cannot be used on any wiring or apparatus until the same has been inspected and approved by the city electrician.

Sec. 6. Inspection Fees.—The owner of the moving picture machine shall pay to the city electrician a fee of $1 for each inspection of the wiring and apparatus thereof.

Sec. 7. Penalty.—Any person owning and operating a picture machine in the city of Waterloo, Iowa, who shall violate any provisions of this ordinance shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished accordingly.

* * *

MOVING PICTURE MEN TO SUPPORT MINOR BILL.

The moving picture theater managers of Newark, N. J., who have perfected an organization known as the Moving Picture Exhibitors' Protective Association, met yesterday afternoon and voted to support the bill introduced in the Legislature last week by Assemblyman Morgan governing the admission of children to theaters. The bill provides that no child under 16 years of age shall be admitted, unless attended by an older person.

* * *

KANSAS WILL LICENSE OPERATORS.

In issuing an order for the examination of operators the Kansas City fire marshal says: "Not only should they be experienced men, but they should be thoroughly responsible men. I'm going to make sure that there are no habitual cigarette smokers or 'dope fiends' on the list of operators."

Every moving picture machine operator will have to be an expert, according to the provisions of a bill which will be drawn up in Wichita, Kan., within the next few days. The bill for the protection of patrons of moving picture shows will be presented at the next session of the Legislature.

When the need of such a bill was called to the attention of Fire Chief Walden last evening he agreed that such a law is needed. Mr. Walden said that he would take up the matter at once with the city attorneys and have a bill ready from the Legislature at its next session.

The bill will provide for a board of examiners. Fees charged for examination will pay the expenses of the board.

While Kansas will be first to lead off with a law of this kind, it is expected that other States will follow suit and enact legislation along this line.

Electricians who have been approached on the subject agree as to the need of certifying operators of moving picture apparatus. They believe such a move would be for the best interest of the community and the owners of moving picture shows as well.

$15,000 Part cash, balance notes, will purchase a circuit of eight moving picture shows. Or will sell separately from $1,500 to $3,500 each. All the shows are making money and the reason for selling is personal and will be explained to a prospective buyer. Don't answer unless you have the means and the brain to take hold and run a business that will net a fortune. Full particulars on application to JOHN A. RANDALL, care of Moving Picture World, New York City.
New Theatres.

Paris, Mo., Jan. 24.—On Saturday afternoon our nickelodeon and moving picture show will be open to the public. We have a high-class machine and the latest and most entertaining films.

* * *

Spring Valley, Ill., Jan. 24.—The National Theater Company opened a moving picture show in the old Opera House building Wednesday evening. The theater is one of the prettiest in the State.

* * *

Minonk, Ill., Jan. 23.—H. A. Erlinger, who gave the "Passion Play" here last Saturday night at Schiltz Opera House, has decided to stay here and will open up a moving picture show in the Car Lin Building on Chestnut street, formerly occupied by the "Bijou." The show will be high class in every respect, and will consist of moving pictures and illustrated songs.

* * *

Jacksonville, Fla., Jan. 24.—The Wonderland, life-size moving picture theater, located at 405 West Bay street, under the management of Joseph Luxemburg, has just opened its doors to the public, showing some of the very latest films.

Perry, Iowa, Jan. 23.—The Orpheum Moving Picture Theater is the name of a new amusement house that has been opened up in Perry by Dallas Center men. Worth Jenkins and Web. Cramer are the proprietors. It is located in the Wimmer Building, west of the library.

* * *

Southington, Conn., is to have a nicocette theater. The Kelley Building, on Center street, is being fitted up for the purpose, and the owners intend to have a very attractive place.

* * *

Argenta, Ark.—The proprietors of the Happy Hour moving picture show here have had a big force of men hard at work recently removing its equipment to the location at 121 Main street, and the former location at 106 East Washington avenue will know it no more.

* * *

Chatham, Ont.—Wonderland, a new theater under the management of Mr. Baird, is proving a success.

* * *

Chandler, Okla.—A new moving picture theater has been established in the Cadwalaher Building by Ben Oleson. The programme will be changed nightly.

Menominee, Mich.—L. J. White, of the White Amusement Co., has converted the Bijou Theater into a moving picture show, with illustrated songs.

* * *

Oxford, Ohio.—The Oxford Amusement Co. has been organized to establish a moving picture and vaudeville house.

* * *

Jacksonville, Fla.—The San Toy Theater, on West Bay street, has been opened as a moving picture show, with A. J. Dillon as manager.

* * *

Galena Moving Picture Company, Galena: capital, $1,000; to conduct shows and skating rink. Incorporators: F. E. Owens, E. Franklin, E. May.

* * *


* * *

The Rochester Fairyland Co. has purchased the Fairyland Theater. The manager is Geo. W. Neuman. The capital stock is $6,000, and the directors are: Chas. S. Moon, Chas. A. Drake, Robt. Bannard, and O. E. Goodenough.

* * *

Portage.—Manager G. A. James, of the Portage Opera House, has precipitated a war with the two moving picture shows given at the Electric and Bijou Theaters. He will convert the opera house into a five-cent theater for the most of the time, only opening it for regular traveling attractions as he can bill them.

* * *

Standard Electrical Development Co., Brooklyn; to manufacture switch governors for moving pictures, electrical work of all kinds; capital, $10,000. Incorporators: Leonard Colson, No. 704 Park avenue; Charles Gebauer, Sr., No. 1619 Broadway; Joseph L. Conte, No. 379 Broome street, all of Brooklyn.
NEW THEATER AND PENNY ARCADE FOR LEXINGTON, KY.

"Dreamland," moving picture theater, was recently opened and will be one of the most fascinating attractions here. It has cost nearly $20,000, and is most complete and beautiful in every respect. The front, of white and gold, is dotted with myriads of colored electric lights, with "Dreamland" at the top, and within it is even more brilliant, over a thousand lights dotting the walls and ceiling.

It is finished in tinted green, with floor of linoleum. A beautiful broad stairway at the rear and the center leads to the second floor, the moving picture show, for which three motiongraph machines have been selected. It is finished in richest crimson colorings, with chairs upholstered in red leather.

There are two exits at the front and rear, also on the sides, and the entire building has been made fireproof.

The Climax Amusement Company is purely a local organization, comprising Messrs. James Kearns, William F. Klair, Frank Braudt and Patrick Mooney, and the house is under the general management of Mr. Henry F. Klair. No expense has been spared to equip it, and it is a venture which will prove a great success.

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DRIVER-HARRIS WIRE CO.
HARRISON, N.J.
Letters to the Editor.

Meeting of Boston Managers.


Dear Sir:

I beg to call your attention to several bills about to be presented to the Legislature, relative to the moving picture theaters and which, if made a law, will prohibit the further conduct of such business. The bills are essentially as follows, viz.: No. 1 is to limit a show of films to ten minutes with an intermission of five, in which time the house is to be lighted up.

No. 2 is to compel fireproofing the entire building. These and several other bills will be read at the meeting.

I have consulted with a number of the managers and proprietors of picture houses in Boston and they heartily concur with me, and believe that some radical step must be taken at once to overthrow the introduction of such measures, and to that end you are respectfully requested to attend a meeting of the proprietors and managers of moving picture theaters in Massachusetts on Tuesday afternoon at Rathbone Hall, 691 Washington street, corner Kneeland street, at 4:30 sharp. (Third floor, take elevator.)

Kindly answer at once, at is most imperative that a forceful representation must be made. We ask your cooperation.

Trusting that you will give the matter your consideration, I remain,

Respectfully yours,


Proposed Inter-State Operators' Union.

Watseka, Ill., Feb. 2, 1908.

Editor Moving Picture World:

Dear Sir—I am desirous of securing the co-operation of all the efficient moving picture operators in the United States by organizing a bureau of opinions that will serve as a stepping-stone to ally all good operators into a discussion of unionism, efficiency in the successful handling of moving picture mechanism, how to handle electricity to get the best results, the habits of an operator while in an operator's booth, and other questions of vital importance. I am in favor of a scale of wages to apply by the hour. I desire to inform the readers of these statements that I am an operator who has had experience to a full and liberal extent. I want every operator in the United States to write me as soon as he reads this statement and express his views about whether or not he believes in unionism and explain why. I will then endeavor to hold a series of conventions all over the country.

My interest in this matter is purely one to uplift the conditions and organize a body of men that will ultimately prove a boon to this most wonderful profession. I am not affiliated with any rental or manufacturing concerns, but at present own several houses in the 5 and 10-cent business. I am anxious that the bond for the same may be held in the hands of you and me and desire to say, in conclusion, that the Moving Picture World can help us to a wonderful extent by the discussion of this subject.

Very sincerely,

Wilbur Mitchell,
Watseka, Ill.

ANSWERS TO CORRESPONDENTS.


Ben, Holliday.—Your description tallies with "The Little Cabin Boy," a Pathé film issued early this year and a description of which appeared in our issue of January 11.

I. L. Westerland.—We refer you to Maxwell Hite's book, a copy of which we will be pleased to mail you on receipt of one dollar. A new "Handbook for Operators" is in the press and will be issued in about a month. This book will be the standard work on the subject and its appearance will be duly announced in our pages.

J. H. Clogett.—We cannot publish the name and address, but a sealed letter addressed in our care will be forwarded.

Jere H. Gallagher.—A series of articles which is begun in this week's issue will fully answer all your questions. Under no conditions can we undertake to answer such inquiries through the mail. It is very evident that you need to take a course of lessons from a competent instructor before you venture to operate a machine.
Bobby's Kodak.

We have often heard of, if not really experienced, the disastrous results of presenting to the young son and heir a tool-chest. What devastation lies in his wake—crippled chairs, mangled C.O.D. boxes, etc. The police are, with much regret, seeing a good share of the mishap breed, and are inarticulately handcarving on everything wooden about the house. We all know of these terrors, which are certainly heart-rending, but are mild compared with the malignant mischief blooms by giving the youngster that sinister, pernicious instrument—a snapshot machine. 

Suppose the old man is a little hard of hearing and cannot hear what the boy is saying. The boy yells louder, and finding he cannot make the man hear, he gets the horse for a while, sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs down the street, at which the policeman then thinks of a scheme and enters a schoolhouse and brings him back, but he cannot make the old man hear, and the tour of them both takes place at home. The policeman then secures a bigger megaphone and yells at him through this, but this proves of no avail. Finally they all get together as usual and the hardened old gent is appeased. Such a scheme

THE GOOD LUCK OF A SOUSÉ.

is Geo. Méliès' contribution to this week's list of films. The scene opens in the bar of a saloon, showing various stages of intoxication of its patrons. One of them, a manufacturing chemist further spoiled than his fellows and it requires the efforts of the police, who are called in by the bartender, to get him away from the worship of Bacchus and convey him to his home, where they leave him. His wife and daughter have retired, and when he comes in they are awakened from slumber and upon getting together some carving and his treatment infuriates the already angry man and he commences to belabor them; they try to defend themselves, but are overcome. The police come in and with force and they throw the strength of the madman, who ultimately throws them through the window. The outside of the house, which is undergoing repairs, is now seen, with scaffold, etc., fixed. A peddler is now seen aproaching with his pack in shape of a large parish strapped to his back. Just as he arrives under the window the daughter is seen to fall out of it, into the basket, and is thus saved from danger. The mother next follows, and her hair catching one of the beams of the scaffold, she is also saved from falling into the street. All the time the story proceeds, cops are hauled up, and the result is that the man is spirited away and it is all over. The rope breaks and lands him in a bucket of water, which further cools off the effects of the liquor, when to his utter bystander, mother's say, "Father is not hurt, and you have gained a new one."
"THE BUTTERFLIES."

In a Japanese garden gather maidens with nets to catch butterflies. All in the joy of life and budding maidenhood; fresh with sweetness of blythe Spring; the light fantastic toe "tripping" the limpid music arranged in the large cage a pretty colored butterfly is brought in, to delight the winsome maidens, who execute a pretty umbrella dance as the pretty butterflies are forced to entertain the merry group. Scenes are passed and the pretty butterfly is imprisoned again in the cage. From the sweet-scented garden appears the butterfly’s companion; a cage opens and the two embrace and flutter to the sensuous music; when, lo! appears the merry group of maidens and master, who, in the midst of rapture, catch the strange butterfly and cruelly cut away the gossamer wings and leaves him trembling, feeble and feeble, to die. Then Nemesis, the avenging hostesses of butterflies, gather about the cruel master and cast him into the cage, leading him away to be the victim of their dazzling, bewildering dance. Around him they gather, and, as he views the walk they fill the scene with the wonder of their dance. Upon them floods of gorgeous colors in ever varying harmonies are thrown, suited to this unheim piece of art and dance. No more dazzling effect has probably been attempted than is here used, united in one grand harmony of light, color, music and dance.

We understand the Society Italian "Cines" were commissioned by the King of Italy to compose fitting music for the famous and magnificent picture to arrange and present same at a lawn fête given in the gardens of the Quirinal Palace, and under royal consent procure a cinematograph negative for presentation to the world.

FRANCESCA DI RIMINI

is a Vitagraph production.

Scene 1.—The Letter. Francesca, surrounded by her ladies-in-waiting, sits at the palace. Her father enters, and together they read a letter from Lanciotto, asking for the hand of Francesca. Both are overjoyed at the union, the great honor to the family, and the daughter relishes to dress for Lanciotto’s arrival.

Scene 2.—Love at first sight. Francesca on throne. A page enters, and Francesca asks for the presence of Paola (Lanciotto’s brother) enters, hands her the parchment from his brother—her eyes meet—it is love at first sight. With an effort Paola withdraws. Francesca unrolls the parch- ment to find that Lanciotto has been called to war, and has sent his brother to act as proxy until his return. Francesca is horror- ized at the news, and a sighing breeze has be- gun to play in the branches of the trees, as the wind rises to a howling hurricane. She asks her brother, and as the messenger leaves, falls back unconscious.

Scene 3.—The Bridalroom. The father, Paola and Lanciotto in waiting. The scene is unbroken, the wedding dress is of the Irving type, and Paola waiting. Paola (Lanciotto’s brother) enters, hands her the parchment from his brother—their eyes meet—it is love at first sight. With an effort Paola withdraws. Francesca unrolls the parch- ment to find that Lanciotto has been called to war, and has sent his brother to act as proxy until his return. Francesca is horror- ized at the news, and a sighing breeze has be- gun to play in the branches of the trees, as the wind rises to a howling hurricane. She asks her brother, and as the messenger leaves, falls back unconscious.

Scene 4.—The Wedding. The church is filled, with the court, the clergy and the household. Francesca and her father arrive, the ceremony goes on; the priest pronounces his blessing. Lanciotto attempts to kiss his bride, but she shrinks from him. In despair and sorrow he realizes his wife does not love him. At this point a messenger in great excitement enters, and announces that the bridegroom must go to the front immediately. He succumbs to the news, leaves his bride in Paola’s care and hastily departs.

Scene 5.—The Lovers. Francesca and Paola are sitting on a bench in the palace garden. They are looking at this love existing is frequently shown in the traces of Pepe, the court jester, brings a message from the castle. Paola drops her book, and the jester looks up at her, leaves the scene and goes. The lover is love and begins to realize what this action means. He takes her in his arms and kisses her ardent, but then, eternal fidelity. Pepe, the jester, enters, at this unexpected moment, unperceived by the lovers. Surprise, horror, then fandango are depicted on her countenance as he rushes away to inform his master, Lanciotto.

Scene 6.—Lanciotto is sitting musing over a fire at the camp. He is alone and is kissing a photo of his bride, as the jester illuminates and tells of his discovery. Lanciotto in unharmonious position, rushes madly about, bids the "tale-bearer" say his prayers, then stabs him to the heart. This is the only way to prevent the tale from spreading.

Scene 7.—Seated in a room at the castle, Francesca and Paola are in the midst of a love scene when the curtains directly back of them part and the haggard face of Lanciotto looks down upon them. Expressions of despair, hate, jealousy and revenge rapidly cross her countenance. As the lover’s increase, the travel-stained husband enters; both fall back in horror and fear. They realize the fate in store for them, take one last long embrace and farewell kiss, as Lanciotto, enraged, stabs Francesca to the heart. Paola kneels beside the body and is himself stabbed by the thoroughly frenzied brother. Lanciotto raises his hand to heaven, then, justice is done, but he finds the deed, laughed inanely as he gazes down upon the dead, then stabs himself and falls dead.

GALVANIC FLUID: OR, MORE LIQUID ELECTRICITY.

This picture, a worthy successor to Vitagraph’s "Liquid Electricity," opens showing an exterior view of the laboratory of "Prof. Watt, Inventor of Liquid Electricity." The first scene is taken in a room, where we see a nursemaid wheedling a baby carriage. The Professor sprays the girl with some of his wonderful fluid and she unites to fly safely around the floor and beds, then go out of sight. Further along the inventor meets four very decrepit old men, hobbling along on sticks and crutches. A spray and they dance, kick up their legs, throw the crutches away, play leapfrog, then sprint down the street. A chariot, whose auto has broken down, is driven with both feet resting on the wheel. The professor’s spray is play upon the crippled machine, it springs forward and does several seemingly impossible feats. The next scene, during this time a horse and wagon drive up and gets sprayed, and the horse, wagon and auto fly around. A mounted cop rides up, gets into the vortex. Next scene, a worrior, with sword in hand, mounted policeman. A Jewish peddler comes along, tries to force his wares on the inventor. The professor objects and sprinkles the Hebrew, who flies away like
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a scared deer. Some of the liquid is thrown on a trolley car. The car flies backward in the opposite direction, then forward, backward again, several times. A policeman sees these strange maneuvers, tries to arrest the professor. He gets sprayed and flies. Returns with three officers. They get sprayed and flee. The latter return with the captain and about a dozen police, followed by a large crowd. "Professor Watt" defies them, then sprays them all, making the squad do a drill, marching and countermarching, finally driving her leg and the fat captain's back. The crowd moves back, the professor takes a "dose" himself and flies off down the street. From the distance we see the various terrors tearing along toward home. Hit catches on a lamp post, whirls around several times, then steps up and into his house. The crowd rushes up, the professor opens the door, sprays his pursuers, who disappear entirely. The old man laughs jubilantly. By accident the syringe drops, causing a terrific explosion, which annihilates the wonderful inventor.

Pathe Freres issue this week:
SANDWICH WOMAN.
A shopkeeper finding his business slow throws a novel scheme. He is a boot and shoe merchant and employs a pretty cashier. He fits to her feet a pair of the finest shoes he keeps in stock and hangs a sandwich sign upon her, asking her to demonstrate his wares to whoever she may meet. She is a vivacious little miss and takes to the proposition at once. She goes into the street, and comes to a group of old gentlemen she lifts her skirt and shows them a dainty limb, and of course the shoe. They immediately follow her, and soon she is leading a veritable throng for all she needs to do is to exhibit her ankle and the spectator joins the ranks. Through streets and avenues they go, all following joyfully. Arriving at a police station, a number of officers endeavor to stop the throng, but the girl shows them what the others saw and they, too, see following her. When they reach the shop the employe is waiting for them anxiously. Some fifty in number swarm into the store and soon the entire stock is spread out before them, and they are carrying bundles under their arms; even the policemen depart with new boots. When they all depart the shop looks as if a cyclone struck it, but the merchant and his cashier overlook this when they begin the count of their huge pile of money.

THE FLOWER OF YOUTH.
In a cave where red light continually flows and curious forms resembling ghosts make their way among the crags suddenly appears a ghost in the form of a pharos. The chief of the mystic domain. It appears that the ghosts are old women who are doomed to eternal misery in the cave, and one of them is to succeed his master from its depths. She goes out in search of the flower of youth, but an infernal imp precedes her and plays havoc with her endeavors. He throws all kinds of obstacles in her way, but she transforms the ground that she walks upon. She sees the flower she seeks and stoops to pluck it, but the imp is a whit too quick for her and she is driven back by a column of flame. Finally by the side of a pond she comes upon the fairy whose aid she asks and which is promptly given. The faithful nurse in her wondrous reality when as she receives it she is transformed into a pretty girl. Accompanied by the fairy, she now goes into the field and plucks the flowers at will. The imp tries to thwart her with fire and transformations, but the kind fairy helps her through it and plucks an armful of the magic flowers. As she holds each one up there appears in the center a smiling, nodding face.

ARTISTIC RAGPICKERS.

Two ragpickers enter their hovel, with their bags of scraps. After a little preliminary comedy they set up a white sheet. One of the ragpickers then takes a handful of scraps from the bag and throws them in confusion on the sheet. They immediately begin to dance and hop about on the white background and when they stop they have made a complete likeness of the King of England. The scraps are taken off and another handful thrown on, which in some manner resolves themselves into the likeness of the President of France. In this order they follow pictures of crowned heads of Europe and our own Theodore also. As the parts of each limb come together, various limbs, noses and moustaches fly about in weird fashion, before finally jumping into place. Now the ragpickers do some lightening work in clay, model the faces, and weird expressions seeming to grow out of lumps of clay with no human aid. The manipulators then gather up their paraphernalia and depart.

A GAMBLE FOR A WOMAN.
A schoolboy leaves his home with books under his arm and a shopping bag. On the way he stops at a newstand and is surprised to read an advertisement to the effect that a lottery will be held, the prize being a beautiful girl. He forgets entirely about school and goes to see the drawing. The scene of the contest is now in view, the horde of competitors, old and young, clamoring for admittance. They are finally allowed in, and each takes a ballot bearing a number from a table. They pass into another room and when they are seated, the director of the lottery begins to turn the charge wheel upon which are numbers. The roulette stops at a number, and to everybody's surprise the winner proves to be the little boy. The prize promptly comes to him. He wrenches off his mother's arm in a carriage and bids the crowded room adieu. Meanwhile the parents have received a note from the professor informing them of their son's absence. They go to the police station and are informed that they can take him from there to the school, but there is no trace of the son. During this time the boy has taken his lady friend to a fashionable restaurant to dine. He is making merry, drinking and smoking, when he hears the familiar sound of his father's voice. He ducks under the table, but he is too late, for his father sees him and after wrecking the dining-room captures him and spanks him vigorously. This done he turns to the lady, and looking at her indignantly for a moment, he smiles, however, and meekly proffers his card, which reads that he receives from two to four daily.

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Note the Date of this Letter

HENRY CLAY, Director  JOHN LATTIMER, Fire Marshal
DEPARTMENT OF PUBLIC SAFETY,  FIRE MARSHAL’S OFFICE, Room 388, City Hall, Philadelphia
CITY OF PHILADELPHIA  February 1st, 1908.

MR. LEWIS M. SWAAB,
338 Spruce Street, Philadelphia.

Dear Sir:

Having examined different makes of Moving Picture Machines with reference to their absolute safety in case of fire, I find that the machine for which you are sole agent, viz.: Power’s Cameragraph, is decidedly fireproof and meets with all the re- quirements of this office. Their use is therefore generally recommended.

Respectfully yours,

(Signed) JOHN LATTIMER,
Fire Marshal.

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The United Film Service Association and the Film Manufacturers.

The Buffalo convention is a thing of the past. On February 8 and 9 there was formed one of the largest combines of industries, comprising manufacturers and film rental concerns of America, that are recorded in the history of cinematography. Headed by the Edison Manufacturing Company, who claim to hold the sole right to issue licenses to manufacturers to use a perforated film, the following firms are in the combine: Kalem Company, Inc., New York; Vitagraph of America, New York; Pathé Frères (France), New York; Geo. Méliès (France), New York; S. Lubin, Philadelphia; Essanay Film Manufacturing Company, Chicago, and Selig Polyscope Company, Chicago, together with the film renting concerns whose names appear on another page. We don't know whether to call this a gigantic trust, or a combine, or an association for the improvement of trade and protection of allied interests. Our attitude up to the present has been one of neutrality, a position which we will retain and simply state facts without fear or favor. We have been interested spectators of a game of chess, and have been absorbed in the various moves of the players; so much so, that when we saw a bad move, we gave forth an exclamation at the carelessness of the players, when a pawn, or other piece, was captured through an inadvertent move. The game is still before us; the supreme move of checkmate is not yet made.

Since our return from Buffalo we have been inundated with queries as to the position of those firms outside the combine; what they are to do and how they can over-
It is readily seen that much good will come from certain of the resolutions adopted provided that they are rigidly adhered to. If the quality of the show is alone improved it will restore this form of entertainment to public favor and tend to ensure its permanence and growth. The film renters still have it in their power to work together for this end. They are not compelled to purchase all the products of the league of manufacturers and those who furnish the best selection in the best condition will get the cream of the business.

What a pity it is that a resolution was not presented and adopted at the Buffalo meeting that all the renters should empty their vaults of the miles of junk they now retain, the same to be credited to them by the manufacturers at a price mutually agreed upon. What a glorious bonfire this would have made to celebrate the formation of the Film Service Association and blazon its way to success.

The Position of the American Mutoscope and Biograph Company.

Owing to the tense position of affairs we interviewed Messrs. Kennedy and Marvin, of the Biograph Company, and the following signed statement is the reply to the trade:

"We were urged to join the Edison-Pathe combination, but we refused. The Court of Appeals has twice repudiated the claims of Edison that he is the creator of the moving picture art, and has limited his patent to his own particular form of apparatus. The same court has also decided that our apparatus does not infringe the Edison patent.

"We stand absolutely independent and protected by our own patents.

"We have largely increased our capacity and are prepared to regularly supply our own films and the films of the best foreign manufacturers in any quantity.

"We will, at our own expense, protect our customers from any form of patent persecution in connection with films supplied by us.

"Edison cannot obtain an injunction against any renter or exhibitor for the reason that his film patent has not been adjudicated and a decision cannot be obtained in less than two years."

"H. N. Marvin.
"I. J. Kennedy."

The greatest laugh producer of recent issue is "The Runaway Horse," and another equally hilarious is "Bobby's Kodak." Feature films for some time to come will be "Monte Cristo," a dramatic triumph, and "Incendiary Foreman," which produces a realistic fire scene. Pathos is delicately and effectively rendered in "Evangeline," while "Babies Will Play" cannot fail to please the ladies and children, and "The Butterflies," with its beautiful coloring and special music, is a pleasing innovation and a distinct departure from the beaten track.

In the Billboard we notice an advertisement of "Post Cards of the Boyertown Theater Horror." The maker should be ostracised. Such sordid pandering to the lowest tastes is deplorable.

**Why not subscribe now. You can not afford to miss a copy.**

**Lessons for Operators.**

By F. H. Richardson, Operator, Chicago.

**CHAPTER II.**

**THE OPERATING ROOM.**

Altogether too little attention is paid to the operating room by the average designer and builder of motion picture theaters. Their idea seems to resemble that of the housewife who, when interrogated concerning the plans for a new home, told her husband: "Now, John, you make plenty of closets and whatever is left make up into rooms." Judging by some of the operating rooms the writer has viewed the idea of the builder was that if anything was left after everything else was provided for it would answer for the machine booth.

In planning a motion picture theater it is well to consider that it is what comes from the operating room that brings in the box-office receipts. This being the case, it would seem that every preparation should be made to enable the operator to put on a first-class show. This he cannot and will not do in a little two by four iron-lined hole-in-the-wall, where everything is inconvenient and nothing is arranged for convenience or comfort.

The operating room should in all cases be at least six feet from floor to ceiling—deeper if possible. It should be large enough to allow of a small work bench, preferably on the operating side of the machine, with not less than two and (there should be three) feet on either side of and behind the machine. Directly at the rear of the projecting apparatus should be located a window arranged to open for ventilation in Summer as well as to afford light by day. The room should be lined, top, bottom and sides, with substantial sheet metal laid on quarter-inch asbestos, and the room itself should be connected, by a metal pipe not less than eight inches in diameter, either with an ample flue or the open air, the pipe to tap into the ceiling and be at all times open. This will, in event of fire, allow the smoke and much of the heat to escape at least long enough for the audience to get out of the building. If the film box itself (where one is used) be connected to this pipe, a whole box full of film may burn and no one outside the operating room be the wiser. On the operating side of the machine, should the floor be ironclad, should be spread either a rubber mat or a square of heavy linoleum. About the walls should be placed plenty of hooks and on them should be hung neatly coiled wire of useful sizes, extra lamp and lamp parts, extra slide carrier, etc., all ready to hand in case of emergency. On the wall on the operating side of machine should be a case of "pigeon holes" to hold carbons, tint slides, fuse wire, leader and tailpiece film, etc., all ready for instant use. How many times it happens to the careless operator that he is compelled to spend more time rummaging and searching for material to make repairs than is required to make the repair itself. Keep everything neat in the operating room, and every thing in its place, so that when an accident occurs (as they will to the best) you will be able to instantly lay your hand on whatever is needed and waste no time when an audience is waiting. Every operating room should be provided with a small electric fan for ventilation in Summer. No operator can or will do his best when the perspiration is dripping from the end of his nose and fingertips, especially when he knows it is caused mainly by stinginess on the part of his employer. An arc lamp in a small room in Summer is a warm proposition at best, and you may gamble that the man-behind-the-gun won't
have any icicles hanging to his whiskers even with a fan. The peephole should be of ample size and in position to allow the operator at all times a clear, unobstructed view of the picture. He must watch the picture constantly if he makes a good one, and he won't do it so well if it is not handy. Of course, there should be a full complement of tools such as pliers (with tape-wound handles), files, screwsdrivers of various sizes, hammer, etc., and a wood rasp for sharpening carbons. There should be ample light provided, for when a breakdown occurs and an audience is waiting one must work fast—a thing not easily done in poor light. The switchbox should be located directly in front of the operator as he sits at the machine, so that he may instantly pull the switch if anything happens. All wires should be encased in tubing and the operating room door should open outward but be held shut by a stout spring.

It costs money to fit up this kind of a room—yes. But when you have it done you are in position to say to the operator (assuming that you put in a good machine), "You give a good show," and it is up to him to do it or quit.

**The Curtain.**

A curtain just exactly the width of the moving picture, surrounded by a flaring proscenium, produces the best possible effect. If, however, your curtain is larger than your picture, it will be found to add greatly to the effect if the surplus be blocked off in dead black (not a shiny black, but a dead one). Plain white plaster makes the ideal curtain, though tightly stretched cloth answers almost as well. Sheet metal may be used by covering the seams with white lead putty paste and painting with white lead mixed with turpentine, to which should be added just a little linseed oil. Kalsomine is better, but likely to peel on metal. Add just a tinge of blue to the white. It is sometimes desirable to locate the machine behind the curtain. This may best be done by using a thin cheesecloth. Quite a heavy cloth may be used, however, by keeping it wet. When a plaster curtain acquires dirty spots they may be removed with No. 1 sandpaper.

"The Current and Wiring" next week.

**The Electric Light in the Optical Lantern.**

No. 3.—By C. M. H.

An automatic arc lamp is one in which the carbon rods are gradually fed forward as they are consumed by a mechanical contrivance which is controlled by the electric current. It has already been stated that the gap between the carbon points offers a high resistance to the passage of the electricity, because of the poor conductivity of the intensely hot carbon vapor with which it is filled. It will be readily understood, therefore, that the greater this distance between the carbon points the higher will be the resistance which the space offers to the passage of the electricity. Now, it is one of the first laws of the science of electricity that the quantity of current which flows around a given circuit is inversely proportional—other things being equal—to the amount of resistance which that current offers to its passage; consequently, as this distance between the carbon points increases, or in other words, as the arc grows longer the quantity of electricity consumed by the lamp diminishes proportionately. It is upon this circumstance that the principle of all automatic regulators depends.

To see how this principle is applied, let us imagine an automatic lamp (Fig. 4) constructed on the very simplest lines. A is an electro magnet, through which the electric current which feeds the arc has to pass, and whose magnetic strength is, of course, strictly proportional to the strength of that current. It follows that as the carbons are consumed and the distance between their points increases, the attractive force which the magnet exerts upon the armature (B) will grow smaller and smaller. The iron core of the magnet is hollow, and the cylindrical armature is free to work up and down in its centre, so that it will rise to its highest position when the magnet is at its strongest, and sink lower and lower as the attractive power grows less. Suppose that one of the carbons—say the upper one—is attached to this armature, the other one being a fixture, while there is no current flowing through the circuit, the two carbons will be in contact, for the upper one will rest upon its fellow by its own weight, and that the carbons should touch, it will be remembered, is a necessary condition of the striking of the arc.

Now, suppose that the electric current is switched on. At the first moment there will, of course, be practically no resistance to its passage, for the electrodes are in contact with one another, and as this great flow of current has to pass through the magnet, it will immediately assert a powerful attractive force upon the armature, and will suck it up and draw the carbons apart. As the points separate, however, the strength of the current will be greatly reduced, the magnet will become weaker in proportion, and a state of equilibrium will quickly be reached when the carbon points are distant from one another by the extent necessary for the maintenance of the arc at its best. Then, as the rods are gradually consumed and the arc grows longer, the strength of the current will be diminished, the magnet, suddenly losing its power, will drop the upper carbon and immediately pick it up again when the arc is re-established. I think it will be hardly necessary to point out that this is a very imaginary case, for a lamp built upon such simple lines as this would be utterly impracticable. If, however, such a contrivance as this were a practical possibility, it would be called a monphoteal lamp; that is to say, it would only work when there were no other lamps burning upon the same circuit, for any variation in the strength of the current supplied to it would influence the light by altering the distance between the carbon points. To overcome this difficulty, what is known as the "differential" principle was devised.

That principle I will now try to explain. There are two magnets employed, one being wound with thick wire
through which the main current has to pass, just as in the previous case, while the other is wound with a great quantity of very fine wire, and is connected direct with the main circuit, so that a certain amount of electricity is always flowing through it so long as the current is switched on, and quite independently of the resistance of the arc, or indeed of whether the light is burning at all. So it will be seen the current divides directly it enters the lamp, part of it flowing through the coils of the main magnet and across the arc, while the small remainder is shunted into the auxiliary or "shunt" magnet as it is called for this reason, and there exhausts itself in merely maintaining the strength of that magnet's attractive power. The great quantity of very fine wire with which this second magnet is wound confers upon it a very high, and, of course, constant resistance, so high that only a very small quantity of electricity is able to flow through it. As the resistance is unalterable, the strength of this magnet is strictly proportionate to the strength of the current which is flowing round it, and as this magnet pulls in the opposite direction to the main one, it will exactly compensate for any variation in the power of the main magnet which is due to fluctuations in the potential of the main circuit.

I do not know whether I have made this rather complex explanation sufficiently clear. There are two electromagnets, one more powerful than the other, but both working on branches of the same circuit, so that any variation in the strength of that circuit will affect each alike, and the relation of the strength of one to that of the other will not vary with any fluctuations in the potential of that circuit. But the main magnet depends for its strength upon the variable resistance of the arc, so that the regulation of the distance between the carbon points will depend upon the amount of current crossing the arc as compared with its strength at the terminals of the lamp, and only the amount of light, not the length of the arc, will be affected by the variations in the current supplied to the lamp.—The Kinematograph and Lantern Weekly.

(To be continued.)

Keen Competition between Film Manufacturers.

The following letters, with the comment thereon, appear in our French contemporary, Argus Phono-Cinema, Paris. On being asked to publish these letters we submitted the translation to the representative of Pathé Frères, and their reply is subjoined:

HONESTY AMONG AUTHORS OF CINEMATOGRAPH FILMS.

The Rooster Parading in the Plumes of the Peacock.

We have frequently had to refer to the unprincipled manner in which certain producers of cinematograph films copy the subjects of their contemporaries.

When this is confined to mere similarity of plot or choice of subject, the practice may be reasonably excused, as it may be presumed that the selection and photographic rendering was also their own conception. But when the producers of films take upon themselves to make pure and simple copies of their competitors' work, there is more than lack of common decency; in fact, they have entirely overstated the bounds of commercial propriety and may be plainly, if not politely, described as thieves.

Our esteemed Italian contemporary, the Revista Fona-Cinematografica, publishes on this subject the following letter, which was received from M. Luigi Maronne. We reproduce it literally, taking care to preserve as far as possible the expressions of the Italian correspondent:

Rome, Italy.

An employee of the Society Italian Cines on Rome, M. Velle, having left that concern to enter the employment of Pathé Frères, has reproduced for the latter concern some cinematograph scenes made at Rome for the Cines. He has only reproduced the subjects of which he was the originator, but he also appropriated the ideas of another employee of the Cines, Egidio Rossi.

I do not wish to say anything in disparagement of M. Velle, having known him slightly when I belonged to the Italian Cines. I wish to state that his action is entirely unjustifiable. The Cines Society pay very liberally for the production of cinematograph subjects, and it seems to me that M. Velle, having a fixed salary of 1,000 francs per month and an allowance of two francs per metre of film negative produced by him, the Society treated him with every possible consideration, and especially as it made him an additional allowance for two assistants.

It is not evident what inducement or reason M. Velle had for leaving the Society Cines, but whatever the reason, had he the right to reproduce for another concern the subjects for which he had been already paid by the Society Italian Cines?

The question also arises—Was this piracy only permitted or was it suggested by the house of Pathé Frères? In either case, is not this the climax of indecency for a house which ought to have more self-respect? But the house of Pathé Frères does not merely itself with these material and moral rights which may be seen by its extending its tentacles in every direction, ruthlessly grasping everything in sight.

What does this august Parisian house want? Can it not be content to take the large payment that it realizes from Italy? Does it want to monopolize the entire cinematograph industry of the whole world? Is it afraid of the fair competition of Italy? We have not yet arrived at the point where we have to steal their ideas, and, thank God! we have sufficient resources of our own and have no occasion to do so.

And if the house of Pathé Frères has no sense of honor, it was the duty of M. Velle to refuse to do such a thing and to remember that we do not only live for gain. Honesty, above all, my dear friend Velle! Our cinematograph establishment asked us to connive in such a wrong-doing, it would be our duty to refuse and to show that our honor as an artist was not for sale! The mere fact that you are in France and we are in Italy is no reason why we must be guilty of such plagiarism.

From the standpoint of Art there is no France and no Italy but we belong to the entire world. Let us shake hands and work together as becomes true artists.

By this fault-finding I do not pose as the champion of the Cine-Society, which, by the way, has no need of such defence; but, merely by throwing light on this subject, to show the necessity of some international legislation to protect the rights of cinematograph authors. If such a law were in effect, would the house of Pathé Frères have been guilty of such plagiarism?

Who is to reimburse the Cines for the wrong done to them? If a customer has bought duplicate subjects from both houses, who is to be blamed for the expense?

If we were thus protected by the law the rooster of Pathé Frères would not always be the first to announce the rising of the sun.

LUIGI MARONNE.

Rome, Italy.

Dear Sirs—Serious annoyances which have frequently occurred of late in the cinematograph market, to the detriment of ourselves and of our customers, has obliged us to abandon our usual freer and speak freely.

For several months, Pathé Frères, manufacturers of films in Paris, have taken the liberty to copy many of the subjects published by our house. This copying extends to the minutest details, changing neither the actions, the scenery, nor the costumes. A previous employer of ours, it evidently thinks himself at liberty to reproduce for Pathé Frères all the subjects that he composed for the Cines and for which he has been already well paid by us.

The pictures are now on the market duplicate identical subjects bearing the trade-marks "Cine" and "Pathè," such as "Dreamland," "The Little Wizard," "Watchmaker's Secret," "Punchinello" and The Mysterious Accentus. A previous employee of ours, W. Velle, "The Little Japanese," lately published by Pathé, and which we did not care to publish, but which is an exact copy of the negative which our former employee produced for the Cines.

It would hardly be proper for us to make such statements but for the fact that we can furnish documents giving indis
putable proof to all who for so long a time have wondered why the same subjects were being published simultaneously by two different establishments.

All honest men should be able to pass judgment on such actions, which unfortunately escape the rigor of the law.

As for us, without worrying over the above incidents, we continue to conduct our business in the same becoming manner which has always been characteristic of our house and which brings us the continued esteem of our numerous and daily increasing clientele.

SOCIETY ITALIAN CINES.

New York, February 6, 1908.

Our attention has been called to a letter in the Revista Fona-Cinematografica, in which the writer, M. Luigi Maronne, makes certain disparaging statements regarding the firm of Pathé Frères. He neglects to state, however, that the firm of M. Velle, along with other of our employees, were offered inducements by the Society Italian Cines to leave our firm and come to them. It is known to the trade, however, that they sent out circulars boasting of the fact that they had secured the services of M. Velle, of Pathé Frères, and in it mentioned the titles of popular films that M. Velle had produced while with us. It is also well known to the trade that the fact that they for a time secured our workmen was the only thing which enabled them to produce any films worthy of mention.

Strictly speaking, the creations of the brain of M. Velle were the property of Pathé Frères, and the statement of the Cines Society that they produced any of his films in the short time that he was with them is a candid admission of their own wrong-doings.

We are not asking any favors from the Society Italian Cines and are not seeking any controversy with them, but we wish it clearly understood that we intend to protect our rights and our good name. If the Society Cines aspires to become a factor in this field and earn for themselves the respect of the trade they should educate their own artists and invent their own plots and apparatus, as we have done, and not appropriate the brains and ideas of those who have already paved the way to the success of our enterprise.

PATHE FRERES.

By T. A. Berst, Asst. Treas.

The Combine as Viewed by the Daily Press.

MOVING PICTURES FORM A GIANT COMBINATION AND IS THREATENED WITH WAR.

A war in the moving picture field which may affect not only American exhibitors, renters, and manufacturers of films, but also foreign producers, is approaching. An agreement was announced at the Lafayette Hotel on February 8, when members of the United Film Renters' National Protective Association met the manufacturers' association to discuss ways and means to regulate the trade. A common ground was reached in a secret meeting, and a combination was formed to regulate prices, by the two associations.

General advance of 25 per cent. in the price of rental of films to exhibitors was agreed upon, and the manufacturers' body pledged itself to sell only to members of the Renters' Association which, in its present condition, would hold the standard of the exhibitors and maintain the prices agreed upon.

The first rumble of the approaching storm was heard, however, when the interests of the Society Italian Cines, manufacturers of Orange, N. J., are the largest exporters of undeveloped films to the United States. The rivalry between the two companies, in Europe, has been a matter of several months. It is said pyrotechnics were in order when the representatives of the Italian company were ignored on the floor of the convention. Matters reached a climax when the name of the Italian company was mentioned, at its earliest call, by the project for the uplift of the business. The Williams, Browne & Earle Company, of Philadelphia, importers, also were omitted. The American Biograph Company, which has fought the Edison people in the courts, was not represented at the meeting.

"We mean fight," said I. W. Ullman, representative for the Society Italian Cines. "The American Biograph Company is in a position to increase its output, and it is manufacturing in spite of the efforts of the Edison people. We may join forces with them."

Renters Have Trouble.

Similar friction is said to have been experienced when the Renters' Association recently was organized. It has a membership roll of 120, but several members are said to be in revolt, and not only refuse to comply with the called meeting, but Edison interests, openly to have joined forces with the disaffected manufacturers. It is said that the credentials of some of the delegates to yesterday's convention were rejected.

"We were prepared for a lot of trouble," said an Italian Biograph people, if freedom of purchase is denied us," said W. H. Goodfellow, of the Detroit Film Exchange. "We are not in sympathy with any freeze-out."

James Clark, of the Buffalo Calcium Light Company, president of the organization, and D. McDonald, a New York attorney, is secretary. Representatives from many amusement journals in the country, including C. H. Allhouse, of the Cleveland Clipper and the Film Exhibitor; Warren A. Patriek, of the Chicago Show World; Leon J. Rubinstein of the Views and Film Index; Alfred H. Saunders and J. P. Chalmers of Moving Picture World, and a representative of the New York Billboard, were in attendance at the convention.—Buffalo Courier, Sunday, February 9.

[We were credited with being the author of the above by someone, maliciously inclined, and wish to protest strongly against such assertion. In the presence of witnesses we interviewed the representative of the firm and he had no knowledge of any communication from us. He further stated that a sum of money had been offered to him, to not give publicity to the statements, which made him all the more satisfied that, as he said, he had given away his goods and the story was too good for him to be bribed not to tell it.—Ed.]

FIRMS EXCLUDED FROM NEWLY FORMED COMBINATION OF FILM MANUFACTURERS AND FILM RENTERS SAY THEY WILL BEGIN SUIT UNDER THE SHERMAN ANTI-TRUST LAW.

Indications that a crisis has been reached in the affairs of the newly formed combination of film manufacturers and film renters, or middlemen, is seen in persistent rumors that simultaneous suits will be brought against the two associations, under the Sherman anti-trust law, in the States of Ohio and Illinois.

An agreement, it is said, was reached by the two associations to create a general advance of twenty-five per cent. in the prices of films to the exhibitors at a convention held in the Lafayette Hotel Saturday and Sunday. It also was agreed, it is asserted, by the manufacturers' association, which is composed of eight firms, not to sell to any person or firm not a member of the United Film Renters' Association. The renters reciprocated with an agreement not to buy outside the ranks of the manufacturers' association. It is conceded that the manufacturers' association which was formed by the Biograph Company, Pathe Freres, N. J., and subsidiary companies, and the firm of Pathe Freres of Paris, France, the largest exporters of undeveloped moving picture films to the United States.

Suits by Outsiders.

The threatened suits are said to come from outside manufacturers and renters, who were refused admission to the organizations, and to the newly-formed combination, it is said, by the parties to the contract of the Edison Company and Pathe Freres for the control of the American market, for several weeks.

1. W. Ullman, who is manager of the American interests of the Italian company, openly threatened fight on the combination Saturday. He said it was possible that the Society Italian Cines would join forces with the American Biograph Company, an independent manufacturing company which is said to have won several suits from the Edison Company, regarding patent rights to a camera invented for the Biograph Company.

The suit in Ohio, it is said, will be undertaken by the United Moving Picture Exhibitors' Association, of Cleveland. Representation will be made Monday, it is declared, to United States Attorney's Office at Cleveland, and the Biograph Company will institute suits against the newly formed combination, on the ground that a conspiracy in restraint of trade has been formed. Exhibitors of moving pictures all over the country who have enjoyed cheap prices on films as a result of rate war, are said
to have expressed antagonism to the formation of the combination, and to be preparing protests against the raise in rates. The exhibitors, however, have been powerless to prevent the meetings of the renters and manufacturers.

Renters Organize.

Over 120 members from all parts of the country constitute the roster of the Renters' Association, which has been formed less than a week. It was decided yesterday to impose a $5,000 initiation fee and not to admit any new members until a year shall have elapsed after the application shall have been filed with the secretary of the organization.

Positive verification for the rumor of the suit in Illinois could not be obtained. It is understood, however, that the representa-tive of an interested Chicago firm of manufacturers made threats to bring suit if a suit was not brought.

Provision was made in the by-laws of the Renters' Association for the appointment of a commission to which all the output of the manufacturers must be submitted before being rented to exhibitors. The commission is to be named by the authority, all films of an immoral or suggestive nature.

It is declared probable that all the renters dissatisfied with the inter-association purchase agreement, and the manufacturers have agreed to a 15-cent movement for all parts of the American Biograph Company and wage war with the Edison forces. A proposition to sell direct to the exhibitors, and eliminate the renter entirely, is said to be now under discussion by representatives of these firms.—Buffalo Courier, Monday, February 10.

WILL ELIMINATE EVIL PICTURES.

Patrons of moving picture shows will see no more immoral, immoral or suggestive pictures. Such was the United Com-pany in the convention at the Lafayette Hotel, East Baronne, last Saturday, and its terms to 100 rental agents and 4,200 playhouses and five-cent amusement places throughout the country.

The rules adopted by the combined manufacturers will be strictly enforced, and it is frankly announced that those who do not cooperate with them to form the Edison companies, will be refused a suit. The manufacturers protest that they have not formed a trust, and that the rules which they have adopted are solely for the protection of the public. They declare that it is through the elimination of objectionable pictures that the public the protection of all the latest and most improved devices by the expenditure of a large sum of money, which could not be safely invested under uncertain business conditions.

It is announced that under the terms of the combination agreement the seven manufacturing concerns—S. Lubin, of Philadel-phia; the Vitagraph Company and the Essanay Company, of New York; Selig & Co. and, compounded by the coroner's in New French firms of Pathe and Melies—will recognize all claims of Thomas A. Edison, who will receive an annual royalty of $200,000 for the use of his inventions in the manufacture of moving pictures. Edison, in turn, is bound to allow nobody outside his seven partners to control the combination, and to guarantee the public the protection of all the latest and most improved devices by the expenditure of a large sum of money, which could not be safely invested under uncertain business conditions.

The eight manufacturers, including Edison, are further understood to have agreed to sell no films except to the 100 recognized "rental departments" of the combination. These depart-ments are again forbidden to sell any films. The films are sold only to those who have been certified to the show places, and the manufacturers retain for themselves the right to restrain the departments from furnishing films to any show place that has failed to maintain the standards of the manufacturers. It is unit and unsafe for a moving picture performance.

WANT LICENSED OPERATORS.

The combination will also insist on all operators of moving picture machines licensed. They declare that they will seek, as far as possible, to have laws passed in every State for licensing operators, who will be under the control of the State authorities.

The only licensed improved machines, with automatic shutters and magazine film rollers, which make a fire impossible, will be permitted in use by the combined manufacturers, and they state that they will not tolerate the importation of any outside films from foreign countries, especially films of suggestive scenes.
"It is in no sense a trust that we have entered into," said Mr. Lubin yesterday. "There will be absolutely no increase in prices. We have reached an agreement only for the protection of the business and the public. We do not want our business injured by accidents. It is to our interest to protect the public and give them the best possible service. But to raise the moving picture business to a higher standard means the expenditure of an enormous sum of money, which no man would be safe in investing before the business was established securely and protected against ruinous competition and court suits. The inventor is protected, and the manufacturer is protected now, so that we can work together for the advancement of the business and the better protection of the public."

We will insist strictly on the elimination of all unsafe places. There are several in smaller towns which will be forced out of business. That cannot be avoided, and we will refuse to rent films to those places only because they endanger the public, and, therefore, the reputation of our amusement business. We have adopted rules which provide that all machines must be in fireproof boxes and equipped with the latest safety devices.

The standard of the pictures will also be raised, and nothing that is in the least suggestive will be tolerated. One result of this agreement, which gives us eight manufacturers exclusive control of the film-making business, is that we here in Philadelphia will shortly invest about $45,000 in a large studio, covered on all sides with glass, and big enough for the enactment of any moving picture scene. We can afford to invest big sums in the business now, and we will show the world how to make moving pictures on a scale that has never been attempted."

Wedding Bells.—At the house of her father, at Kings Highway, N. Y., who gave the bride away, Miss May Rock, daughter of Wm. T. Rock (of Vitagraph of America), married on February 6 to Mr. Carl A Willatowski. There were present at the ceremony: Mr. and Mrs. Wm. T. Rock, Mr. and Mrs. J. B. Rock, Mr. and Mrs. W. B. Arthur, Mr. and Mrs. Ellwood, Mr. and Mrs. A. V. Smith, Mrs. Berg and Mr. Cooper, who provided the wedding lunch. Many and choice were the wedding gifts, among which were included a handsome set of dishes from the employees of Vitagraph, a toilet set from Mr. S. Lubin, and a handsome present from Mr. A. Berst of Pathe Freres. We join in good wishes to the happy pair.

**ANOTHER ACCIDENT DUE TO THE SMOKER.**

A spark from a cigar falling on a roll of moving picture films in the establishment of the Quaker City Lantern Slide Company, Philadelphia, caused a fire that threatened the lives of a dozen employees and badly damaged the place.

Charles A. Calehuff, the proprietor of the concern, was in Buffalo. The employees in their haste to escape forgot that a tin box in a desk contained $800.

One of the men remembered it, though, when he reached the street and wanted to go back for it, Special Policeman Bigger and Sergeant Boland, of the Third Street and Fairmount Avenue Station, stopped him and as soon as the firemen had the blaze under control they entered the building and groping their way up the stairs found the tin box containing the money.

The loss will amount to several thousand dollars.

Letters to the Editor.

**CALCIUM OR ELECTRIC LIGHT.**


Mr. Alfred H. Saunders:

Dear Sir:—The Moving Picture World is hitting the nail on the head by telling the truth and only the truth. The public are getting fearfully nervous, by the continued scare headings in the press, and it seems a pity there is no way of stopping it.

1. Can you give me any information as to the success of the "Rheostatocide"? Is it a really good thing and have you seen it working during your "Visits"? I strike alternating current and any other thing and it is very unsatisfactory. Is there anything else that will do what it claims to do?

2. In the last Moving Picture World it speaks of only set rheostats being allowed in New York City; does this reject all others with an adjustable device?

3. I am told quite a number of halls in New York City will not allow Ox-Hy. outfits run in them; do you know whether this is so? Do you think it possible to operate an
Buffalo
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Feature Films For Rent

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First Class Film Service at Lowest Price
Song Slides, Machines, etc.

638 South Spring Street,
LOS ANGELES, CALIFORNIA

Opera Chairs
Seats for Halls, Theatres, Moving Picture Shows. PROMPT SHIPMENTS.
Write for Catalogues.


Ox-Hy. lantern in Carnegie Hall and get a good, bright picture? Think it is probably a long throw. What do Elmendorf & Holmes use there—gas or electricity?

Hoping I have not asked you too many questions, I am,

J. ARNOLD WRIGHT.

In reply: 1. We can safely recommend the "Rheostatocide" to do all it claims. We have seen it at work and it gives a good, steady service. The principle on which it works is the same as a regulator on a cylinder of oxygen or hydrogen. The gas is supplied to the regulator, which automatically shuts off the supply until the regulator is exhausted. The "Rheostatocide" draws current from the meter until it is full, then shuts off the meter until the current is exhausted by the lamp in a steady, even flow, and so on automatically. We have spoken to several who are using it and they are well satisfied with the results. Of course, it is only available for alternating current and cannot be used on direct.

There are two or three other devices which claim to convert the A. C. to D. C., but we have not yet had the privilege of seeing and trying them, with the exception of the Clarostat of the Pittsburg Calcium Light Company, particulars of which you will find in issue No. 38, November 23, 1907, page 611.

2. New York City authorities absolutely forbid the use of adjustable rheostats.

3. We learn that Ox-Hy. outfits are only forbidden in relation to moving picture machines, but can be used for stereopticons. It is possible to use the Ox-Hy. in Carnegie Hall for stereopticon, but as it is wired for electricity the management prefer this be used. We have used an Ox-Hy. outfit and projected a brilliant picture at 170 feet, and see no reason why a bright picture can not be got here. The lecturers named use electricity.

REPAIRING FILM.

Schenectady, N. Y., February 4, 1908.

Editors Moving Picture World:

Dear Sirs:—I see by your paper different ideas of repairing film and keeping them in good order. It has been my experience in the moving picture business that there are many operators that do not know how to repair a film, I am sorry to say.

I will give my ideas about this matter, and think you will agree with me. I am on a circuit where films get a hard knock and in my experience this is the best way to trim them. There is a wrong way as well as a right way, one as shown by illustration Fig. 1, I.

I have had lots of film come to me like Fig. 1, II, which is a very bad way.

If the films are trimmed like Fig. 1, I., they will go through the machine without any trouble at all.

But I have found in my experience that most of the opera-

tors cut the film straight up and down, like Fig. 1, II., and then it's very liable to tear going through the machine.

I see a number of films with rain marks, and this has its cause mostly in starting to rewind the film too loose and then afterwards with your hands trying to tighten it up when the machine is running. If there is any dirt it certainly will scratch the film. Wind it up tight from beginning and it will save lots of trouble. A good idea is to dampen a cloth in alcohol and go all over the film; that will keep it clear as moio; another thing in patching a film. Most of the film you get is patched so you have to frame the picture every time, and this is a carelessness of the operator in the public eye.
If you patch like Fig. 2, III., you will never have any trouble. Fig. 2, IV., is the wrong way to mend a film and makes a big framing on the curtain. Now, if anybody has any better way I would like to get an answer in this paper.

Truly yours,

L. H. BROWN.

**HINTS TO OPERATORS.**

Editor Moving Picture World:

Dear Sir:—The other day I was called out to a moving picture theater on some electrical trouble. The operator explained that the city inspector threatened to close the house unless he changed his fuses from the 50 amperes he was using to 25 amperes. The operator changed the fuses, but they blew out as soon as he switched on the current, while the 50 amperes held good. The operator exchanged the rheostat and lamp for new ones, but the same thing occurred. I then went up in the booth to look over the connections, etc., and found the rheostat in the cashier's booth, and the wiring was inflexible armored cable, commonly called BX, and that one of the wires was slightly grounded. I cleared the trouble in a few minutes by changing the wires at the table switch, and the wires in the lamp house, so that the carbons would not burn upside down. The reason the trouble was then cleared is that the electric service is what is called "3-wire service"; there are two outside wires and a middle or neutral wire which is grounded at the power house, and if this becomes grounded it will not cause trouble.

The wire which was slightly grounded was between the table switch and the rheostat, and was one of the outside wires, so by changing the wires at the table switch, put the ground on the neutral wire and cleared the trouble and all worked in line. Yours truly,

GEORGE A. COLLIER,
Chief Electrician, Miles Bros.

---

**$15,000**

Part cash, balance notes, will purchase a circuit of eight moving picture shows. Or will sell separately from $1,500 to $3,500 each. All the shows are making money and the reason for selling is personal and will be explained to a prospective buyer. Don't answer unless you have the means and the brain to take hold and run a business that will net a fortune. Full particulars on application to JOHN A. RANDALL, care of Moving Picture World, New York City.

---

**NEW ESSANAY FILM**

**A GOOD WHOLESALE COMEDY**

"Louder Please"

**DESCRIPTION**

An old man after putting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away," the old gent reads back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot Code—Wallie

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "hit" as our other recent successes. Order it now.

Ready Saturday Feb. 15th

**ESSANAY FILM MFG. CO.**

501 Wells Street, Chicago, Ill.
THE ONLY MACHINE

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Equipped with improved Fire Magazines, New Automatic Fire Shutters and New Automatic Fire Shield. (Lubin’s patent) Asbestos Covered Wire Connections, new improved Lamp House, new style Fire-Proof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished Carrying Case, for Mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high, $145.

Henry Clay, Director

John Lattimer, Fire Marshal

Mr. S. Lubin, 206 Market Street, Philadelphia

Philadelphia, Dec. 31, 1907

Dear Sir:—Having examined different makes of Moving Picture Machine in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph, with Stereopics combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal’s Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,

(Signed) JOHN LATTIMER, Fire Marshal.

NEW FILMS

THE COUNT OF NO ACCOUNT. Length, 545 Feet
An Extremely Funny Film with a Hot Chase
WHERE’S THAT QUARTER? A Screamer. Length, 505 Feet
Husbby kept it; Back but gave up gracefully.
THE RINGMASTER’S WIFE. Length, 835 Feet
A Beautiful Dramatic Subject

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WOONSOCKET, R.I.
Film Review.

The Snow-man is a biographical production. Jack Frost looked forth one still, clear, bright night, and he said, “Now I shall be out of sight. So over the valley and over the height In silence I’ll make my way.”

That season soon when the Earth gets Old Sol’s Capricornus and Sol gets the Earth’s “goat,” is especially fascinating to youth. Such is the time when the action of the weather is most brilliant. This afternoon and outside the little old schoolhouse a furious blizzard wages. The earth has done with its spotted robe of white and then, the other’s, magnificent, brilliant, spectacular, but pitless Boreas lashes in whirling directions the fleecy snow, heaping it up into miniature mountains and ravines. School session concludes with the youngsters coming tumbling out into the snow. Romping about, snowballing, and like sports are indulged in, until finally they set to work to build a snow-man. Around it they dance in high glee, and at length the little revelers depart reluctantly for home, leaving the snow-man in abject loneliness. The day has ended, and dismal night descends, casting her sable arms about the world and folding all within her sable grasp.” Then the moon, fair regent of the night, rises above the scene, and with her ghost-like, silvery light she passes over the moor, and seems to mock the cheerless solitude of the icy sentinel, until the good Fairy of the Snows appears, and with her mystic will imparts life to him with his breath.

At this moment arises the Phantom Pete, returning from one of his nocturnal expeditions. He has happily reduced the census of a neighboring hen-house by four fat pullets, which he has in a bag slung over his shoulder. Coming suddenly upon the snow-man, he at first startled, but soon discovers what it is, and putting his pipe in the snow-man’s mouth, takes out a bottle to toast his frozen majesty, when, to his amazement, the snow-man is seen smoking away on the pipe with apparent enjoyment.

Aghast, he drops the bottle and chicken and dashes madly across the fields, frightened almost as white as the snow through which he flounders. The snow-man picks up the bottle and takes a swig. “Nectar! What joy is here?” and he drains the bottle. He then gets into a snowball with a jag. Staggering into the school-house he finds the temperature too high, so throws the stove into snow-drifts. Overcome by the boozes, he lays down in the snow to sleep it off. Early morning finds him still asleep as the school children are returning to their lessons.

All have entered but Sallie Simpkins, the village romancer, and Coachman Mr. Snow-man awakes and frightens her almost into convulsions. She darts into the school-house and convinces the teacher and principal that the snow-man is bewitched. Out they come, and, guided by Pete, the coon, follow the vacillating, roving snow-man circumambulating over the frigid back kop, to the point of starting, and find him standing on the very spot where he came into being. Cautionously they approach, and, led by the coon, make their way to the body of the snow-man, who from the assault crumbles and falls into a heap—“Oh, Slush!” The subject of this film must appeal to you as being scarcely funny, while the scenic beauty is indeed incomparable and novel.

The Count of Monte Cristo.—Since this world-renowned story was first written by the famous French author, Alexandre Dumas, it has never enjoyed universal popularity as any subject of pure fiction written in any language, and it only remained for this story to be properly presented and reproduced of the original scenes, effective surroundings, with the most careful attention to every detail of costume and stage setting, and with an intelligent interpretation of the parts by a thoroughly skilled actors. This has been done by Selig. The following is a synopsis of the play:

Act I. The Sailor’s Return.—Edmond Dantes, mate on a Haroun, returns to Marseilles after a long voyage and is enthusiastically welcomed by his friends, and especially by the young girl, Mercedes, to whom he is affianced.

During the long voyage Dantes has innocently provoked the envy and dislike of Danglers, an inferior officer of the same ship, who plots his ruin by insinuating that he has been the bearer of letters and communications to the Emperor Napoleon Bonaparte, then exiled from France and a prisoner at the island of Elba. Danglers finds ready tools to assist him in his plot—Caderousse, a malicious enemy of Dantes, and Fernand, the cousin and suitor for the hand of Mercedes, who is naturally jealous.

These two join in the plot and Fernand consents to be the instrument of denouncing Dantes to the King’s Procurer as a Bonapartist agent. Within an hour of his marriage to Mercedes the unfortunate Dantes is arrested for his supposed treasonable practices and brought before the Deputy Procurer, who finds that Dantes, while innocent of any wrong intent, is really the bearer of a letter from Elba which implicates the Deputy Procurer’s father in the Bonapartist plot and incidently discredits himself. Pretending to be Dantes’ friend and assuring him of his early release, he in reality makes an order committing him to the Chateau d’If for life, where he is confined in one of the lowest dungeons in that most fearful prison.

Act II. Twenty Years Later.—Long confinement under these most horrible privations breaks down the fortitude of the prisoner to such an extent that he endeavors to commit suicide by voluntarily starving himself, and is on the point of doing so when he establishes communication with a prisoner in the adjoining cell—the Abbe Faria—and after many months of patient work the two prisoners complete a concealed opening that enables them to visit each other’s cell. Months pass, and as the Abbe gains confidence in his fellow prisoner he imparts to him, the secret of a treasure of enormous value buried on the Isle of Monte Cristo, and by his advice and counsel saves Dantes from utter despair. The prisoners make fresh plans for digging their way out of the fortress and effecting their escape and prosecute their work at all hours when free from the visits of Jailors, to whom, after long imprisonment, the Abbe grows daily more feeble, and finally succumbing to his maladies, dies in Dantes’ arms. Dantes, filled with the idea of substituting his own body for the corpse of his friend, and carries out the scheme by placing the Abbe’s body on the bed in his own cell and taking his place, assuring the posture and as far as possible the appearance of the dead man. The ruse succeeds and the jailors, etc.

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admitting gentleman and lady

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HARBACH’S
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*MOTION PICTURE MACHINES*

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AMERICAN PROJECTOGRAPH, THE Flick-ERLESS MACHINE—Cinograph—Graph
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Flaming arc light and fixtures, about 40
pr. Carbons for same, large exhaust fan, etc.
M. B. ROGERS, Clyde, Ohio.

ONE REEL (1,000 ft.) FILM.

Good subjects (comic, dramatic) all Pathe, in
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C. O. D., Price, $30.00 NOAH KNOTT,
Springfield, Ohio, Care of Springfield Gas
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500,000 Feet of Film
IN FINE SHAPE
SONG SLIDES $3.00 UP
New and Second Hand Machines
We can get you anything in the business
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SITUATION WANTED.

A first-class operator on Edison, Power’s,
Lubin and Selig Polyoscope. Ohio or Illinois.
Salary $200.00 to $250.00 per week. Address,
M. E. CAMPBELL, 150 Wood Ave., Colum-
bus, Ohio.

tirely deceived, carry away the rough
sack which they suppose contains the
dead body of the Abbe and throw it over
the battlement and into the sea, which
is immediately concealed by the Chateau
d’Iff. By a supreme effort Dantes suc-
cceeds in extricating himself from the sack
in which he has been tied, and being a
poet, he is a poet, he is a poet, he
himself afloat until he is cast on a desolate
rock outside the harbor mouth, where he
sinks exhausted, but is soon after rescued
by a vessel. A day later a body falls from
the sailors on board of her. After many
vicissitudes and the lapse of some time,
he finally reaches the Island of Monte
Cristo. In a few minutes Dantes receives
the minute instructions given by the dead Abbe, finds
the treasure and realizing its enormous value
and the power which it places in his
hands declares dramatically, “The world
is mine!”

Act III. Dantes Starts on His Mission of
Vengeance,—Dantes now determines
to return to his old home and employ his
enormous wealth in wreaking vengeance
on those who plotted his ruin, and
having secured the entire treasure from
Monte Cristo Island, discovers that he is
still beyond the reach of his old enemies.
He purchases a yacht, in which he once
more visits Marseilles and makes searching
inquiry for his friends and enemies.
His father is dead, his sweetheart Mer-
cedes has gone to Paris and has been
lost sight of entirely, while his other
friends have scattered and disappeared.
He then turns his attention to en-
nemies and finds that Mr. and Mrs. Nearbright
has become a man of wealth and import-
ance and has gone to Paris. Fernand entered
the army and by devious means has risen
high and become a millionaire, while Caderousse alone
remains in Marseilles as the keeper of
a small inn. Disguised as a priest, he now
visits the inn kept by Caderousse and
obtains from him full information with-
out revealing his own identity. In the
end he imprisons him with a diamond
of immense value, which he instants
him to sell and divide the proceeds among
his old friends. The story of the innkeeper’s
failure to carry out this trust and the
disasters and death which his course in-
volves are found out by our production
and complete the first step in the
vengeance of Monte Cristo.

Act IV. Dantes as the Count of Monte
Cristo.—Intends upon greater schemes of
vengeance and the punishment of his
more influential enemies, Dante assumes
the name of the Count of Monte Cristo,
and by prodigal and lavish expenditure and
equipages, obtains an entry to the most dis-
inguished circles in Paris and becomes
the most prominent of all the great men
in the city. He discovers his former sweetheart
Mercedes as the wife of a nobleman and
contracts many friendships which enable
her to locate and make them known to her
friends of those of his enemies who have ob-
tained possession of rank and fortune, al-
though disdaining to meet them on equal
and friendly terms.

Act V. Dante Accuses His Enemies.—
The fifth and last act, devoted to the con-
summation of Monte Cristo’s van-
geven on his enemies and coming to
the time of the production, requires little
explanation beyond the picture itself.
Fernand, driven to desperation by the
revolution that the famous and distin-
guished Count of Monte Cristo is none
other than Mercedes’ lover, who he so
vilely betrayed, commits suicide in a fit
of remorse. The Deputy Procureur, who,
to save his father and himself, caused
the unfortunate Dantes to be murdered
in the tomb of the Chateau d’Iff, is un-
masked and exposed by the “Count”—and
dies of his own dagger rather than face
the consequences of a crime which the
conspiracy, still remains, and his death
is necessary to complete the venge-
ance of Monte Cristo. The “Count”
enters the house, wounds France and
wounded to the death by the sword of
the man he had betrayed with such un-
terrible baseness, and the vengeance
of Monte Cristo is complete.

A Comedy of Errors is a Vitagraph
production. Mr. Nearbright is busily
gearing up; consults his watch. His
wife, accompanied by her “Ma,” enters
attired for a journey, carrying small
satchels. The husband rises, apparently
delighted, and bids them good-by. When
they have gone to the door, Nearbright
rushes to the telephone, gives a message
which is gratifying, to all appearances.
The door opens, and a friend, Mr. Flirt,
enters, and tells of the end of the “stag”
club. The maid brings a few bottles of
wine and cigars; all enjoy them-
selves. The conversation is all of a
coming home again, and is to be given by the club
of which Mr. Nearbright is a deponent.
They conceive the idea of advertising
for talent. An "ad" is written up and dis-
patched by messenger. The next day at
breakfast, Mr. and Mrs. Nearbright
asked to have a visit to the club. Mr.
Flirt gets up and starts to
pack his suit case, telling his wife that
he is suddenly called out of town on busi-
ness. But the "ad" has been written
and an excuse to attend the "stag," his poor
wife being unaware of his belonging to
any club. She asks her husband for some
money to offer to Mr. Flirt. Mr. Nearbright
wife sits down and weeps bitterly.
Mr. Flirt slams the door and departs.
Mrs. Flirt picks up the paper. The first
thing to meet her gaze is this: "Wanted for talent
in a "staged" entertainment," etc.
She determines to earn the money her "brute
of a husband" has denied her. To think
is to act, and a hurried preparation
for décor begins.

The scene now reverts to Nearbright’s
apartments. Mr. Nearbright is reading
when Mr. Flirt enters with his suit case.
They laugh over the way in which Mrs.
Flirt has been fooled. The visitor leaves
his suit case on the floor and asks to be
excused for a short time. Immediately
after his departure the maid announces a
lady, who proves to be the "talent"
advertised for (otherwise Mrs. Flirt, who is
a stranger to Nearbright). He is quite
smitten with the lady, who retires to a
room to dress. The maid is given the
fancy attire, and her employer is
charmed. Suddenly her eyes rest upon
Mr. Flirt’s suit case. She gasps in horror
and explains that she is Mr. Flirt’s wife.
Nearbright pushes her into a room just
as Mr. Flirt enters. He is immediately
sent for the other members, Nearbright
trusting in the meantime to get the un-
expected wife out of her predicament.
She is about ready to go, when Mr. Flirt
rushes back to inform Nearbright that
his wife and mother-in-law have
both been discovered. Danglars
frantically explains that a young lady
has answered the "ad" and is now concealed in the
adjoining room. Mr. Flirt consents to help him,
ignorant of the fact that the young lady
is his wife. Nearbright’s wife and her

THE MOVING PICTURE WORLD
mother enter, discover parts of female attire on the rack. Mr. Nebraright tries to explain, but does not succeed. The two women are amazed and amazed, the meanwhile berating the husband for his faithlessness. Mrs. Nebraright is trying to escape and unexpectedly bumps into the two seamen. Miss Nebraright is horrified at beholding her husband. Nebraright collapses and his wife faints. The club members now arrive in anticipation of some of the jokes and are amused at the scene before them for a moment, then laugh heartily. The mother-in-law "comes to" and the visitors are put to flight.

The Count of No Account.—Two tramps find a newspaper wherein a spinner advertises for a husband (a Lubin production). The tramps decide to become suitors for the hand of the rich old maid. They hold up two passers-by, strip them of their clothes and dress in fashionable attire. They make their visit at the old spinner's residence. Being the first and only ones who apply, they are received with open arms. They are dined and wined, when at last jealousy prevails among them and the fight ensues. The old maid, seeing the suitors are nothing but tramps, chases them out of the house and puts the police at their heels. Now follows one of the funniest chases ever seen in moving pictures. Unfortunately, the two tramps in their flight drop through the skylight directly into the courtroom, which brings their royal aspirations to a sudden end.

Pathé's productions are:

Farman Aeroplane.—Farman, the experimenter in aerial navigation, is here shown in a successful flight. His huge aircraft with the pilot at the control sit at close range, the pilot sitting on the engine, filling the magazine with petroleum. The word given, a number of men place their shoulders to the big aeroplane and begin to push it over a vast field. The engine getting into action, it travels swiftly on its wheels, and gradually lifting, is seen to increase the distance between itself and the ground. Higher and higher it goes, until, attaining terrific speed, it is sailing smoothly through the air, describing graceful curves at the turns.

Incendiary Foreman.—Pathé's factory is the scene of the action. The interior of the huge laboratory comes into view, the employer and foreman, apparently in very intimate relations, pass on to an inspection tour. Several different views of the works follow, after which the employees are shown departing, their day's labor over. One of these goes out walks up to the foreman standing nearby, and the two men exchange a few words because the foreman has accused the laborer of committing a number of thefts which have puzzled everybody. The haughty foreman repeats the accusation, and the laborer, indignant and furious, knocks him down with a blow. The foreman gathers himself together and promises to take the matter to the foreman's comrades restrain him from inflicting further punishment. Complaint and accused now appear before the head of the union, the dispute, and the employer sides with his faithful foreman; as a result, the laborer is discharged. Now the foreman is seen as he really is. Under cover of darkness, when all have left the factory, he steals back and pushes aside a huge door which leads to the yard. Steadily he makes his way to the office building, and soon, with the aid of keys with which he is entrusted by his traitorous foreman. But the fire finally plays itself out, and the next picture shows a consultation in what is left of the office of the concern, between the now unfortunate manufacturer and the police, as to the cause of the conflagration. Suddenly the police chief notices that the safe has been opened, and a further inspection shows that it had been ransacked. Following quickly on this, the employer is confronted with a cap which the thief and incendiary had unwittingly left in the room, and he identifies it as that of his foreman, who is immediately summoned. The rascal enters the room entirely at ease, and when he is asked confidentially to what he attributes the origin of the blaze, he promptly lays it on the shoulders of the man who was discharged on his account.

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and two officers are sent out, with him, to
find the suspect. They come upon
him as he is idly lounging by the river
side, and he is taken up by the police,
who, from the office where the
police chief now questions him, but
he insists that he is innocent, when, turn-
ning for a second, the official suddenly
confronts him with the fact that he lies
near the safe. The man is dumfounded
and collapses, and with another quick
movement the chief has snatched the
missing points from his pocket. His
man’s employer is amazed, but neverthe-
less orders the police to do their duty,
and they carry him off, a prisoner.
Turning to the falsely accused workman, the
decisive employer promises him a firm
position, causing the laborer to throw
his hat up and do somersaults in his joy.

Touraegs in Their Country.—The bar-
baric negro inhabitants of an African vil-
lage are shown in their various forms of
activity, the first view being a photograph
of a number of children of all sizes, shapes
and degrees of African beauty. Follow-
ing this scene are pictures of two giant
 negro wrestlers, who first fence with
sticks and then grapple with each other.
The start of a caravan is next pictured,
under whose huge bells being well
demonstrated. A British circuit
next comes into view and the
African, presumably sheiks, attack him.
A short sham fight takes place, and he
escapes. No list has ever been
natives is shown, with their tom-toms
and curious devices for making curious
music. The last is a photo of a comical-
looking African infant playing with a
kitten.

Discharging the Maid.—A queen of the
kitchen receives her lover in her domain
and is thus discovered by her master and
mistress. They rush upon her and
make her order her to leave; without waiting
for a second invitation, she packs her
trousseau and comiles. Left without her maid,
the couple attempt to keep up the stand-
ard of their household. Hubby
polishes his boots, making a mess
of himself, and wifey is indulgent enough
to wash the dishes—smashing not a few
in the process. The maids of the house
next goes up to the dining-room to
do some cleaning, and after pulling down
the chandelier, wrecking the furniture,
snagging the glass and pocketing the
build-up proceedings by pulling down the side-
board. As it crashes on his head
his wife comes in and pulls him out of the
wreckage ungently. After many more
such experiences in various parts of the
house each one of them (their ideas con-
cerning the difficulties of housekeeping
having undergone a change) yearns for
the handy kitchen maid of former days.

Cabman’s Delusion.—The cabby takes
a passenger who invited him, after
having traveled a little distance, to sit
down and have a drink. The man gives
the cabby the money, and the cabby
surprise the drinks suddenly appear on
the table, as if by magic. A small boy now
comes along and asks the gentleman
to buy flowers, but when he approaches
the cabman, he likewise
refuses, and the boy persists.
The driver becomes angry, and as he strikes the lad
he finds that the boy is jagging he is in.
Before the cabby can realize it the man becomes a woman,
and as he gazes at the woman in alarm
she is transformed into the boy again.

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Mr. B. 850 ft.
Dr. Skinn. 592 ft.
The Bottom of the Barrel. 648 ft.
Wife Wanted. 450 ft.
Under the Old Apple Tree. 375 ft.
YaleLaw. 670 ft.
Love Molecule. 792 ft.
Terrible. 492 ft.

CARLO ROSSI.
The Gay Vagabonds. 334 ft.
A Soldier Must Obey Orders. 340 ft.
When Cherries Are Ripe. 526 ft.

EDISON.
A Sculptor's Welsh Rabbit. 375 ft.
A Yak. 360 ft.
A Fight for Love. 590 ft.
Friends, Recriminations. 508 ft.
Rescued from an Eagle's Nest. 515 ft.
The Suburbanite's Alarm. 395 ft.
A Letter from Santa Claus. 380 ft.
Laughing College. 700 ft.
College Chums. 700 ft.
The Trainer's Daughter. 800 ft.

ESANAY.
Babies Will Roost. 750 ft.
The Tiptosser. 800 ft.
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A Home at Last. 900 ft.
The Eleventh Hour. 850 ft.

GAMONT.
A Restful Ride. 772 ft.
The Gamekeeper's Dog. 467 ft.
Anxious Dog. 772 ft.
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Innsmouth. 367 ft.
Ingenuity Conquers. 304 ft.
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A Slow But Sure. 547 ft.
An Awful Skate. 583 ft.

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Editorial.

The Film Service Association and Ourselves.

We learn that reports have been largely circulated to the effect that this paper is opposed to the above association, and that we are trying in every way possible to wreck it. We are sure that no sensible man who has read our editorials will believe these untruthful and malicious statements. From the start we have urged the renters to get together and adjust their differences, to form an association for mutual protection and intercourse. To readjust their rates, and repel unjust impositions being forced upon them by dictators, who have only their own interests at heart, and who care nothing so that their coffers are filled with the dollars.

The association has our best wishes for success, and anything that lies in our power to do for the advancement of the interests of the association, collectively and individually, we will gladly perform.

We listened to the lobby speeches of many of the renters at Buffalo and know how they feel, we realize the position in which they are placed, and if the time comes, our columns will be freely opened in their defense. Our position has enabled us to grasp fully the situation; there are many things we could publish, but at the present moment they would be injudicious, both to those who have joined the association and those outside the ranks. Stirring and critical times are ahead, and we want every member of the association to understand that we are always ready to champion their cause and that this is the only paper in the States unbiased and untrammeled by any ties to the film manufacturers.

* * *

We have not the time to spare, and the pages of this paper are too valuable to fill with notices advertising a contemporary. Such bickerings should not interest our readers—and yet they seem to do, as we will show if we get permission to publish certain letters we have received on the subject, and which sum up the matter better than we could ever hope to do. Abusus non tollit usum.

The World still revolved on its own axis and has never even felt a jolt. We have just completed arrangements for another series of valuable articles that will benefit all our readers. We have made extensive plans to get all the home news first hand. We have made connections with the most qualified correspondents in foreign lands to send us all the news that pertains to the advancement and welfare of the business—several such interesting communications, already in type, are crowded out of this number. Where did the trade look for such news until the MOVING PICTURE WORLD entered the field? Not in our paltry opposition until we had set the pace which it lamely tries to follow. Not in the theatrical papers, who did not deign to notice the moving picture business with more than an agate line at so much per, until we stirred the atmosphere and then they sat up and took notice, and now their emissaries are detailed to attend all our meetings.

Veni! Vidi! Vici! To the victor belongs the spoils. But our crowning satisfaction is the fact that we retain the confidence, respect and support of all the most conservative and substantial men who are engaged in the moving picture industry.

A Visit and a Chat with Mr. Rich. G. Hollaman, of the Eden Musee.

Having at various times called in the Eden Musee, Twenty-third street, New York, and much enjoyed our visits, and the manner in which the pictures were shown, the absence of flicker, so annoying to the audience, and the fine selection of subjects exhibited, we felt we were in the presence of a past master of entertainers, one who knew well how to cater to the best taste of the public. So, one day, as Zanga says, one day, instead of going in to see the pictures, we called on the genial president, Mr. Rich. G. Hollaman, and asked for an interview, which being granted, we hazarded the remark:

"You evidently know something about moving pictures by the way you select and exhibit them."

"Yes," said Mr. Hollaman, "I know something of the moving picture business, having exhibited the cinematographic art here for about fourteen years. I think anyone competent to pass an opinion would undoubtedly agree that the Eden Musee has done more than any other one place of amusement in the country to popularize and keep up the dignity of the motion picture business. I figure that we have given close to fifty thousand separate and distinct cinematographic exhibitions in our Winter Garden since we first put up our mammoth screen. This fact, I judge, would give some weight to the above claim."

"How did you first commence to use them in the Musee, that is, how did you become interested in the pictures; they must have been crude fourteen years ago?"

"You ask me how I first got interested in moving pictures. Well, the first motion picture I saw was given in a store on Park Row in the late Fall of 1894. It was a picture of two men wrestling, a most imperfect and altogether miserable exhibition as compared with the motion pictures of to-day. With all its crudeness, I saw the possibilities if the pictures could be properly taken and projected. I hunted up the owner and inventor of the
machine, who was a certain Mr. Latham. I called on him and had an interesting chat, but did not accept his proposition to go in to exploit the business, preferring to wait until he had improved his machine. Later on, in 1895, Mr. Hurd, an Englishman, came to New York as the representative of Lumière’s cinematograph of Paris. He was the owner of the American rights to exhibit Lumière’s invention, and I made a contract with him to furnish a machine with films and operator to exhibit in the Winter Garden of the Eden Musee, commencing December 18, 1895. Since that time we have been showing motion pictures continuously every day up to the present time.

"Have you ever produced any exclusive pictures yourself?"

"Yes, I have made two or three productions, especially 'The Passion Play' and the opera of 'Martha.' There is quite a story connected with the production of 'The Passion Play,' which is worth relating.

"In the Spring of 1897, Mr. Hurd, who had severed his relations with Lumière, came to me stating that he had the permission of the Burgomaster of Oberammergau to take the pictures of 'The Passion Play' produced there the coming Summer. He wished me to finance the proposition and to share with him the profits of the production. It appealed very strongly to me, but as I was leaving the city for a short time, I asked for time to consider his proposition. On my return to the city, I received a letter from Mr. Hurd stating that he could not wait for me, but had made the same proposition to Klaw & Erlanger, who had put up the money and that he had gone to Europe to take the pictures for exhibition in America the following year.

"Having given the matter considerable thought and seeing the vast possibilities in 'The Passion Play' production, I got into communication with the late Albert Eaves, who was interested with the late Henry E. Abbey in the proposed production of 'The Passion Play' at Booth's Theater in 1885. This was the celebrated Salmi Morse version, the rehearsals for which were under his immediate direction in an old church building on the site now occupied by Keith & Proctor's Twenty-third Street Theater. These rehearsals went on for months, the costumes were all made for the production and at the last minute, almost, the mayor prohibited the performance of this sublime drama that was proposed to take place on the stage of Booth's Theater, Twenty-third street and Sixth avenue, now occupied by McCreery's Dry Goods Store.

"Mr. Eaves had all these costumes in storage, as well as the manuscript of the play. We engaged the late Henry C. Vincent, stage manager, to supervise the production, painting the scenery, making the properties, and to secure artists to rehearse the play. I also engaged Mr. William Palev to take the pictures and entered into a contract with Mr. Gilmore and Mr. Edison, of the Edison Manufacturing Company, to print the films. "I arranged to use the roof of the Grand Central Palace as our stage, and rehearsals were commenced in the first week of November, 1897. It took us six weeks, in all sorts of weather, before the last scene was finished. The Edison Manufacturing Company delivered the first films about a month later and on January 31, 1898, the first production of 'The Passion Play' ever seen in this country was produced on the screen in the Winter Garden of the Eden Musee, one week before Mr. Hurd showed his version at Daly's Theater. This is the story of the first great cinematograph production taken in America.

"'The Passion Play' had a continuous run at the Eden Musee at this time for six consecutive months, and was endorsed by the clergy, Board of Education members and others as a most instructive and entertaining exhibition. Prints from these negatives were sold at the time to different exhibitors and shown all over the country, the rights afterwards being sold to the Edison Manufacturing Company."

"You say 'The Passion Play' was endorsed by the clergy; this is very interesting. We were present at the last production of the play at Oberammergau, and the productions since created are very crude, compared with the original, and we would like to learn the opinion of the clergy concerning your creation.

"Clergymen used to personally conduct their Sunday schools to the exhibition, and these are a few of the testimonials I received, and well express the sentiments at that time:

229 E. 83d St., March 15, 1898.

My Dear Sir:

A few nights ago I listened to your most delightful presentation of "The Passion Play," and I was so highly pleased with it I sat down and wrote the following note to the editors of the Herald, World and Journal:

I personally want to thank the managers of the Eden Musee for this realistic and thoroughly devotional and beautiful entertainment they are now giving to the public. Everyone should see it. I would advise all Christian people to go and take their friends whom they desire to see leading a Christian life, for here they will get a vivid portrayal of the life and sufferings of the world's Redeemer, and at the same time hear the story of the Gospel given in a most striking and convincing manner, which certainly must leave a lasting impression for good.

Respectfully yours.

Rev. H. M. Warren,
Pastor Central Park Baptist Church.
E. 83d Street, New York.
New York, April 1, 1898.

My Dear Mr. Hollaman:

I have yours of the 30th ult. asking my "opinion of the performance of 'The Passion Play,'" which I witnessed a few days ago. To me there was neither a "performance" or "play," about it. It produced sacredness to my thoughts. "The Production of the Passion" would be a more appropriate title. I confess to a previous prejudice against the thought Passion Play. It may not be generally known that one of the early fathers constructed a drama in 367 A.D. on the "Passion of Christ." You present pictorially and with profoundest reverence what we present from a more positive viewpoint. I believe that the "Passion" as you represent it is productive of good.

Yours sincerely,

Madison C. Peters,
Pastor of the Bloomingdale Reformed Church, Boulevard and 68th Street, New York.

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Editor Home Journal:

New York, Feb. 15, 1898.

Dear Sir:-The cinematograph exhibition at the Eden Musee is as magnificent as it is marvellous. It presents on a large screen a series of tableaux quite like stereopticon views, except that, as the name of the instrument implies, movements are delineated. The human figures move to and fro, after the fashion of the diorama, and their motions are easy, graceful and natural.

The twenty-three scenes are of scriptural character, a few of them representing events in the infant life of Christ and in the career of John the Baptist and the remainder scenes of Christ's betrayal, arrest, condemnation, crucifixion, resurrection, and ascension. They are animate photographic reproductions of the principal of that wonderful drama, "The Passion Play," as performed every ten years by the pious peasants of Oberammergau in Bavaria.

The performance of this play in New York by living actors and actresses was prohibited by the conscientious sentiment of the people, the influence of the press and the action of the authorities. But to the rendition of it by these pictures there can be no objection. One might as well object to the illustrations of Dore and other artists in large quarto Bibles. Intensely realistic they are, and it is this feature which gives them truthfulness and makes them instructive. Painful they are necessarily to sensitive and sympathetic souls, and so are many of the pictures which surmount some of the altars of our churches. A brief, serious, and well-delivered explanation precedes the presentation of each view. It would be no violation of Lenten discipline for the most devout churchman to visit this exhibition. In fact, it probably would prove an incentive to the quickening of his piety and the enlargement of his charity. Children may properly and advantageously be taken to it. I can not conceive of a more impressive object-lesson for Sunday-school scholars.

Yours truly,

Rev. R. F. Putnam.

"You remarked that 'Martha' was also one of your productions; when was this rendered?"

"With regard to the production of 'Martha,' this was taken on the roof of the Grand Central Palace also about a year later. The singers and actors were a quartette who had sung at the Metropolitan Opera House and the music was played at the time the pictures were taken, so Musee some time in February, 1899. The rights to this production was also acquired by the Edison Manufacturing Company."

"The Eden Musee, we understand, is also the home of patriotism. What subjects do you use?"

"As an impetus to patriotism I know of nothing so strong as the cinematograph production of Spanish-American war scenes shown at the Eden Musee. We have had the Winter Garden crowded with delighted visitors applauding the 'Departure of Troops from New York,' 'Battleships at Santiago,' 'Field Hospital at San Juan,' and other incidents connected with the late war. "The South African war scenes were also a tremendous success at the Eden. 'The Surrender of Cronje' was one of the most remarkable of these many pictures which were taken by Mr. Rosenthal for the Warwick Trading Company, from whom we secured them.

"'Throwing 12-Inch Mortars at Port Arthur,' by the Japs, was another great war picture, together with many others taken of the Russia-Japan war and exhibited at the Eden. These pictures were furnished us by special arrangement with Mr. Chas. Urban, of the Urban Trading Company, of London.

"How do you select your subjects?"

"Most of our films are of foreign make, though we show many American subjects from time to time. We take a trip across the other side every Summer and select the best subjects I can get from the different makers of films, filling in from time to time my purchases here with Edison and other American films."

"Why do you use so many foreign films?"

"Because our patrons seem to demand serious subjects perhaps more than at any other place of amusement. Subjects of travel and adventure, panoramic and scenery seem to go well with our audiences, though we always finish up any one series with a comic picture, which is always appreciated. The foreign market gives us more material for our audiences, and perhaps of better quality than of home manufacture, though I hope to see the time when some American manufacturers will make pictures that will compete favorably with, if not excel, the best of those made abroad."

"In going 'round the city, Mr. Hollaman, I often hear the highest praise of your cinematograph, and the manner of its operation. Why is this? Have you any special method?"

"Well, we have been constantly improving year after year in our machines, and our operators we consider are the best in the business. The flicker is practically lost in our pictures, the subject throws out firmly on the screen, and the lights are always good, as we have our own plant. We could not use the ordinary projecting machine in our shows, as we sometimes give eight and ten shows a day, requiring a steady and reliable projector. For the past ten years Mr. Frank Cannock has made the different machines we use from time to time, and this branch of the business has always been under his management."

"Are your machines used by anyone else?"

"No. We have only made machines for our own use up to now. But constant inquiries of people in the business, desiring to know where they could get a machine like ours, has determined me to go into the manufacture, in connection with Mr. Cannock, of his latest and newly invented machine, which is undoubtedly the best projecting machine ever made."

"When do you expect to have this machine on the market?"

"Probably by end of March. The tools are now all made and the actual making of the machines will be
that all would go in unison. This was colored by Miss E. M. Martine, of Orange, N. J., and shown at the Eden started next week. Mr. Cannock could tell you more about the condition of the manufacturing than I, having the whole matter under his supervision."

"Thank you, Mr. Hollaman, for this interesting story, which will be appreciated by our readers, who will also enjoy learning about the new machine from Mr. Cannock."

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**Lessons for Operators.**

By F. H. Richardson, Operator, Chicago.

**CHAPTER III.**

**THE CURRENT.**

Of the two kinds of current—direct and alternating—the direct is far and away the best for projection purposes. Alternating is more noisy, more difficult to handle, and gives far less available illumination per ampere. Direct current, aside from the difference in voltage, is always the same, but alternating has many variations in cycle (the number of alternations per second), and each variety has some peculiarity of its own. To the writer's way of thinking, 110-volt direct current is ideal for projection purposes. The strength of light obtained depends not on the voltage but on amount (amperes) of current used, but there is a very decided limit to the quantity one may use to advantage, since, if it is attempted to consume too much, the light cannot be controlled and perfect craters cannot be maintained, and without perfect craters you will have imperfect projection light, no matter how powerful it may be. The writer has himself used 45 amperes with success, but found this to be about the limit for best results. He has often heard operators tell of using sixty amperes, but doubted the matter, preferring to believe the relation of the heat to be afflicted with an over-vivid imagination. With good carbons 45 amperes can be controlled and produces a clear, powerful light, which brings out every detail of an ordinary film in bold relief, but it requires a man who understands his business to successfully operate.

The ascertaining of the exact amount of current being consumed is a somewhat intricate operation, beyond the ability of the average operator. Small ammeters are notoriously unreliable, and it is seldom that a station ammeter can be secured for the test. The best and most practical rule to follow is: Begin with weak current and keep cutting out resistance until the best result is obtained. If you get the result you need not worry about the amount of current you are using, but remember that results will improve up to the point where the light becomes hard to control. In New York City the amount of current that may be used is limited by law to 25 amperes. Now, the writer believes that to be pure, unadulterated foolishness; but whether it is or not, it is the law and must be obeyed. True, the stronger the light the more readily it will ignite the film; but with modern safety appliances fire can result only from the rankest kind of carelessness—a condition that should never be allowed inside an operating room—and a competent operator can use much more than twenty-five amperes of current with perfect safety, producing far more satisfactory results on the curtain than can be had by use of the weaker current.

To handle projection current successfully, one must have a fair knowledge of electricity, backed up by practical experience, these items being of almost equal importance.

**WIRING.**

Don't have your wires too small. They should invariably be of size to carry the current without any heating at all. Equipping your plant with wires that even become warm in use is mistaken economy of the very worst sort and costs dearly in the long run. Aside from danger of fire, wire constantly deteriorates through heating, and as its efficiency is decreased, its carrying capacity becomes less and less until it will not carry the current at all—that is, in sufficient quantity. More than this every particle of heat shows up in the meter. It costs money to heat wire, since every bit of heat represents current consumed. Just remember that, Mr. Economical Man, and get out your lead pencil and figure how fast you are getting rich if you save four dollars through purchasing small wires, which consume four dollars' worth of current every month through heating.

Why, great Scott, man! If you used enough wire you would succeed in getting into the poorhouse through sheer practice of economy.

Wire should be heavily insulated, and, preferably, en-cased in metal conduits wherever practicable. The flexible cable which connects the line to the lamp should be extra heavily insulated and of ample size. All wires where not in conduits should be supported by some approved type of porcelain insulator. NEVER let an electric wire, whether it is insulated or not, come in contact with wood. In wiring an operating room, don't run the wires "any old way that is most convenient." Put them up neatly and where they ought to be, regardless of the fact that it takes more work to do it. It will pay you big interest in the end. Always scrape wire ends clean—until they shine, before making a wire joint. This is imperative, since a joint made with dirty wire will heat. In making a wire splice be sure to twist the wire very tightly together, so that there will be good electrical connection. A loose joint will heat also. Wire joints should always be soldered, though they may be used temporarily without, if properly made. After making a joint, always wind with insulating tape. Never leave a raw wire—it is dangerous in the extreme.

There should be a main house switch and an operating room switch. From house switch to operating room switch the wires run direct. From operating switch to house runs, through fuse, direct to lamp and the other, through fuse, to one binding post of rheostat and from other rheostat binding post to lamp. With alternating current it matters not which wire connects to rheostat or lamp, but with direct current the negative wire must be attached to lower binding post of lamp, and, properly, should carry the rheostat, though this is not essential and only makes the difference that in case of a short circuit in the lamp house there will likely be a heavier flash where the positive wire is connected through rheostat, instead of negative. The way to test your connection is: Connect up the lamp and turn on current. If, after a couple of minutes, you find the crater (a small cup-shaped depression that forms on one carbon where direct current is used and on both with alternating) is forming on the lower carbon, you have the lamp connected backwards and must switch wires. No harm is done by the wrong connection; you won't get much light, that's all. Operating switches should be preferably located directly in front of the operator as he sits at the machine, so that he may manipulate them instantly in case of accident.

(To be continued.)
The moving picture business is likely to receive a check which will be destructive—unless it is speedily reformed.

At present the theatorium is a craze—a fad—a fashion. People go to it because it is something new.

But crazes, fads and fashions do not last. The bicycle was a fad, but where is it now? Ping pong was a fad and a furious one, but who plays the game in the year 1908?

Both those fads, and many others, have gone to oblivion along the path which the theatorium is likely to follow, unless something is done to prevent it; and with the downfall of the theatorium will come the ruin of the manufacturing interests.

Managers can do much to make the theatorium a permanent institution, but their efforts can be nothing more than supplementary.

The real influence which will either make or break the business lies with the manufacturers. They must do better work, or prepare for the worst.

In the first place, we must have better photography. From time to time an American manufacturer produces a uniformly good film. Frequently they produce bad films with good spots in them, and too often they turn out films that are bad from end to end. They can force the renters to buy these defective films, and the renters can force the theatoriums to use them, because, unhappily, the output is so small and so controlled that there is no choice.

But manufacturers, renters and managers, in combination, cannot force the public to pay real money to see them, and every day the public is becoming less willing to be bunted by picture shows which have nothing on their sheets worth looking at. This is what the manufacturers must consider. At the present time the manufacturer can force any old film on the manager and get his money away from him; but every such film placed on the market to-day is a nail in the coffin which the manufacturers are preparing for the funeral of their own prosperity. A few months ago I was in an Ohio town of 40,000 inhabitants, where six theatoriums had been forced to close their doors. In the town of 22,000 inhabitants, where my own theatorium is meeting with reasonable prosperity, there are two others, both of which have added vaudeville acts to brace up a failing business—the result of a bad picture service. Within half an hour's journey of this town I know of half a dozen failures, and of other proprietors who are anxious to sell. Why? Simply because their picture service has been so poor that they could not command the support of their communities.

Personally I can only maintain a show of any value by constantly "kicking" to my renter, and criticising his service. I have already made two changes and am contemplating another. When I make a change the renter gives me a fairly good service for a short time, and then sends me poor stuff. Now, why is this? Simple because the renter CAN'T GET enough good films to supply his customers. As soon as my service deteriorates, my business diminishes, and as my service improves business gets better, but the general tendency of the poor film is to KILL business, and if the business is to be preserved the bad film must be eliminated. Every time a visitor to a theatorium is allowed to see a bad film one more weight is thrown into the scale which will eventually turn him against moving pictures; and every single man who turns against the theatorium becomes an influence which tends to turn others against it; and when a sufficient number of people reach that frame of mind the moving picture will be too dead to interest the coroner.

Now, the men who can prevent this catastrophe—the men who can make the moving picture a thing of solidity and permanence—are the manufacturers; and good photography is only one of the qualities in a picture which are required to bring about this end.

In the first place, the immoral film must be banished. Scenes of drunkenness and debauchery—the tipping of vagabonds and the revelry of chorus girls—should have no place in the theatorium. Melodramas with the suggestion of prostitution or illicit love, with suggestions of criminal methods, or suggesting the commission of horrible crimes, must be done away with. Pictures which teach children to deceive their parents and encourage them to commit dangerous pranks should not be manufactured. I am not one of those who believe that crime should be altogether eliminated, but the more horrible and disgusting features of it should be left a little to the imagination, and the punishment of the criminal should be strongly emphasized. Lawlessness is likely always to exist, but it should not be glorified or paraded. There is no greater source of danger to the moving picture business to-day than such films as "The Hooligans of Paris," "The Indian's Revenge," or "The 100 to 1 Shot," which teaches the youth of the country that "playing the ponies" is the way to retrieve the fallen fortunes of one's family. These are old films, but their horrors and false morality linger especially in every mind.

The moving picture possesses the same elements of permanence as the stage does, with the added advantage of brevity. In ten minutes a well-constructed, well-acted picture drama excites all the emotions which can be imparted by a comedy, melodrama or tragedy of two hours' duration, but to fulfill its mission the picture drama must possess excellence and the acting must be good. How much longer would the stage endure if it were served by such actors and dramatists as are found in the world of moving pictures? Not long. It is the Sardous, the Beaslys, the Irwins, the Mansfields, who preserve the drama, and if the moving picture is to become a lasting influence it must have, if not such great supporters, some which are vastly better than those we have to-day.

Most of the picture dramas of to-day one might reasonably think were conceived by the bookkeepers and typewriter girls of the photographers who make the film, and were acted by the type of artist who lives in a hall bedroom in Thirty-fourth street, and dines at a quick lunch counter in Herald Square.

This won't do. The manufacturer must hire a dramatist to act as his editor—a few hours a week would do—and must solicit playlets from talented writers throughout the country. It is as easy to prepare a playlet as it is to write a 5,000 word short story, and the magazines can secure tons of good stories at from $100 to $500 each. It will pay the manufacturers of films to be as generous.

Of course, it would be idle to say that there are no well-conceived, well-acted, well-photographed picture dramas produced in America. There are some, but far from enough, and for every good one there are a dozen which are of little or no value, and most of which are a positive detriment to the moving picture business in all its departments.

The time has come for the American manufacturer to watch himself.

By Hans Leigh.
International Photographic Exposition, Dresden, 1909.

The International Photographic Exposition, at Dresden, which will be open from May to November, 1909, is the most important photographic exposition which has ever been projected. It will be held under the patronage of the Kingdom of Saxony and the City of Dresden, and no effort or expense will be spared to make it a complete representation of the progress and importance of modern photography.

The exposition will be held in the great Exposition Palace and Park of the City of Dresden, one of the largest art galleries in Germany. The use of it has been donated by the city. This gallery is large enough to accommodate four or five thousand paintings, and the whole of it will be devoted to the hanging of the professional and amateur photographs sent in from every country in the world.

All of the important photographic manufacturers of the world will exhibit their products in buildings to be erected in the park. Among them will be a complete astronomical observatory constructed by one of the largest lens firms; half-tone engraving and printing plants, and other technical exhibits of the highest value.

Special attention will be devoted to both amateur and professional photography. To this end commissioners have been appointed in every country in the world, who will make special collections. American professional photography will be represented mainly by the collection which has been made in the past few years by Rudolph Duhrkoop, of Hamburg, to which, however, important additions will be made. The collection of American amateur photographs will be made by Frank R. Fraprie, Editor of American Photography. He has been appointed American Commissioner, and he will also assist Herr Duhrkoop in completing the collection of American professional photographs.

The Photo-Scession will exhibit as a whole, and will have a special room for their collection.

An English announcement will shortly be ready, and may be obtained by any intending exhibitor from Frank R. Fraprie, 6 Beacon street, Boston. Any request made to him for fuller information will be promptly answered.

An Interesting Item of News.

February 10.

EDISON MFG. COMPANY.

To Fifth avenue, City.

Gentlemen—Answering the demand of Mr. W. E. Gilmore, vice-president of your company, made Wednesday, February 12, 1908, in the presence of Messrs. Melies, Berst, Blackton and Rock, that we cease importing motion picture films, we beg to state that we have decided not to comply with this demand.

Very respectfully yours,

KLEINE OPTICAL COMPANY.
George Kleine, President.

Send 2.00 for a Subscription to the M. P. W. and get posted with first information.
and where the cracks between the asbestos boards open against inflammable material, they must be plugged with asbestos cement.

Not more than two windows are allowed, one for the operator 4 inches wide and 12 inches high, and one for the machinery 12 inches wide and 12 inches high; the gravity shelves suspended with a combustible cord and a fusible link. The shelves must be of slate slabs, and a vent pipe for ventilation is required leading from the roof of the asbestos box.

From our advertising columns it will be seen that S. S. Getchell & Son, of Woonsocket, R. I., are prepared to construct booths according to the above specifications.

NEWARK, N. J., ALDERMEN DECIDE TO DOUBLE THE FEE FOR TRANSIENT EXHIBITIONS.

Transient moving-picture shows which come to Newark in the future will probably find that the license fees for this class of shows is higher in this city than anywhere else east of the Mississippi River. The license committee of the Common Council will recommend that the fee of $1.00 a day be raised to $2.50 per day in cases where the moving pictures are shown for less than six months in the city. The resolution recommending the change was passed at a meeting of the aldermanic license committee after License Inspector Ward had reported that many of the transient moving-picture shows exhibited in Newark rent a vacant store or building for two or three days, then move on to other cities, where the restrictions are not so rigid. In some cases, the inspector said, the owners of the shows opened their doors and started exhibitions without obtaining a license. Such instances were dealt with by the police courts, he said.

Julius A. Rubrecht, owner of a chain of moving-picture shows throughout this section, appeared before the committee and told of the operation of his shows. Inspector Ward said that Mr. Rubrecht's company was the first to be ruled on in every respect and lived up to all the rulings of the department. Mr. Rubrecht submitted figures by way of comparison between the license rate in Newark and other large cities. In no instance was the rate as high as the Newark rate, $1.00 a day. In New York, the Rubrecht company pays $25 for the first year and $25.50 for each succeeding year. Hoboken requires no license. In Jersey City the fee was approximately $25 per month, and in Orange the license authorities required but $25 annually for a license. If the Common Council acts on the recommendation of the committee, the fee which transient shows will have to pay hereafter will be $780 per year.

NEWARK JUDGE OBJECTS TO SUNDAY SHOWS.

In the First Precinct Police Court in Newark February 13, Eugenie Couture, proprietor of a moving-picture show at 66 Market street, was fined $50 and costs amounting to $2.05 by Judge David T. Howell for having opened his place for business Sunday evening in violation of a city ordinance. After the First Precinct Police Council, Judge Howell issued a binding order for Couture, announced that he would take the case to the Common Pleas Court for review, as it is the intention of the moving-picture men of Newark to have the courts settle the question of Sunday opening as speedily as possible.

WOMAN'S LEAGUE INVESTIGATES.

Dangerous to life through fires and to public morals by the quality of the entertainment provided is the verdict of a joint investigation conducted by the Women's Municipal League and the People's Institute after an investigation of penny arcades and moving-picture shows in New York. Cheap theaters, according to the report, generally keep pictures of a nature to be detrimental to moral and spiritual life. Moving-picture shows are found to be dangerous to life, but nothing good was found in the penny arcade by the investigators.

"As for the penny arcade," says the report, "we are convinced that it is a destructive influence, almost unmitigated. The pictures in the slot machines tend positively toward the indecent and violent: the arcade opens on the thoroughfares, with free admission, and is often the haunt of idlers and some of worse, and it is without the sheltering veil of family patronage.

"Viewed on its positive side, there is hardly anything into which the penny arcade can develop, and its decline has actually begun. The moving-picture show has superseded it, and it is doomed to no more. As an amusement center for the people that section of the penny arcade now devoted to athletic features and games of skill might be developed, but hardly along the line or with the co-operation of the penny arcades as such.

"There are two hundred moving-picture shows on Manhattan Island. The audiences are composite in the highest degree. On the Bowery we have the Italians and Yiddish people, the young and old, often entire families, crowded side by side. Next door was a penny arcade on one side and a beauty show on the other. Outside the vice and horror is the essence of the box."
### IN CHARITY'S CAUSE.

Dayton, Ohio, recently organized a Sunday show for the benefit of its poor and one thousand and twelve dollars was the record made by 17 moving picture shows for the benefit of the order of the poor. If the weather had not been so cold, the attendance could have been realized. For the sake of charity all seemed to give. Mayor Burkhart and Father Neville visited each one of the shows to give them personal inspection. After their trip was over, the chief executive and the priest put the stamp of approval on each performance. The pictures shown were the best possible to obtain, the most instructive and entertaining. The greater portion of the crowds in attendance consisted of women and children.

The amount of money taken in at each one of the theaters, as officially reported, is as follows:

<table>
<thead>
<tr>
<th>Theater</th>
<th>Money Taken</th>
</tr>
</thead>
<tbody>
<tr>
<td>National</td>
<td>$291.45</td>
</tr>
<tr>
<td>Electric</td>
<td>117.50</td>
</tr>
<tr>
<td>Luck</td>
<td>73.50</td>
</tr>
<tr>
<td>Pastime</td>
<td>49.05</td>
</tr>
<tr>
<td>Magic</td>
<td>63.68</td>
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<tr>
<td>Dreamland</td>
<td>61.16</td>
</tr>
<tr>
<td>World</td>
<td>37.16</td>
</tr>
<tr>
<td>Wonderlan</td>
<td>55.50</td>
</tr>
<tr>
<td>Lafayette</td>
<td>50.07</td>
</tr>
<tr>
<td>Imperial Amuse. Co.</td>
<td>42.35</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,000.12</strong></td>
</tr>
</tbody>
</table>

[Well done, Dayton! You have set an example worthy of emulation, wherever there is distress, and we trust others will follow suit.]

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### WANT MOVING PICTURE SHOWS SAFE.

Contending that the bills of Assemblymen Gluck and Senator McCall for the regulation of moving picture shows are not strong enough, the Actors' National Protective Union will send out a committee to urge amendments. President De Veaux of the union said that the amendments contained these clauses: That no moving picture show shall be carried on in any building used as a dwelling; that all such shows shall be protected by the rules of the Building and Fire Departments covering places of amusement; that no person less than 21 years old shall act as operator, and that there shall be an asbestos curtain attached to every machine, which can be dropped in case of fire.

### THE USE OF THE LUMIERE SYSTEM OF COLOR PHOTOGRAPHY IN MEDICINE.

In a lecture recently delivered before the Berlin Medical Society, Prof. C. Benda drew attention to the value of the Lumiere process of color photography to the medical profession, and pointed out that the results it will lead to are essentially original. This process allows for the first time the natural colors of an object to be rendered with faithfulness by a method readily accessible to any photographer, and which hardly requires any more time than ordinary photographic operations, while the material used in this connection, though more expensive than ordinary plates, by no means involves any excessive outlay.

After describing in detail the technicalities of the process, Prof. Benda demonstrated a set of plates illustrating the possible applications of the process to medical instruction and to the demonstration of microscopic objects and samples of pathological anatomy. In the field of microphotography, the author has given special attention to such objects as do not lend themselves to direct micro-projection, viz., in the case of considerable magnification, and especially to those which cannot be exposed directly by ordinary photographic methods, either owing to their double colors or to their delicate shades. He demonstrates the efficiency of the method by his records relating to blood pathology, to trypanosomes and malaria parasites. Even objects so susceptible as sproiotheces are readily photographed by the process. However, in the case of high magnification it is recommended to use very thin cross sections.

As typical instances of applications to microscopic photography the author chose a limited number of samples relating to pathological anatomy, including an aneurism. Whereas in case of organic cross sections any reflexes due to shining surfaces should usually be avoided, such reflexes (in opposition to what may be said in the case of ordinary photography) are especially adapted to enhance the plastic appearance of a color picture. —Scientific American Supplement

### MOVING PICTURE SHOWMAN WILL BE A NOBLEMAN.

John Roberts, prospector in the United States, Canada and Alaska for twenty years, now in charge of a moving-picture show at Kellogg, Wash., will be Sir Norman Grant, Bt. Sir, upon the death of his mother, now living at Tottingham, Eng., and his income from the estate will be $10,000 a year.

### AUDIENCE APPLAUDS HIS SHRIEKS OF AGONY.

Burlington, N. J., February 13.—Reaching into the sheetiron cage that covered a moving-picture machine with which he had been giving an attraction, Riker seized a bare electric wire instead of the switch. He was saved last while a current of 1,000 volts went through his body.

He shrieked for help. His cries, coming through the narrow aperture of the booth, sounded to the audience like a phantasmagorical acrobat, who clung by his fingers to a death-defying drama that was being portrayed in the moving pictures. The audience, not suspecting the dangerous plight of the man, applauded.

Another Harris, the piano player, saw that something was wrong and broke into the cage. He shut off the current. Riker's hand still gripped the wire and had to be pried off. His hand was almost roasted by the strength of the current.

[When will operators learn never to understand why a bare wire was allowed to be used. Every operator ought to use only properly insulated wires, and if any bare surface shows they should be bound with tape.—Ed.]

### Wm. F. GLUCK, OF THE IMPERIAL AMUSEMENT AND MOVING PICTURE CO., CALLS OUR ATTENTION TO THE ERROR IN PLACING THE HEAD OFFICE NEW YORK AND TROY BRANCH, IN THE COLUMNS OF NON-ASSOCIATION RENTERS. WE ARE SORRY FOR THIS MISTAKE, WHICH WE SADDLE ON TO SECRETARY MACDONALD, WHO ISSUED THE OFFICIAL LIST OMITTING THIS NAME.

### AMERICAN MUT'SCOPE AN' BIOGRAPH CO. AND THE RECENT MANUFACTURERS' COMBINE.

Following the short statement in last week's Moving Picture World, Wm. F. Gluck, of the Imperial Amusement and Moving Picture Co., calls our attention to the error in placing the head office New York and Troy branch, in the columns of non-association renters. We are sorry for this mistake, which we saddle on to Secretary MacDonald, who issued the official list omitting this name.

### COMING! COMING! WAY DOWN EAST IN MOVING PICTURES.

America's most popular play, done out-of-doors on a New England farm in real New England winter weather.
had merely invented certain specific forms of machines, which, as we claim, are not the best in use to-day. The next move of the Edison company was the formation of the trade combination which has just been announced, and to make this effective they have taken in the Pathe Company, the largest foreign manufacturer of films, and the Melies Company, which is not so important, the idea being to give them a monopoly of the importing business, which is very large. It was further endeavored to induce the Eastman Kodak Company, who are the largest producers of unprinted films, to supply no companies but those in the combination; but the Eastman people, when they found we were not in the combination, refused. The next move was the agreement with the film renters through their Protective Association, but this association by no means includes all the film renting concerns, and big distributors have developed over the heavy fee of $5,000 now charged for membership, as well as other requirements, as to rental charges, the retirement of films, and the obligation to buy films from no one not in the trust. We have been deluged with applications for films and have also had applications for permission to manufacture films with our camera machines. We are increasing our facilities for turning out films, and will license other American film making companies, which, with the large foreign output not controlled by the trust, will give an ample supply outside of the combination. There are between 20 and 30 foreign film makers whose product we are prepared to import and add to our own and protect our customers under our patents. Among the foreign makers not included in the trust are Gaumont, Urban, Warwick, Paul, Williamson, Hepworth, Crick and Sharp, Lux, Rossi, Ambrosio, Aquila, Soilel, Mendel, Eclaire, and others. All these were barred out by the combination in order to secure Pathe, but they are open to us.

"We were asked to go into the combination, and at first, when it was only proposed to join in the elevation of the business, we were ready to co-operate, but when it came to paying a royalty to Edison we would not agree. We claim that if our patents are sustained we can stop all manufacturing with his machines. On the other hand, if we should fail in the effort to stop him, our own patents would still be good, so far as we are concerned."

The outcome of the war thus inaugurated will be watched with keen interest by exhibitors and renters now engaged in the moving picture business.

We tried to be able to give our readers Edison's views this week, but so far have been unable to secure them.

Foreign News and Notes

FROM OUR ENGLISH CORRESPONDENT.

The latest development of trade in England seems to be on the lines of street shows, so common in America and on the Continent. In London, a host of these shows, charging from 2d. to 3d. admission, have sprung up in London, and the L. C. C. are by the fact that they do not apply for a license for music and are so under no control, at its last meeting agreed to send a deputation to the home secretary (Mr. H. Gladstone), urging that a license should be made necessary for this class of entertainment, many of which are by no means too safe.

In connection with exhibitions of living pictures, another new departure has been made by Pathe, who have opened premises in Piccadilly, calling them the New Egyptian Hall, at which one may, by payment of 1s., sit and look at an exhibition of their pictures for as long as he likes and without extra charge, enjoying tea in a basement fitted out as a Japanese tea shop.

The Urban Company are pushing the educational film with some success. Dr. Campbell Thompson, of the Middlesex Hospital, is one of the most prominent in England, is a strong believer in the kinematograph as a teacher, and gave a demonstration, recently, of a number of films he had taken of patients to a large gathering of medical men. The films were shown with remarkable clearness, some of the peculiarities of gait peculiar to certain nervous diseases.

The great fight between Tommy Burns and Jack Palmer at Wonderland will be decided before this reaches you, but it may be pretty! The audience will be keenly interested in the much more interesting contest in which the American is to be opposed by J. Roche, the Irishman, at Dublin, during March. Both pictures will be the work of the Warwick Trading Company.
PRINCE OF MONACO AS AN ENTERTAINER.

From Munich it is reported that a very interesting lecture was delivered in the Odeon Hall by the Grand Duke of Monaco. The subject treated was "Life in the Depths of the Pacific Ocean," and was illustrated with stereopticon slides and moving pictures. Among the large audience were several members of the royal family.

A NEW IDEA FOR A FIRE PROTECTOR.

Schonburg & Co., Berlin, Germany, have patented a rather peculiar kind of fire shield for moving-picture machines. The principle is a water reservoir balanced over the film reel and an automatic releasing mechanism to tip it over if the film catches fire. The idea is perhaps a little too drastic, writes our contemporary, "Der Kinematograph," but it seems to be of practical value and is favorably mentioned by several of the leading papers.

ADVANCE IN PHONO-CINEMATOGRAPHY.

From the same source we learn that The Lenten Company, Crefeld, Germany, have invented a new form of talking machine for electric theaters. The machine is called the Herold-Starkton and is said to produce a sound of exceptional strength and clearness. It is reported that it will reproduce a difficult vocal solo twice as strong as the human voice in the most perfect manner and with a clearness of tone that is simply astonishing. The machine being especially adapted for singing, talking and moving pictures certainly denotes progress along this line and we hope, at no distant date, to give further particulars.

CINEMATOGRAPH IN SCIENCE.

Commenting on the progress of science, the Volkes Zeitung says: "The cinematograph is daily gaining in public respect and confidence, and has now won its way into every scientific laboratory of importance. The latest is its application to microscopy and in one of the most famous universities in Germany the cine-camera is recording the life of certain germs and animalcules that are invisible to the naked eye. The films are then projected on the screen in the lecture room and the students can, for instance, follow the interesting manifestations of life in a drop of water. There are great possibilities for the cinematograph along this line and in science it opens the way to new fields for investigation."

FAMOUS INVENTOR DEAD.

Ottomar Anschütz, a noted manufacturer of cameras and famous as the inventor of the "Living Wonder," the first camera to reproduce pictures of objects in motion, is dead at the age of 72 years.

The first known attempts to photograph objects in motion were made by Muybridge, an American, with trotting horses. By the employment of a large number of separate cameras arranged side by side, successive photographs of a horse in different phases of movement were made as the animal passed along the course in front of the cameras and automatically released the shutter of each camera as he passed. Ottomar Anschütz discarded this cumbersome method and made an arrangement by which one camera was used to impress successive images on a rapidly moving plate or a series of plates passed behind the lens, a rotary shutter transmitting a flash of light to each as it came into position. The synthesis of this series of photographs, by means of the zoetrope, followed as a matter of course, and Anschütz succeeded in setting the world talking of his "Living Wonder." In these experiments the photographic transparencies on glass were arranged around the periphery of a large wheel, revolving behind a lens, through which the pictures were projected. There was no shutter, but its place was taken by a most ingenious device by which a brilliant electric spark from an induction coil was used to illuminate each little picture precisely as it came into view.

COMING! COMING!

Way Down East
IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.
CINEMATOGRAPHS IN MEXICO.

Consul-General A. L. M. Gottschalk reports that he has frequently been addressed for information concerning cinematograph shows in Mexico City, and the prospects open to Americans in that line, which leads him to write:

"The invariable answer is that Mexico City is no exception to the general favor which such exhibitions enjoy in Spanish-American capitals. There are three or four well-known shows of this kind which are patronized by the best of Mexican society. The charge is 25 centavos (approximately 12½ cents) for admittance, including a seat without distinction of location. Some few private families on such occasions as birthdays and other family celebrations, will hire the cinematograph and have it brought to their homes for an afternoon or evening performance."

"Apart from the well-patronized establishments described there are innumerable smaller ones dotting the city. One or two cinematographs are maintained for advertising purposes upon the public streets, and they alternate interesting views with paid advertisements. One large cigarette-making establishment in this city has a well-conducted cinematograph theater, to which admission is obtained only by the presentation of a given number of the coupons which accompany their cigarettas. All these cinematographs are of foreign make. The views used are almost exclusively of French make. They often depict scenes in continental European life, which are apparently the only kind which appeal to the public. I do not think there is any field for an American cinematograph establishment in this city; nor would our American views touch a responsive chord in the average Mexico City audience."

The famous Cirque d'Hiver in Paris has been sold to Pathé Frères and is now fitted up as an unusually attractive and splendid electric theater.

NEW ESSANAY FILM

A GOOD WHOLESALE COMEDY

"Louder Please"

DESCRIPTION

An old man after putting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a megaphone and yells at him through it, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away," the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length about 350 ft. Price 12c per foot  Code—Wallie

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "hit" as our other recent successes. Order it now.

Issued Saturday Feb. 15th

ESSANAY FILM MFG. CO.
501 Wells Street, Chicago, Ill.
THE ONLY MACHINE  UNDERWRITERS' APPROVED MODEL.

Equipped with improved Fire Magazines, New Automatic Fire Shutters and New Automatic Fire Shield. (Lubin's patent) Asbestos Covered Wire Connections, new improved Lamp House, new style Fire-Proof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished Carrying Case, for Mechanism, together with adjustable Bicycle Steel Legs to extend over five feet high, $145.

Henry Clay, Director  
John Lattimer, Fire Marshal  
Mr. S. Lubin, 466 Market Street, Philadelphia  
Philadelphia, Dec. 9th, 1908

Dear Sirs:-Having examined different makes of Moving Picture Machine in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cinograph, with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal's Department. I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,

(Signed)

John Lattimer, Fire Marshal.

NEW FILMS

THE COUNT OF NO ACCOUNT. Length, 545 Feet  
WHERE'S THAT QUARTER? A Screamer. Length, 565 Feet  
THE RINGMASTER'S WIFE. Length, 835 Feet  

S. Lubin, 23 South 8th Street, Philadelphia, Pa.  
85¢ Don't Buy an Outfit before you receive our Beautifully Illustrated Catalogue, Free.

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This will place them in a position to better facilitate and improve their film service in New York State.

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Woonsocket, R.I.
Letters to the Editor.

THE VALUE OF A LECTURE WITH THE SHOW.
Augusta, Ga., February 15, 1908.

Editor The Moving Picture World:

Dear Sir:—Permit me to say how pleased I was to read Mr. Lee's article in your issue of February 8, on the value of a Lecturette. For some time I have been trying to convince the picture show managers here of the desirability, nay, necessity, of such an addition to their attractions. In most instances, while admitting the value in an artistic way of such a combination, they contend that while the public is willing to accept the pictures without the lectures, stories, dramas or poems, they (the managers) would be foolish to increase their expenses by the addition of the lecture. Yet the business here is beginning to lean in this language. Various expedients have been tried to bolster it up, cheap vaudeville and drama, chiefly.

One reason, perhaps, for the non-use of the lecture or story is that all managers do not take your paper, in which they can find the story of the films, and supply houses do not send printed descriptions with the films; another reason is that qualified lecturers and readers are scarce. Lastly, because it is more or less of an innovation. But doubtless the first reason is the true one. The managers seem to think the public will not pay more than ten cents no matter what they put on and do not seem to realize that people grow weary of what they do not understand.

In the belief that so many of the managers of the moving picture shows look at the business only from the commercial side and not from the artistic and educational, it is a business that can be made a tremendous force for good if rightly used. If not, it will not soon outgrow its course like other "fads" and become a thing of the past.

I am glad that your are putting things in the right light, and hope that your efforts will meet the success they deserve.

Mr. B. K. Mitchell, of Augusta, called my attention to Mr. Lee’s article on the subject and I then showed it to several local managers.

Wishing you every success, I am,

Yours truly,

E. ESTHER OWEN.

649 Broad St., Augusta, Ga.

Newton, Ia., February 12, 1908.

Editor Moving Picture World:

Dear Sir:—I have been quite interested in reading your article, "Moving Picture World" wherein Van C. Lee suggests that the moving picture theater add a lecturer to the theater. Many a time I have watched a new film subject projected on the screen and thought to myself: If I only knew what this picture meant, then I could get very much more enjoyment out of the entertainment.
But how would it be possible for the theater manager to explain the film subjects unless the film manufacturer furnishes a printed description of each picture when they are sent out? I think that half of the time the theater manager himself does not understand the picture as it is projected on the canvas. If any film manufacturer would make every one of his film subjects explain themselves as they pass through the machine he would soon have all the business he could attend to. If instead of having a few words of explanation on his film about every 100 feet, as most of them do, they would have these explanations come in at every 20 or 30 feet (or at every place on film wherein an explanation was necessary), then the theater manager would have no use for a lecturer.

On page 94 of last issue of Moving Picture World, an article regarding "Electric Light in Lantern," please advise me as to why we should use a lamp below (one that does not burn up as fast as a soft one), when, in fact, the lower carbon would last longer than the upper one, even if they were both soft carbons.

W. M. RHoads.

The Moving Picture World.

PROPOSED OPERATORS' UNION.

Watske, Ill., February 16, 1908.

Editor Moving Picture World:

Dear Sir:—I desire to inform you that I am receiving numerous correspondence from operators all through the East and Central West relative to the organization of the operators' union which I am promoting, according to my published statement in the last issue of your commendable paper, in which I asked my associates, both managers and renters, to enter into a friendly correspondence with me, relative to the subject of unionism, and the betterment of existing conditions. I once more extend the invitation to all who have not written to do so, for I am their friend and am doing all I can to develop the business. I have received several complaints from Brooklyn where experienced operators have been discharged and young boys from sixteen to seventeen years of age been employed in their place at a salary from five to eight dollars per week; not only from Brooklyn do these reports come, but from Michigan, Indiana, Illinois and Iowa. I respectfully suggest to the editor of the Moving Picture World that he publish a series of comments of the methods of film renting agencies who put out little hand books claiming to teach anybody the operating of moving picture devices. It can be readily seen that this class of literature materially damages the business in the end for all parties concerned—film renters and operators alike. This report has been made to understand that they should take a more lively interest in competent operators, for the interest is mutual when you consider the permanent life of the moving picture. Another subject that commands immediate and important attention is perfectly thought out plot, well put together, should tell its own story.

C. H., on page 94, is writing for English readers who use a long, thick, soft carbon in upper holder, and a short, thin, hard one in the lower. This compensates for the consumption. American operators would find many of their devices ill suited to the centering the light vanish if they would adopt this system.

WE WANT MORE LIKE THIS.

Cumberland, Md., February 17, 1908.


Gentlemen—Enclosed find check for one dollar. Please send me your paper for 6 months. Your editorial in the February 1 number was shown me and caught this dollar. It sounds so like a man. Well, time will tell what the U. F. S. A. will do; but what of the poor little exhibitors in small towns that have bought a machine and have been left high and dry at a high price. What are they going to do with their machines and store rooms and the money that has gone to fit them up? Trusting that you will answer some of these questions, I remain,

Respectfully,

CHAS. RAY.

A DIFFERENCE OF OPINION.

New York, February 18, 1908.

Editor Moving Picture World:

In your issue of February 15, under the caption of "Hints to Operators," George A. Collier suggested a method of removing trouble which will bring him and others who practice what he suggests into, very serious conflict with the New York Board of Fire Underwriters and the New York Edison Company.

Does he realize that, when he connects the grounded conductor within the BX to the neutral leg of the switch or circuit breaker and renders all fuses and fusing devices ineffective, which have a function to perform as a safety device for his equipment? If he looks into the matter more closely he will find that he practically shuts out all his neutral fuses, thus violating upon the fused outside leg only for protection, clearly a violation of the National Electric Code, which provides that each leg of a two- or three-wire circuit be equally fused as to capacity. The proper thing to do is to remove the BX, or BX fitted with BX cord, from the piece of install conduit from which wires may be easily removed when defective, and good wires easily drawn in again.

Respectfully submitted,

PAUL AUGUSTINE.

468 East 14th St. Street.
the attitude of the press in discussing calamities that frequently happen in this business as the result of incompetent operators. The press claims to be the friend of the great mass of the people. If that be the case the important fact must not be overlooked that about eleven million persons visit moving picture entertainments daily. The business is about three years old and still increasing rapidly to such a wonderful extent that theatrical enterprises are throwing stumbling blocks in the part of their progress wherever they can wield their influence. They have circulated lots of false reports which some of the sensation-hungry reporters have hastily scribbled down perhaps without proper investigation. Of course this business must see its reforms where they are necessary, but the press should not try to throttle the greatest amusement of modern times that pleases the greatest mass of the people. Let them devote some space to competent operators, the elimination of the immoral pictures, and work for the general business of making it better.

WILBUR MITCHELL

ORGANIZED UNION IN DENVER.

Denver, Colo., February 4, 1908.

Editor Moving Picture World:

Dear Sir:—We, the operators of Denver, Colo., have organized a union known as the Moving Picture and Stereopticon and Projecting Operators of State of Colorado. Each operator must have a license from the city and pass the examining board of the union. We are affiliated with the American Federation of Labor, which is strength in itself. The boys are all satisfied with the wage scale now that is in vogue, so the managers need have no fear of any trouble with us in that manner. By doing this we are not only keeping out the incompetents, but are also, as was said in this month's World, making it perfectly safe for the owners of the houses, as each operator is held under $100 bond. We are still young but hope by the end of next July to have everything in the union.

Hoping that the boys in different parts of the union will take the same view of the thing as we have, not only for their own good, but for the good of the moving picture world at large.

Very truly yours,

E. M. SCHWARZ, Secretary.

320 Charles Bldg., Denver, Colo.

GOOD MEN OUT OF EMPLOYMENT.

Canastota, February 17, 1908.

Editor Moving Picture World:

Dear Sir:—I see in your paper that you register operators, and being at liberty, would like to register with you. I have had eight years' experience in the business on Edison, Power and Vitascope machine. I can furnish list of references. I am sober and reliable and understand my business. Age, thirty years, and married. I prefer a permanent place such as a wonderland five-cent show. My permanent address is D. H. CRAYN. Canastota, Madison Co., N. Y.

REPAIRING FILMS.

Brooklyn, N. Y., February 15, 1908.

Editor Moving Picture World:

Dear Sir:—The article in to-day's Moving Picture World by L. H. Brown, gives me an opportunity to say a few things in regard to film splicing. In the first place, in case of a nick in the film as per Fig. 1, I would trim it as per Fig. 2, but I would do the same for the time being only, as I consider that by making a nick (you can most always do so by losing one picture which is never missed), you are much better off. These nicks are a constant source of trouble, either in winding back or if your loop is too large or too small. There are lots of places where this same "innocent" little nick can catch and then you have more trouble than one picture.

The splice is the bone of contention: now how to make a proper splice. I have seen splices made all over the country and it seems that the opinion of most operators is that a splice is the proper place to save a film, but I say never, splice down to the celluloid and the other side lapped over. For the benefit of all my brother operators I would like to explain my ideas about a proper splice; and I am sure if they are carried out there will be fewer breaks from bad splices. In the first place, a splice should never be more than one-quarter inch wide. Take your film, emulsion side up, and with the beginning of the film to your left, and scrape as per Fig. 3, not as per Fig. 4; and, another thing, never cut film for a splice through a sprocket hole—always between, as those little ends as per Fig. 5 are always trouble makers.

Now to explain my ideas. In passing through the machine the emulsion side of the film is never touched except by rollers, while the celluloid side comes in contact with all the rigid parts of the machine, and if there is anything that is not smooth there is trouble; so you can see, by Fig. 6, that no matter what it hits the film will pass safely; but in Fig. 7, with a wrong splice, and if it is any way loose at all, it is always inviting trouble. Trusting that you will have room to publish this in your paper next week. I remain,

Yours very respectfully,

W. GUNBY SMITH.

Traveling Correspondent. Diamond & Smith.

P. S.—In my illustrations I have not attempted any measurements, but they are just rough sketches.

COMING! COMING!

Way Down East
IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.

COMING! COMING!

Way Down East
IN MOVING PICTURES

America's most popular play, done out-of-doors on a New England farm in real New England Winter weather.
Film Review.

The Princess in the Vase is an archaeological comedy by Biograph. The opening scene in the tomb in Egypt five hundred years before Herodotus, the Father of History, visited that country. Three thousand years ago there dwelt in the necropolis near the pyramid of the Pharaohs, a wealthy prince, whose wife in beauty was likened to Athor, the Egyptian Venus, with heart as cold as Egyptian marble. The prince, worried and suspicious, asks the royal peer, who tells him the princess has a lover, and in a vision shows him the princess in the arms of that lover, a Theban warrior. Instant death is the punishment meted out to the guilty pair. The princess is placed on a bier and carried out in front of the Temple, under the very shadow of the Pyramids of Gilzé. Here the High Priest, with a flambeau, sets fire to the pyre and her body is burned as an offering, with prayers, to mighty Osiris, beseeching that he overcome Typhon, who seems to hold sway. Alongside the pyre is placed a vase, decorated with hieroglyphics, which is to be the sarcophagus of that ethereal of the unfortunate princess. The smoke and vapor, as it arises from the pyre, turn the vases into the most mysterious manner. The vase is then sealed and the cavalcade proceeds with it to the tomb, where it is deposited and the door of the tomb is sealed for all eternity.

Three thousand years later there came to the “Land of Ruins” a Boston professor, student of the illustrious Jean Francois Champollion, who translated the hieroglyphics of the Egyptian hieroglyphics—who unearthed the vase and took it to his home in Boston. Vague, indeed, was the story he learned about the treasure, while sitting in his study, cudgeling his brain to lift the veil of mystery from it, falls to sleep, and in this psychological condition imagines the maid, while dusting, knocks the vase from the tabouret on which it stands. Bursting into bits, it emits a dense vapor, from which the reincarnate princess appears. Here is trouble. Our friend, the professor, is a married man, whose better-half is a boxum, unearthed person, who doesn’t believe in the “Soul Sister” tommyrot. She, of course, wants an explanation, which the nervous professor is unable to give, so he bolts out of the house and down the street, followed by the princess, both followed by Mrs. Professor. Into a restaurant he rushes, with the princess at his heels. At the table, they sit enjoying a repast, the reincarnate Theban lover appears and claims the princess. This the old professor resents and is run through by the Egyptian still, the dashing Art Nouveau. Mortally wounded, he falls to the floor, from the sofa, for the scene changes and we find the professor awakening from a horrible dream, the pain of the sword thrust being induced by a severe attack of indigestion.

A Sculptor’s Welsh Rarebit Dream is the latest Edison production. The following is a synopsis of the scenes:

A Sculptor’s Studio: The sculptor is cooking a Welsh rarebit—A gas collector arrives and demands payment of his bill—Unable to obtain the same, the gas is turned off—An army officer calls and demands the delivery of three life-size busts, which he had ordered some time previously—The sculptor, having no light with which to work, is in despair—He lights a candle—Going to a curtained alcove, he reveals his masterpiece of the Lady of Marble—Bidding the figure good night, he goes to a couch and sleeps—Arousing from the couch, he takes one of his small busts and leaves—An American Art Dealer. The sculptor tries to sell the bust—He finally succeeds in exchanging it for an old brass lamp.

The sculptor returns to his studio and proceeds to clean the lamp, when in a cloud of smoke “The Genii of the Lamp” appears ready to grant any wishes of the sculptor—He asks for light—It is given—He next wishes his masterpiece brought to life and “The Lady of Marble” steps down from her pedestal—He looks for the genii but he has disappeared—It occurs to him to have made a mistake—Three Genii make the three busts for him and rubs the lamp—He appears—In amazement he sees the clay slowly mould itself into shape—First, Washington, then Roosevelt, all complete—The Genii again disappears—The sculptor after the remarkable work has been done makes love to “The Lady of Marble.” In her efforts to escape him, she upset the lamp and the Genii appears and forces her back to her pedestal—The sculptor on seeing the same piece returned to inanimate form, collapses on the steps before it—the scene is changed and the sculptor falls off his couch and awakening, realizes it was all a dream—He vows never again to eat a “Welsh Rabbit.”

Pathé’s productions are:

The Little Cripple. The hero of this story is a little boy who has no legs, shuffling painfully along on a pair of crutches. His friend is a little fellow whose mother keeps the village tavern, and the opening scene finds the boys playing in front of the house, when a drunken man goes staggering into the inn. He orders several drinks and then falls asleep with his head on the table. Now, at one o’clock in the morning, the two get tired of playing, part, and the tavern woman’s son enters his home. Wishing to close the inn, the mother tries to arouse the sleeper, but finally decides to allow him to spend the night by the table; the boy turns his attention to his school lessons, and after his mother goes to bed all is quiet. Now, outside of the boarded entrance to the tavern, two desperadoes appear, and they soon succeed in jimmying their way in. Entering the bar-room, they see the boy, but manage to ignore him unobserved to the chamber above. Here they attack the woman before she can spread the alarm, and ransacking the room, go to the barn, where breaking up behind the occupied little fellow they suddenly throw a sheet about him and carry him off. But as

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FIRST—With news of the trade.
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Tickets, 50 Cents
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they go from the tavern they are seen by the legless friend of their captive, and he follows them, for he has divined the situation. As soon as they reach some passerby he passes the alarm and some police officer. The murmur of the woman has been discovered, and the suspect is the innocent drunkard who had fallen asleep at the table; the constable proceeds to the当即, so testing man is taken to the police station, accused. But the little cripple during this time has been following his men, and they lead him to the side, where they take the unconscious form of the boy into a boat and pull out from the shore. Waiting only to throw off the wooden stamps which serve him as limbs, the little fellow dives into the water and is soon swimming desperately after the boat, unobserved. When in midstream the robbers drop the boy over into the water, and turn back to shore. Of course, the legless swimmer rescues his friend, but when the men reach the store the police are waiting and after a fierce fight the next scene shows the accusation of the men, but they deny their guilt, insisting that the drunkard is the criminal. At once another hero opens and the corpse is captured, and straightaway tells his story, after which the suspect is set free and the others incarcerated. The last picture shows the tavern boy thanking his rescuer.

I'm Mourning the Loss of Chloe.—Whether Chloe is his mother-in-law or his divorced wife is an even guess. But the scenario that this case is a distinguished looking gentleman who goes forth to pay his respects. He proceeds straight to a florist and takes a huge horsehoe of flowers on his arm and a ponderous wreath about his person. Thus laden he proceeds only a short way when he meets a friend. Of course, he takes well to the argument that he should drown his sorrow, and together they go for a drink. They imbibe rather freely and then go on their way. Meeting more friends, they visit various other drinking resorts. In this way, the morrow makes a heroic attempt to drown his sorrows; but it seems as if these sorrows are good swimmers, for after each drink they are still as boat, and more liquor is necessary. Still carrying the floral pieces and feeling very understated, the quartette go to a picnic which happens to obstruct their path. The dancing is going on, and after a few drinks, the morower makes a lady, not seeing her escort; she is a pert lassie, and promptly smites him on the optic. His friends go to the rescue, and in the moment there is a scene, in which I believe the idea was a turn, which the ill-fated floral pieces are completely demolished. The police break up the fracas, and the last picture shows the morower is promptly rewarding his dukes at the hands of two officers.

Any Barrels to Sell? A barrel dealer and his helper traveled from house to house to buy frolics. They reached a place which they had already accumulated, in front of each door. As they came to one residence, two boys saw a chance to do some mischief and when both men were in the house they set the barrels rolling down hill. A passerby summons the dealers and they begin a chase for the barrels. A policeman and housemaid of the sufferers, being knocked into the air by the barrels. A stout gentleman reading his paper on the street is the next and a photographer with his tent is the penultimate. So the barrels go on doing damage at every side. They turn the corner just in time to form an obstruction to a number of cyclists. Not the grand up-turn. But still the barrels keep on rolling until they reach a bridge from which they go splashing into the water followed by the barrel dealers. It seems that the barrels now in motion are not to be stopped, for when they are brought ashore they roll up hill of their own accord followed by the mob. This chase keeps up until the rolling stock tumbles into a wine cellar, where all the dealers find relief and immediately begin to dispose of the welcome beverage with a will.

Scullion's Dream.—The view is that of the interior of a kitchen where, under the watchful eyes of the chef, the scullions are getting on with their work industriously. When the chef leaves the chamber for a moment there is pandemonium, for the scullions prove to be good acrobats and they tumble and fly around the room getting up all sorts of high jinks; but as soon as they hear his heavy footsteps they jump to their little stools once more and resume their labors. Incidentally, the unguessed chef takes his seat in his big chair, and soon all are at work, forgetful of all else. So innocently do they perform their labors that soon a suspenseful dream disk appears on the table before him, and from this hop out some more canes which begins to weave itself into a basket of its own accord, the work goes on until there is a fine, large basket completed. From this a napkin pops out, opens itself up, then folds itself and lies down on the table. It is followed by another and another, each in itself on the pile and making a nest, tidy stack, which then moves itself into the basket and shuffles itself away. The fat, old chef's dream is continued, and the next dreams that his hands are cut off. They bring to him his slate, and one of them seizes the chalk while the other grasp the scissors. One of the hands writes a long row of figures, and when it makes a mistake, the hand with the sponge eradicates the error. After quite a little
figuring the hands go back to their owner. A bald-headed scullion is next to dream, and his is a weird one. A fly mounts his pate and begins to crawl over it, drawing a picture of a grotesque face as it goes. Each drawing disappears when completed, and the fly with lightning bounds draws another. This artistic piece of work done, the sleepers suddenly awake, and each remembering his weird dream, accuses the other of being responsible for it with the result that there is a grand melee.

Too Much Champagne, by the Vitagraph Company. A clubman has imbibed too freely of champagne; returns home and finds the house rocking to and fro. After much difficulty he manages to get inside, finally reaching his bedroom where the same condition exists. Removing his hat and coat, and putting on his pajamas, he tumbles into bed and is soon lost to the world. As he tosses restlessly in bed a vision appears above the couch showing the man and his companions at a table drinking wine. This vision dissolves, and through a puff of smoke the devil appears carrying a pitchfork with which he prods the sleeping man. He starts in his slumber, is finally dragged out of bed, and with Satan disappears in smoke. Through the clouds the unfortunate man is dragged, his fear further increased by constant jabs with the fork. At the entrance of Hades, St. Peter sits beside the gate as the devil pulls the victim. His pedigree is looked up and St. Peter points beyond in which direction the devil takes him. They are ferried across the river Styx to the "Devil's woods" where innumerable imps jump up and prod the captive. Passing along the River of Souls they at last reach the fiery pit into which he is to be precipitated. A fierce struggle takes place and during this the man escapes and retraces his steps with the multitude of imps in close pursuit. In the devil's woods he is overtaken, thrown upon a rock and subjected to further torture. While still being stabbed by the imps the scene fades away to the man's bedroom where his wife is shaking him to rouse him from a nightmare. He "comes to," kneels in bed and takes a solemn vow never to drink again.

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In charge of Mr. A. Gist.

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In charge of Mr. Chas. Snodgrass.

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Editorial.

Film Service Association.

A LETTER FROM A MEMBER.

"Dear Friend Editor—Your editorials are alright, but I wish you would not speak in parables and Latin phrases. Come out in the open, pull off your coat and fight it out, and if you have anything to say, tell it to us, if it will do us good; if not, don't excite our curiosity.

"Now, I want to ask your opinion. I am a member of the Association, have paid in $100 and now am asked for the other $150. Will it be better for me to pay this and keep in or come out and lose the $100? Where do I stand either way? According to the MOVING PICTURE WORLD, Biograph Company is in a strong position, with its allies to assist, but can it hold out against the Edison patents? Another point: I have not signed the agreements yet, and if I don't sign, can I buy and rent from both the Biograph and Edison associations? If not both, which would you advise me to join? I was very much against the policy of certain members who forced us to accept for officers those we did not want, and the by-laws are standing joke among us—only the joke has a keen point and it hurts.

"In several of your editorials you advised us to stand by ourselves and fight our own battles. I admire your courage in speaking so boldly, and am sorry we did not take your advice, for it seems to me we are between two millstones and before long we will be grinding down to dust. It looks as if the Association is in the position of a player who is told, 'Heads I win, tails you lose,' and accepts the terms! Can the Association recover itself, and how? As you have well said, it is the renters who have made the manufacturers, and we certainly ought to be allowed to spend our time and money to suit ourselves. Then we have the exhibitors to consider; they have made us what we are, and the public have made us all. What do the public think and say? Will they support? Can you answer? I want to say you are on the right track, and ask you to keep there and help us along. This letter is not for publication."

The above letter, from which we have eliminated several paragraphs of a personal character, voices the sentiments of renters in New York, Philadelphia and Chicago, with whom we have conversed, and is too good not to publish, with apologies to the writer; but as we have suppressed name and address, our readers will not learn its source. To attempt the answer to his queries, which would puzzle a Philadelphia lawyer, is a task we cannot assume, as we are neither judge, counsel nor attorney. Only as a mere editor, whose opinions may be wrong, we would advise our correspondent to communicate with Secretary MacDonald; or, if his opinion is not sought, ask some good lawyer's advice. Again, write to Biograph and the Edison companies and get their opinions and what each will guarantee you; then decide.

We have on another page published the stand the Edison Company take. Following this editorial is information of the commencement of a legal battle, which we shall watch with interest and keep our readers posted.

The question of the position of the Association is one which the members can only answer in assembly, and they should ask for a meeting to be called to discuss their position at an early date—the sooner the better. The Association was a much-needed institution, very much needed, and one that will ultimately bring lasting success to its members and through them to the exhibitors and the public. But it needs leaders; it requires good counsellors; it wants men who are not afraid to have an opinion and express it. So far, it has not shown much backbone; it lacks stamina. Its by-laws, as our correspondent says, are a huge joke, and we cannot understand how an intelligent body of men allowed such a medley to be passed without vigorous protest; they need amending and the whole policy reconstructing. Whether this is possible we leave the members to answer in an early session.

The cause of the exhibitors is voiced in our correspondence columns, by A. F. Deager, and we look forward to the result of the meeting he announces.

Biograph vs. Edison.

The American Mutoscope and Biograph Company have brought suit against the Edison Manufacturing Company for infringement of the Biograph Company’s broad patents on moving picture cameras and projecting machines.

The Biograph Company’s patents cover essential elements used in all modern cameras and projecting machines, and the decision of the suit in favor of the Biograph Company will give them an absolute monopoly of the entire moving picture business in this country.

The Biograph Company has united with all of the leading moving picture manufacturers of Europe and a number of American manufacturers and has formed an association the combined capital of which amounts to nearly $22,000,000.

All members of the association have taken licenses under the Biograph patents.

The suit of Edison against the Biograph Company was decided by the Court of Appeals in favor of the Biograph
Company, whose cameras were held not to infringe the Edison patents.

Heretofore Edison has been the aggressor in the fight for supremacy of the camera patents, and Biograph have always successfully held their own, every right being conceded them. Now, by the above action, it will be seen that the tables are turned, Biograph carrying the war into the enemy's camp.

The Electric Light in the Optical Lantern.

No. 4.—By C. M. H.

Continued from page 114.

In the construction of an automatic lamp, the armature working between the two magnets is seldom connected directly with either carbon; it is more usual to let it actuate a brake, and so arrange the carbons that they will come together by their own weight whenever the pressure of the brake is slackened, as it is when the arc gets too long, and the current in the main magnet gets proportionally weak. But enough has been said to show what delicate mechanism is required in a satisfactory automatic lamp, and it will not be difficult to understand that such mechanism may easily get deranged in unskilled hands, and that pretty extensive electrical knowledge would be necessary before it could be put into order again. Such a lamp, of course, if properly made, is an expensive article, but it is not at all necessary. A lantern must always have an operator in attendance upon it all the time it is at work, and a simple arrangement for holding the two carbons in such a manner that they can be conveniently fed together by hand at intervals whenever the distance between them is becoming too great, is all that the lanternist requires, for this hand regulation is only necessary once in every two minutes or thereabouts, and is no more trouble than the turning of a lime. Besides, it is a very great advantage for the lanternist to have the whole thing under his own control, instead of being dependent on a number of factors whose working he cannot see, and probably would not understand if he could. So much for the mechanism by which the carbons are held, and the distance between their extremities duly regulated. We can now pass on to a consideration of the best positions of the carbons themselves so that they should yield the greatest possible amount of light, and send it in the direction in which we require it to go for our particular purpose.

It must be remembered that the light emitted by the electric arc has, as it were, three separate sources of origin. First, and most brilliant of all, there is the actual arc itself—the band of light which marks the passage of the electric current across the space between the electrodes; secondly, there is the light from the incandescent point of the negative carbon; and thirdly, and by far the most important, there is the light from the crater of the positive carbon. For all practical purposes the two former need not be taken into consideration at all, for the small quantity of violet-colored light which is due to the arc itself, although of great actinic power, photographically speaking, is in such insignificant proportion that it has little effect upon the total, while the incandescent negative point is also of little account. So it will be seen that we have to deal with a source of light—the crater at the end of the positive carbon—which is barely a quarter of an inch across, and it is not necessary to point out to lanternists that this is just about as near to the ideal of perfection in lantern illuminants as any that could be found. However, some means must be adopted for causing this little crater to take up its position on the side of the carbon rod so that its light should be projected into the lens system, and not all round equally, as it is in an ordinary street lamp.

The manner in which this consummation is brought about is simplicity itself. The light-giving crater of the positive carbon, it must be remembered, forms at that point where the stream of electricity leaves it, to jump across that space which separates it from the negative, and as electricity always chooses the path of least resistance, this jumping across occurs at those points of the two carbons that happen to be nearest to one another. Now, if the negative carbon is shifted about half its diameter in front of the other, the arc will form between the front edge of the positive and the back of the negative electrode. Consequently the crater which always forms just opposite the nearest point of the latter, will take up its position towards the front of the upper carbon, and being tilted upwards to a certain extent, will throw nearly all its light in the required direction. As a further aid towards the same consummation, the whole apparatus is generally tilted backwards through a small angle, as shown in Fig. 5, where the forward displacement of the lower carbon, with regard to the other, and the position of the positive crater, to give the most efficient results, is also set forth.

Different workers have different ideas as to the amount of backward tilting which it is best to give to the lamp, and, of course, the greater the rake or tilt, the less it will be necessary to displace the positive carbon behind the other, so that as a deficiency in either sense can, within reasonable limits, be remedied by a compensatory plentitude in the other, it is difficult to say which is the best balance of the two factors. However, when I experimented in this direction, I decided upon fifteen degrees of backward tilt as giving the best results in my hands, and I have never had occasion to alter it. It should be noticed that too great a displacement of one carbon behind the other will seriously impair the steadiness of the light. It seems to me that the tilt of the lamp should such a displacement of the carbons as to make the light be as little as possible, provided it does not necessitate burn unstably.

I have already said that the electricity in an arc lamp flows between the two nearest points that the greatest amount of action occurs. It may be supposed that the consumption of the carbon is quickest in those places, and they will not long remain the nearest points. When they are burnt down to a certain extent, they naturally be-
come farther apart than the neighboring portions, and the arc, ever mindful of its path of least resistance, shifts round a little way and transfers its attention to another field, and when that, in its turn, becomes less eligible, yet another position is sought, and with every change of course the position and direction of the light is altered. In order to obviate this unsatisfactory state of affairs, it is usual to place in the center of the positive carbon a core of softer material, and this burning more quickly and offering an easier path to the electricity, has the effect of causing the arc to retain its position in the center. If all electricity supplied for the purposes of lighting were of the kind that is known as the continuous current, that is to say, electricity which always flows in one direction, from the positive to the negative, it would be very much better for the users of electric lanterns. Unfortunately for them, however, it is much more convenient to the electricians in many cases to install what they call the alternating current, which, as its name implies, is that in which the direction of flow is continually changing, and what at one moment is the positive electrode becomes in the next negative—a change which occurs many times in a second.

As will be supposed, the result of this state of affairs is that the two carbons share between them the characteristics of both. Each burns away at an equal rate, so that rods of equal diameter should be used. Each forms into a blunt point with a slight indication of a crater at the end, and the wandering about of the arc from place to place on the carbon ends is very noticeable. A similar precaution to that taken to obviate this fault in the case of the continuous current is resorted to, and both carbons are cored, with the result of very greatly improving the steady burning of the light, though not sufficiently so for lantern purposes. The slight tendency to wander round which the alternating arc retains even under the best of circumstances, is not marked enough to be very noticeable in street lighting lamps, but in the lantern it has the distressing effect of varying the intensity of the light on the screen, which appears alternately to blaze up and sink away to half the brilliancy.

The ordinary alternating arc has another serious drawback as regards its utilization for lantern illumination. It has the nasty habit of casting a heavy purple shadow right across the center of the sheet, the reason for which defect will be seen by reference to the accompanying diagram, Fig. 6. In order to force the arc to retain an approximately central position, as has already been said, cored carbons are used, and this remedy has the secondary effect of causing two deep craters to form at their ends, and it is from these two concavities that most of the light of the lamp emanates, the upper crater throwing all its light in a downward direction, while that from the lower one is all thrown upwards. Consequently there is no light at all in a horizontal direction except that from the outsides of the craters, which is very little, and the light of the actual arc itself, which is of a deep violet color. This is the reason of that violet band which is seen circling the globes of all street lamps, and the like, which are run upon an alternating circuit.

Another serious disadvantage of alternating arc lamps is the humming noise which always accompanies their burning, and which is produced by the very frequent change of direction of the current. Up to the present no cure has been found for this somewhat distressing complaint, but the noise is not loud enough to be of great importance in the respects considered. If the lamp be tilted backward through an angle of about 30 degrees, as in Fig. 7, all the light from the upper carbon will be projected through the lens, and will yield a tolerably clear disc; but such a plan, of course, involves the entire loss of the light from the lower carbon, whose crater, being directed towards the back of the lantern, simply wastes its radiance on the desert air, so to speak. I have tried several experiments with electro-magnets, magnetic helices, "shells," etc., with the idea of inducing the arc to take up its position towards the front edge of the carbons, and to stay there, for the ordinary electric arc is powerfully repelled by magnetic influence.

However, the alternating current, as is its wont, refused to obey the laws which would have governed its more tractable brother, and my efforts were not satisfactory. The idea, of course, was to cause the arc to burn at the front edges of the carbons, so that they would be consumed faster at those places with the effect of tilting the two craters away from one another, so to speak, in the front, so that all the light from each would be projected in that direction. Then it was suggested to me that if special carbon rods were made with the soft core placed slightly to one side, that side—having thinner walls of the hard, slow burning material—ought to burn quicker, or slightly in advance of the other side, and thus the crater would be tilted up towards the edge to which the core was nearest. We had a few carbons made on this principle, and the effect was so highly satisfactory in every way that it was made the subject of a patent. Two of these special carbons so placed in a lamp that their thinnest walls are nearest to the condensed will, under the action of the alternating current, quickly burn to the form shown in Fig. 8, where it will be seen that practically all the light from both craters finds its way directly to the lenses, and as a matter of fact this diagram is not at all overdrawn, for by this method the alternating arc is very nearly as efficient for lantern work as its more straightforward rival, whilst the waste light from the back of the lamp is practically nil—it is hardly enough to cast a shadow at a few yards' distance.

(To be continued.)

ERRATUM.

The printers' devil got his finger in the pie last week. In the interview with Mr. Hollaman that were made to say (bottom left-hand column, page 133): "The singers and actors were a quartette who sang at the Metropolitan Opera House and the music was played at the time the pictures were taken so on." (Top right-hand column) "Musee some time in July, 1890." Should read, "so that all would go in unison. This was colored by Miss E. M. Martine, Orange, N. J., and shown at the Eden Musee." And these two lines at top of page 134 crossed out will give the proper sense of the paragraph.
Edison Company's Statement.

TO EXHIBITORS OF MOVING PICTURES IN THE UNITED STATES.

Gentlemen—A brief statement of the development of the motion picture art, and especially of its relation to the actual business conditions at present existing, and also an explanation of the effort recently made to better those conditions referred to in the public press, will be of interest to all exhibitors.

The modern art of reproducing animate motion by photography was invented and to a large extent made commercial possible by Thomas A. Edison. The patents were granted to him covering, first, the camera used for securing the pictures photographically, and, second, the motion picture film as a new product. These patents expire in August, 1914. We are advised by counsel that no practical or factory camera can be used in this country that does not infringe the Edison camera patent, and that no motion picture film is now made that does not infringe the Edison film patent.

Every motion picture film in use to-day, whether produced in this country or imported from abroad, is undeniable an infringement of the Edison film patent.

Upon the issue of the Edison patents, suit was commenced against a manufacturer of films for infringement of the Edison camera patent. After a careful consideration of the litigation and the expenditure of many thousand dollars, the suit was decided in our favor, and the patent was held to be infringed by the United States Circuit Court of Appeals in New York. We are informed that the circuit court decided upon recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined.

During the litigation in question, numerous other manufacturers entered the field, which we were powerless to prevent, since it was first necessary that the original suit should be pressed to a final conclusion, before others could be prosecuted with any probability of success. The business grew to a very large extent, and soon several thousand exhibitors sprang up all over the country. Two years ago motion picture shows were in great public demand, but at the present time they have fallen into disfavor if not actual disrepute. The reason for this change is not hard to find. Destructive and unbusinesslike competition among the exhibitors in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. A show in which such films are used can only do harm to the business. Everyone having the vital interests of the business at heart must know that if the public is to be interested and used, it must be by the use of films of high quality, in good condition and of novel and ingenious subjects. Although everyone recognized this fact, there seemed to be no remedy, and the conditions went on, pulling the business down to a lower plane from month to month.

With the sustaining of the Edison camera patent and the strong probability that the Edison film patent would also be upheld by the courts, the important and responsible manufacturers in the country were wise enough to see that those patents should be respected, and, consequently applications for licenses were made to us.

It was then recognized that by properly limiting the conditions of these licenses the evils that have invaded the business could be checked, and we have agreed to these conditions which we believe will be beneficial to all concerned. It is our understanding that the business will be eventually placed on a high and legitimate plane.

Licenses have therefore been granted to the following concerns, which, with the Edison Manufacturing Company, are alone authorized to manufacture or sell non-infringing films or means of reproducing motion pictures: Kalem Company, S. Lubin, G. Melies, Pathé Fréres, Selig Polyscope Company, Vitagraph Company of America, and others.

Under the licenses which have so far been granted, involving the use of the Edison patents, we have agreed that certain conditions shall be strictly observed, the most important of which, to the exhibitor, are the following:

(1) All motion pictures are sold only to licensed exchanges, who shall agree in writing with the several manufacturers not to rent out the pictures below the agreed minimum rental schedule.
(2) Any exchange cutting prices, offering special inducements to exhibitors or in any other way violating its agreements with the manufacturers, shall be immediately cut off and will not thereafter be recognized by any of the licensed manufacturers.

(3) The exchanges agree with the licensed manufacturers to return every film purchased from them within a specified time.
(4) The manufacturers will not in any way recognize exchanges selling directly in competing films and the exchanges in turn agree that they will supply films only to exhibitors who use licensed pictures exclusively.

We are advised by counsel that the above conditions are in every respect entirely legal and that infringement of the Edison patents cannot be avoided against the exhibitors for infringement of the Edison patents. In this connection a few decisions of the United States courts may be briefly referred to:

In Bement & Sons vs. National Harrow Company (186 U.S. 337, 22 S. Ct. 967, 46 L. Ed. 1314), the United States Circuit Court of Appeals in Chicago said:

‘Within his domain, the patentee is master. The people must take his price or remain without the benefit of his invention. The monopoly is of the invention, the mental conception as distinguished from the materials that were brought together to give it a body. Use of the invention cannot be had except on the inventor's terms. Without paying or doing whatever he exacts may be executed or dissected, when the terms, the courts will enforce them, provided only that the license is not thereby required to violate some law outside of the patent law, like the doing of murder or arson.'

See also:


While, therefore, under our legal and constitutional authority as the owner of the Edison patents, conditions and limitations might have been lawfully imposed which would have been harsh and onerous, we have sought only to exercise our rights in the premises to the extent of enforcing such conditions as will inure to the benefit of the business. The conditions imposed will, without doubt, be of great advantage to the exhibitors, as they will obligate the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement in our product conditions.

The exchanges of this country (who have recently formed an association under the name of the "Film Service Association") have admitted that the conditions imposed by the seven licensed manufacturers are the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents and they have agreed to cut off exchanges that are engaged in selling their own products, and the seven licensed manufacturers above referred to, in which the conditions imposed by our license are expressed.

The position of each exhibitor who may wish to handle licensed pictures and who wishes to be considered in using infringing pictures, will be as follows:
The exhibitor will have to rent films exclusively from exchanges who have agreed by contract to conform to the conditions imposed by the licenses, under the Edison patents.

(3) Each exhibitor will have to pay for service not less than the agreed minimum rental schedule.

For our part we have obligated ourselves so far as lies within our power, as the owner of the Edison patents, to protect our licenses, whether they be manufacturers of licensed films, exchanges exclusively handling the same, or exhibitors using them, and we propose to institute suit against manufacturers and importers of infringing films, as well as against exchanges and exhibitors who may have such infringing films in their possession, for infringement of the Edison patents, and will push such suits to a final conclusion without regard to the expense involved. Furthermore, we stand ready at all times to protect our licenses, manufacturers, exchanges and exhibitors, from all suits or actions which may be brought against them for making, selling, renting or using licensed motion pictures under the Edison patents, provided, of course, the entire handling of such suits is entrusted to attorneys of our own selection.

Yours very truly,
EDISON MANUFACTURING COMPANY,
By William E. Gilmore, General Manager.

The undersigned licensed manufacturers under the Edison patents, endorse all the statements above made.
ESSANAY COMPANY, by Geo. K. Spoor, President.
KALEM COMPANY, by F. J. Marion, Treasurer.
SIGMUND LUBIN,
GEORGE MELES, by Gaston Melies, Attorney.
PATHE FRERES, by J. A. Berst, Assistant Treasurer.
SELIG POLYSCOP COMPANY, by Wm. N. Selig, President.
VITASCOPE COMPANY OF AMERICA, by Wm. T. Rock, President.

Trade Notes

L. Peter & Co., of New York City, under the title of the Dearpark Moving Picture Theater, have leased 25 Front street, at Port Jervis, N. Y.

Peter & Co. have had experience, having operated in New York City and in Paris. It is also the intention of the management to secure high-class artists who play in popular vaudeville theaters to appear at the Dearpark Theater.

The electrical department of the Hippodrome, New York, has perfected an effect in projecting a face upon canvas. During the singing of "My Starlight Maid" on the big sky drop, a face of heroic size appears singing the song. The machine is called the facetheatrical, the invention of Charles De Soria, electrician of the house. The face is that of Maud Kimball, who becomes a human stereopticon slide.

Tourney A. Murphy, manager of the Fair, 122 East Fourteenth street, was arrested on February 11 for running his house on a common show license, by having illustrated songs, etc. Magistrate Crane dismissed his case on February 10.

The police claimed he ought to have a theatrical license, etc.

Have one on us, Kalem! A Western newspaper in commenting on a local show refers to "Ben Hur's" "a wonderland of irresistible attractions or the popular conception of Lew Wallace's famous story and a triumph of the kinetoscopic art."

Applause for a most unusual subject was heard in Association Hall, Brooklyn, N. Y. It was for the Mohammedan belief, because Burton Holmes in his institute lecture on "Fez," said that a religion which had kept all its followers "on the water wagon" for hundreds of years must have something very good in it. The lecture was illustrated with motion pictures. Mr. Holmes made his trip to Fez under the protection of the Sultan of Morocco.

Two films which seem to be giving especial pleasure to New England audiences are "The Ring Master's Wife" and "The Hoosier Fighter." By the way, this latter film has also packed the Crystal Theater in this city during the week, and the original story is a very true one. The average result was, "Too bad it is not clearer." If the photographic quality was equal to the conception this film would score a double hit.

Within a few doors of each other in Fourteenth street were being shown the films of "Fez" and "The Hoosier Fighter," and the antics of runaway barrels caused much merriment. Both films were good, and sufficiently different to prove independent staging and setting, but it is bad taste for two firms to produce two subjects so similar in conception at the same time; at least, it suggests bad faith between the rival film makers.

"From Darkness to Light," an absorbing story of love, marriage against parental wishes, and the struggles that followed, with reconciliation brought about through the grandchild, is a film that pleases any audience.

According to reports from all over the country, "The Merry Widow" is a film that draws. Another success, in local exhibition, is "Unforgiven," the William Wyler-Karloff "Leaving Hampton Roads." Although it has not been shown much in the East, it has drawn well in the New England States, especially when accompanied by a lecture.

Temple of Jerusalem Reproduction Company, New York; exhibition of moving pictures; capital, $10,000. Incorporators: Leb Poplinger, 94 Lewis street; Isidor Hirschhorn, 262 Rivington street; Simon Gordon, 122 Allen street, all of New York and others.

Plans have been filed with Building Superintendent Reville, New York, for a one-story brick building 50 feet front and 98 feet deep, to be erected on Westchester avenue east of 156th street, at a cost of $14,000, for the Nicolad Amusement Company for housing a moving picture exhibition, and which will be the first building yet projected in any of the hotels for this special occupancy. Former Building Inspector Thomas W. Lamb is the architect.

We are informed that Williams, Brown & Earle, of Philadelphia, have inaugurated their new department, much against their will. The conditions have been forced upon them and they are now prepared to furnish the best of service, starting in with forty reels of brand new subjects and prepared to put out six reels of new subjects each week.

Buffalo, N. Y.—Justice Found has denied the application of the United Vaudeville Company for an injunction restraining the police from interfering with their Sunday performances.

Our Providence (R. I.) correspondent writes: "The Archie L. Sheppard Amusement Company is to start a moving picture theater at the corner of Westminster and Orange streets. The building operations, however, will consist merely in changing, except that a new brick front or 'mask' on Westminster street will be put up. The interior, a space about 35 X 50 feet, will be prepared for moving pictures, illustrated songs and the nickel variety of entertainment common at present. Work of renovating and rearranging the interior has already been begun, and when the place is complete it will probably accommodate from 300 to 400 people. While the property has been leased in the name of the Sheppard Amusement Company, it is understood that a local theatrical house is behind it."

The conviction and fine of the proprietor of a moving picture studio in Newark, N. J., should not be confused with the enforcement of the State laws on Sunday observance. The city forbids public exhibitions without a license. No license had been issued for the Sunday show, and the character of the performance was such as to indicate that fact that it was conducted on Sunday had no bearing upon the case. The plea that the police probably could not legally issue a Sunday license, in view of the State law, yet the license system as regards exhibitions can not be abolished, since the control is absolutely necessary. The State law on Sunday observance, except as regards liquor-selling, is not as severe as is generally supposed, and the penalties are so light as to make the enforcement hardly worth while. The matter is clearly under police control.—Newark Weekly Call.
NEW THEATERS OPENED.

Richmond, Ind.—Fred Cornell and Glenn Beeson have opened a moving picture show in the Clarke building.

La Salle, Ill.—The Vaudeville has opened under the management of Mr. Warner.

Washington, Mo.—R. Farrar and C. J. Jones, of St. Louis, have opened a moving picture odeon in the Hibberle building.

Savannah, Ga.—The Criterion Theater, on Broughton street, has changed its policy and will now run moving pictures daily.

The Alhambra, in the Merrill building, on North street, Pittsfield, opens this week under the management of Morrison & Brown.

The Grand Opera House, Augusta, Ga., has discarded vaudeville in favor of Miles Bros. moving picture firm service.

Warrensburg, N. Y.—Joseph Lavine opens this week Fairyland, a five-cent theater, with illustrated songs and moving pictures.

Lawrence, Mass.—The management of the Colonial Theater have arranged for Sunday afternoon and evening moving picture shows.

Grass Valley, Cal.—The Auditorium, under the management of Messrs. Pierce and Temby, opened this week with illustrated songs and moving pictures. Adults, 10 cents; children, 5 cents. Change three times a week.

Eugene, Ore.—The theater presented "The Passion Play" on its opening night.

The Crescent Theater, which has opened up in Schenectady, is running vaudeville and moving pictures and illustrated songs, and is doing a fine business. The performance lasts one and a half hours and Miss Emma Greably, the illustrated song singer, is a great hit. The house is under the management of L. C. Smith, formerly of Rome, N. Y.

Granville, N. Y.—Dreamland, the East Main street moving picture show house, organized by the O. T. Crawford interests among the usual accommodations to be enjoyed at this moving picture show. Five hundred of the best opera chairs make up the seating accommodations for its patrons. The operating room has been built like an iron vault. Sheet iron covers a lining of asbestos of entire room. Automatic spring shutters cover all openings and wires are led to machines through conduit.

George K. Spooner & Co.'s projecting machines and service complete from Chicago has been installed and Mr. Spooner personally sent Wm. H. Bell, a Chicago motion picture expert, to operate this department at the Empire.

MOVING PICTURES BAD FOR ACTORS.

Amalgamation of the "White Rats of America" (composed mainly of legitimate actors), and the Actors' National Protective Union (composed of vaudeville actors), is now said to be favored by the former. The growth of "moving pictures" is said to have alarmed the actors.

GARRICK THEATER LEASED TO MOVING PICTURE SHOW.

The Garrick Theater, St. Louis, on Chestnut street, between Broadway and Sixth street, which, since the Oppenheimers abandoned their vaudeville entertainment there, about February 1, has not been steadily occupied, was leased last night for the showing of moving pictures, under the management of F. L. Talbot. The use of a first-class theater exclusively for the exhibition of moving pictures is a departure in St. Louis. The entertainment is to be continuous, beginning at noon and continuing until 11 o'clock at night. The prices to be charged are 10 cents upstairs and 20 cents downstairs.

FROM MISSOURI.

The ordinance for the regulation of moving picture shows, after several hearings and amendments, is now ready for presentation to the House of Delegates. One clause of the bill provides for the use of a coarser box and must be lighted during the entire time the house is open to the public. The number of seats which will be permitted is stated and no loose chairs will be allowed. To insure the film from catching fire only eight inches of the film may be exposed at one time, and it must run from one asbestos box and is wound on a reel in an adjoining box, the lamp to be set between. Snuffer rollers, between which the film shall run, are provided, to insure the film from being burned beyond that point.

Advance in Prices.

The Owners' Association, organized at the Gayety Theater on Tuesday, agreed to organize after the announcement of a raise in the rental price of films from 25 to 33 percent, commencing March 2, was made. Some think that this will necessitate an increase in the admission price, and further that they will have to do away with 'dreamers' for the extra expense. On the committee are Al Whitman, George Lilie, M. J. Nash, M. Tamme, W. Grell, W. Mead, Frank Gallagher and J. B. Parker, of Granite City.

This week the day to night exhibitive Association, composed of the machine operators, was formed at a meeting at 1404 Market street. Charley Klein is president of this organization, which will later apply for an American Federation of Labor charter, and Stanley Fort is secretary. A uniform scale of $75 a week for night work and $200 for day work was adopted.

At the hearing before Commissioner Smith were Frank Talbot, George Fell, Sol Light, Al Whitman, Sam Yetter, John Orie, Harry Miller, Harry Berry, William Tamme and M. L. Meleto.

SUNDAY CLOSING IN MONTREAL.

Keeping moving picture halls open on Sundays is a violation of the law, according to Judge Choquet, who imposed a fine of $10 on L. E. Ouimet, against whom the provincial authorities had instituted a test case, charging him with an illegally keeping the Ouimetoscope moving picture hall, East St. Catherine street, open on Sundays.

This is the first time that keeping such amusement halls open on Sundays has been established in court as an infraction of the law.

In view of the judgment, Prosecuting Attorneys Hibbard and Lafontaine may institute action against other proprietors that they have not yet reached a definite decision in this respect.

Mr. Ouimet announced that an immediate appeal from Judge Choquet's decision would be entered by his lawyer, Mr. J. O. Lacroix, in the Court of King's Bench, Appeal Side.

THE FILM WAR.

Extract from an article appearing in the Chicago press:

"Word that powerful European moving picture manufacturers were on the way to aid Chicago exhibitors in their fight against the so-called American film trust has reached Chicago. This means that a titanic struggle, involving $700,000,000, will be waged between American and foreign film manufacturers.

"Thousands of moving picture exhibitors from Maine to San Francisco have received warning that the 'Big Four' is now announced, to take effect March 1. In addition to the invasion of the European money, hundreds of smaller so-called pirate concerns have banded together to fight the trust. One of the largest of these combinations is located here. Its members have raised $500,000 to be spent on what they term the unjust prices advanced by the trust.

"Each Interest Forms Organization."

"The first move in the formation of the so-called trust was when the prominent manufacturers of this country met in New York and agreed to use the Edison controlling patent. Then followed a meeting of the film renters, the middle men, who gathered in Buffalo. They formed an organization known as 'The Film Service Association,' and through them exhibitors must buy their films. They are pledged to buy
from no one but the licensed operators. who use the Edison patent, and in that way the control of the industry in the United States has been gained.

"Among the big firms which have been refused the use of the Edison patent, it is declared, forcing them out of the American competition, are: The American Biograph Company, New York; the Society Italian Cines Company, Rome; the Gaumont, Paris-London, and the Urban-Eclipse Company, the largest in the world, London.

"These firms have decided to fight the American combination, and are now bringing 175,000 feet of foreign film to this country, to be sold at prices lower than those quoted by the other Edison patent. It is said that this proceeding will be the first move to prevent the exhibition of foreign film."

BOSTON AGAINST SLOT MACHINES.

The joint judiciary committee gave a hearing on the petition of Frederick B. Allen, of the watch and ward society for amendment of the present law as to moving pictures and penny-in-the-slot machines, so that the licensing authorities may revoke or suspend a license upon evidence of any immodest, suggestive or indecent exhibition. The bill also provides that none of the slot-machine places should be permitted to operate without license.

Mr. Hague said he had found children of a Sunday school in his yard last Sunday, watching pictures in a place where there were seventy machines, and in a majority of them obscene pictures. Mr. Hague said he caused the place to be raided.

Mr. Buttrick in opposition said the proposed legislation is unnecessary because there was no question that under the act of last year no moving picture show or slot machine could be operated without a license, and because the authorities could revoke such license at any time. The hearing closed.

MOVING PICTURE MEN FINED.

Samuel C. Appleton, twenty-one, 115 Fifth street, South Boston, and Jacob Lieberman, twenty-two, living at 39 East Third street, New York, were fined $5 each in the Newton, Mass., Court for conducting a show without a license. The men were in charge of a cheap exhibition of moving pictures, displayed in Lafayette Hall, Nonantum. The structure has poor exits, with a narrow stairway leading from the street to the auditorium.

Sergeant Burke visited the place and found that the men had no permit to give the performance, and that the picture machine was not protected in any way. He did not stop the performance but took the names of the two men. They pleaded ignorance of the law. In passing judgment Judge Kennedy administered a severe rebuke and cited the several disastrous theater fires that have occurred. Both men paid their fines.

OPERATOR OF CINEMATOGRAPH HAS STRANGE EXPERIENCE.

F. Martin Duncan, of London, Eng., the naturalist, who has made a special feature of the application of the cinematograph to nature study, gave a description of some of his adventures in pursuit of nature subjects at a lecture before the Society of Arts.

"Perhaps my most exciting experience was in a tiger's cage in the Hagenbeck's zoo at Hamburg," he said. "I always like to enter the cages in taking pictures of animals in captivity.

"On this occasion the cinematograph apparatus was erected and was at work under my superintendence, when suddenly one of the tigers lost its temper, growled furiously, and jumped toward me.

"Fortunately it appeared to be the apparatus and not my own person which had roused the beast. Seizing the tripod upon which the apparatus rested the tiger calmly began to chew it up and I escaped from the cage.

"Another adventure of quite a different nature occurred three years ago, and I and my cinematograph can claim the proud distinction of having stopped a revolution—at any rate temporarily. I was visiting South America at the time, and visited a State where one of the perennial revolutions was taking place.

"The combatants suspected the appearance of the cinematograph, and, thinking it was a deadly form of Gatling gun, ceased fighting—and had me arrested. I was thrown into jail while the combatants subjected the apparatus to minute examination. Then, when its harmless nature was discovered, I was released with profuse apologies, and the revolution was continued."

In a course of his lecture, showed some remarkable cinematograph pictures of ant life in the New Forest. One of these, thrilling in the extreme, was a tremendous battle between rival armies of ants. They appeared to stand upright and fight with skill and desperation, and no being, attacking and re-attacking each other until the battlefield was strewn with hundreds of dead.

NO COPYRIGHT ON MUSIC.

Reproduction on Perforated Sheets No Violation of the Law.

Washington, February 24.—In an opinion by Justice Day the Supreme Court of the United States to-day decided the case of the White Smith Music Publishing Company of Massachusetts vs. The Apollo Company, a New Jersey corporation, involving the question whether copyrighted music is protected against reproduction on perforated paper for use in pianolas and similar instruments, in favor of The Apollo Company.

The case originated in the United States Circuit Court for the Southern District of New York. The view of the United States Circuit Court of Appeals was accepted by the Supreme Court, which, as announced by Justice Day, was that as the perforated sheets can only be made serviceable in connection with the machine in which they are used, and cannot be read, the reproduction of music in this manner is not a violation of the copyright law.

MOVING PICTURES NOT WANTED.

Since the proprietor of the Paradise Vaudeville Theater in Cambridge, Mass., was found guilty of admitting children to its performances illegally, public opinion has been stirred in regard to low-priced moving picture shows, and the mayor has been asked to subject this class of playhouses to close scrutiny. This alerting of public sentiment comes at a bad time for Frank C. Cauley, the brother of ex-Alderman Cauley, who recently rented the old Baptist Church property at the corner of Fourth and Cambridge streets, and who has spent considerable money to fit it as a moving picture theater. When Mr. Cauley applied to the mayor for a license he was told that he must assure the State officers of the suitable condition of the building before a municipal license would be granted.

State authority was allowed the prospective theater manager, but when he again applied at City Hall, he learned that Rev. John O'Brien, a Roman Catholic priest, living in the vicinity of the proposed theater, and other citizens of East Cambridge, were strongly opposed to the establishment of such a place in the neighborhood. The opposition is said to be on the ground that not only is this type of theater bad for youth, but that in this particular locality many people cannot afford to go frequently to a playhouse even of moderate cost, and that the theater almost at their door would tempt them to spend beyond their means. The church, moreover, is the property of the Baptist Missionary Society, and a number of Baptists in Cambridge oppose the project for sentimental reasons.

Mayor Wardwell has taken the petition for a license under advisement, and has asked several social workers of the city, with whom he has been in conference, to aid him in deciding the matter.

Foreign News and Notes

Moving pictures are popular in Norway. While the pictures of Santos Dumont's famous military balloon were being exhibited in the "Grand Kinetograph," in Christiania, the entire Pantheon was visited by the officers of the royal army and the King and Queen of Norway.

The German Kinetoscope Company of Munich, is going to erect a gigantic spotlight and projecting machine for street exhibitions on the fair grounds this year. The machine will be located in the big central amusement park and moving pictures will vary with advertisements. The picture projected will be of an immense size, visible almost everywhere on the grounds.

From Munich it is reported that a moving picture machine has been installed in the headquarters of the police department, on account of the impossibility of keeping track of the
nickelodeons of the city. No film is allowed to run on a machine before being inspected by the officers of the censor department, and a heavy fine is imposed for breaking the rules. This is to prevent the exhibition of sensational subjects.

The firm of Raleigh & Robert, in Paris, has made a specialty of educational films, and no expense has been spared to get the public new and interesting subjects. Not very long ago the firm sent their men on a daring expedition through Central Africa, and brought back pictures of the kind never before seen here recorded by the cinescopic camera. The little expedition had to fight against sufferings and dangers of all kinds, not counting the enormous expense connected with an enterprise of this kind, and wild beauty of the jungle never before seen were here recorded by the cine-camera.

The route is New York, Chicago, San Francisco, through Alaska to Bering Strait, which is to be crossed by auto; then through the wild, uninhabited Siberia, through ice and snow, to St Petersburgh, and thence via Berlin to Paris. This is perhaps the most dangerous enterprise of its kind ever made, and many doubt its success and predict a sure death to the brave explorers, but one thing is sure—a cinematographic record of the daring race will certainly be of immense interest besides its big scientific value.

ARCHIVE FOR RECORDS OF VOICE. WHY NOT OF FILMS?

From Paris it is reported that two dozen gramophone records, after careful selection, are now packed in air tight boxes, have been stored in the vaults of the Grand Opera House. They are the nucleus of a library for coming generations illustrating the musical standard of our age with samples of the best representations. The following well known names were represented: Patti, Schumann, Melba, Selma Kurz, Koroffi, Caruso, Tamagno and Kubelik.

\textbf{Saving the Electric Current.}

Various devices having been advocated for saving the current, we have received many letters asking for information as to their efficiency, etc. Supplementing our replies we asked the inventor of the Rheostatoid to tell us, in simple language, the methods he adopted for the control and saving of the alternating current, and he has kindly dictated the following article:

\textbf{WASTE OF ELECTRICITY AS IT APPEALS TO THE SHOW MAN.}

By W. O. Langworthy.

To technically trained minds nothing has greater interest than the reduction, or total elimination of the different forms of waste particular to any line of business.

That waste exists in every business, no one will attempt to deny. In the show man's case of activity either mental, physical or operative, without being impressed with the problems of waste.

The early oil refiner wasted most of his by-products; today one of these wasted products pays the total cost of producing illuminating oil. The sawdust from the mills no longer is allowed to burn on the dump, but is shipped to the acid plants and made to give up its hidden wealth. The gases from the oil are no longer allowed to escape in the air, but are stored and used in the gas engines to supply the mills with power.

The moving picture business has been developed so rapidly, the field has been so large and inviting, that the natural result, competition, has got us for the little or none of the waste. That waste exists can not be doubted, and it is the intention of this article to try and point out where some of this waste comes in, and to show how it can be stopped, or at least be cut down to the smallest possible degree.

There are one or two things that tend to produce a perfect picture for a moving picture machine. First, a good light; second, a good machine; third, but not least, a good operator. Of this third the first one will be considered from the standpoint of waste.

The light produced from a pair of carbons in an arc lamp depends principally on the composition of the carbons and on the amount of current which the carbons will pass. If we assume a good grade of carbons the only factor we will have to deal with will be the current which will give the proper light.

The voltage at which an open arc lamp will operate with the usual 8-inch carbons, varies from 45 to 50 volts, less than one-half the voltage of the supply from the lighting company. At this voltage we have a substantial loss of amperes of current. If the lamp can only use this current at a voltage of 45 to 50 volts, what becomes of the balance of the 110 volts supplied by the lighting company?

The company provide means to lower this voltage by using a rheostat, which imposes in the lamp circuit a resistance heavy enough to reduce the voltage from 110 to 45 volts. This reduction in voltage means a considerable waste of power. If we use the current from the lighting company at 40 amperes of current to produce a proper light, and that this amount of current is supplied by the lighting company at 110 volts, but we cannot use it at that pressure but must reduce it to 45 volts.

The power consumed in an electrical circuit is usually rated in watts for a certain period of time, generally for a period of one hour. One watt is equal to one volt times one amp. and one watt hour would cost us one amperes flowing at one volt pressure for one hour. The usual quantity, or unit, is the kilo-watt hour, being 1,000 watts for one hour.

As the arc lamp requires 40 amperes to give the proper light, we must take this 40 amperes of current from the lighting company at their voltage, which is 110 volts. Hence we will require 40 times 110 or 4,400 watts to light our arc lamp, and if we burn the lamp for one hour the result will be 4,400 watts for 45 volts or 97.8 amp. As stated above, we cannot use this 40 amperes of current at 110 volts, but must reduce it to 45 volts, and still have our 40 amperes, with the result that we have for actual use to produce energy only 40 times 45 or 1,800 watts.

It is evident that if we take 4,400 watts from the lighting company and only use 1,800 watts for the arc lamp, that somewhere the item of waste must enter into our calculation, in other words, what has become of the difference between the 4,400 watts and 1,800 watts, or a loss of 2,600 watts. This amount of power has been wasted, radiated as heat from the coils of our rheostat.

Now figure what this waste costs you for each day that you operate under the above stated conditions. Your estimate must be based on the actual time that the arc lamp is in operation. If you use 2,600 watts for one hour you have 2,600 watt hours or 2.6 kilo-watt hours, which, at the low rate of 8 cents per kilo-watt hour, costs you 20.8 cents per hour, or for an average run of four hours per night costs 83 cents, and for 26 working days this item of waste costs you $21.38, at the very least. Matthew and Sundays would more than double this figure with the same waste.

This excessive waste exists, the most skeptical moving picture owner must admit. For the unfortunate users of direct current there has as yet been no remedy found, but to the one who alternating current is available, together with the use of the "Rheostatoid," a total elimination of waste is obtained.

With alternating current we have a means of producing continuous magnetic reversals in a core of iron, if this core is provided with the proper windings through which the current may flow. The passage of the current magnetizes the iron, first in one direction and then in the other. These reversals take place at a very rapid rate. With the 60-cycle current the reversals are 2,700 times per minute, and with 1,133 cycle they are 16,000 times per minute.

Under this rapid change of magnetism the iron appears to be somewhat lazy, or indifferent to be magnetized and demagnetized, hence the same amount of electric energy does not appear at the same instant that the current flows in the wire around the cores. This effect is called a magnetic lag, and as the current reverses, the same thing takes place but in the opposite direction; the iron does not want to be magnetized and lacks lag. The lagging of the iron allows the cores to set up in the same coils an inductive voltage, which is in the opposite direction to that supplied by the lighting company, and so give us a means of reducing the waste without a rheostat.

As we have a means now of supplying a voltage in opposition to that furnished, it only remains to take advantage of this fact and design our cores and windings to give us and in addition to the inductive voltage with which we must operate our lamp at 45 volts the coils should be designed to give us 110 less 45, or 65 volts back pressure, but to accomplish this we must use a certain amount of power, instead of 4,400 watts supplied by the rheostat to accomplish the reduction to 45 volts, we must operate the lamp at 65 volts, at 40 amperes, and get the desired results with the expenditure of only 250 watts.
A saving of 2,350 watts, or, compared to our former example, of $21.68, a net saving of $19.55 per month.

The "Rheostatocide" consists principally of two iron cores supporting two copper coils through which alternating current flows. To regulate the amount of current necessary to move the cores, a coil is devised, which, caused by holding the carbons together, will not allow a heavy current to flow, and so blow the main fuses, as would be the case when using the common rheostat under like conditions.

The coils are indestructible, and after being once set to give the required light need no further regulation. The usual form of rheostat requires that you use a whole coil of resistance, as you cannot cut out a part of the coil, so if the resistance is the same with a full coil and too small with it cut out, you must sacrifice your light; not so with the "Rheostatocide"; the cores can be adjusted to the smallest part of an inch and give a perfect light.

This machine has been named the "Rheostatocide," from the fact that it will in a short time be the death of all rheostats used in this class of work.

Few moving picture owners have given any thought to this important matter of waste when using the rheostat. Those who have can find no satisfactory relief. They have come to believe that the machines as sent out by the manufacturers were as perfect as could be made, and the only way any saving in current would be made was by being very economical with the lighting.

As shown above, the saving of 2,350 watts per hour seems like a pipe dream, and as the average moving picture owner is from thirty to forty years of age, it is set from the fact above stated it cannot be denied that the waste is there, and it has been shown that it may be done away with. Twenty-three hundred and fifty watts means very little to most people on account of its technical terms, but put in simple language it means saving money by the use of the "Rheostatocide" in one hour equals the current necessary to light one hundred and thirty-four alternating current lamps, for one hour, which means that the "Rheostatocide" used continually every hour would save you $1,000 a year.

Knowing the number of hours he operates, each moving picture man can figure out his own saving, especially as the cost of installation is small in comparison to the ultimate gain.

CORRESPONDENCE.

SOMETHING DOING IN THE FILM WORLD.

Chicago, Ill., Feb. 21, 1908.

Editors Moving Picture World:

Dear Sirs:—The new association has sent out its schedule of prices and evidently means business from the word go. That there is going to be a sea change is evident, and some one is going to get badly hurt, too. Under the circumstances it is consoling to know that the likelihood is that the one who needs hurting is the individual who is most likely to get it; and that one is the party who has only managed to exist in the film business by reason of ability to quote low prices, regardless of actual cost of service. Search the business of this variety of exchange and almost to a man you will find cared for on the line of some how or other, the just, sub-renting proposition. The fellow who conducts a renting business and gives these low prices without sub-renting is compelled to do so at the expense of service somewhere. "Two and two make four, not sometimes, but all the time," and competition has been so keen of late that prices have been quoted far below actual cost of good, or even fair, service.

The association was a much needed institution—a much needed thing across the board. The end, work to the lasting benefit of the exhibitor as well as of the film men themselves. Under the new schedule a big ban is placed on large film shipments. If a man wants one reel changed six times a week, he can have that service for $3.60, but if he wants the six reels all in, one shipment, he will be compelled to pay a very much higher price. This will work to a good end by discouraging thevarious exhibitors who want a big shipment all at once and then sub-rent half of them to another house in the neighborhood or nearby town, switching reels in the middle of the week. This is plain stealing, and can be called by no other name. It gives the exhibitor the benefit of six reels while only paying for three, the films doing twice the duty they are supposed by the owner to be doing. It will also enable the film house to give much better service by working the stock to better advantage. No film exchange likes to send out good reels of late stuff to an exhibitor where they will be tied up for a whole week or more. Another thing (and exhibitors please note), the exhibitor who is using late reels personally, is one in touch with them, will find he will get better service than the one who is careless in return shipments. The film house will fight shy of sending the best goods to the man who is likely to hold the stock too long to the customer’s disadvantage, or, the time has elapsed that he is supposed to keep them. Such an exhibitor gets just as near junk as the film house dare send, and he is being served right at that.

A lot of maintenance of exhibition picture business will fall late. There are five-cent theaters using as much as fourteen reels per week. Now, that is sheer nonsense, or worse. Reels of film contain an average of more than two subjects per reel—say two and a half. Now, the man who uses more than six reels per week is consuming subjects at the rate of thirty-five a week. How long do you suppose the largest film house in this country could keep him supplied with good subjects, in good condition, without repeating? It does not require the wisdom of Solomon to determine the wisdom of our late friend Mark Hanna to answer that question, if one knows even the least bit of the true inwards of the film renting business. But if this same man takes six reels, he is saving every week after paying his better service, but a good film house can carry him indefinitely without a single repeater, and he will be able to satisfy his audiences about seven and two-thirds times as well as he is now doing consuming a greater junk.

Smaller and higher class service is what the association is aiming at, and from any and every legitimate point of view it is right. People are becoming disgusted with paying their money, small though the amount be, for the privilege of looking at a rainstorm. Really good pictures they want, and will be wanting just as much ten years from now as now, but junk is doomed. The fellow who has been getting fourteen reels of "film (the quotation mark is used advisedly, for if any film there is about it is the name) is going to holler, then he will howl and then he will—succeeeb to the inevitable and wake up. And when he is fully awake he will go off in some quiet corner where no one can hear him and advise: "Gee! I do wish I had a better show!"

Of course, the fellow who has been stealing half his service by sub-renting will sigh for the good old days that, let us hope, will never return. But, unless he be a natural born renegade, and he will be a renegade indeed, unless through the elevation of the standard of the motion picture business that will surely follow this move, he is bound to be benefited more than he is hurt, so that his squashed toes will, in time, heal and his countenance broaden into the old-time smile of contentment.

But be all these things as they may, the new association means that there are going to be "doings" real soon, and that more than one alleged "film exchange" is going to effect an exceedingly radical change in their business methods and scale of prices or taper off into junk and gradually just "sorter peter out." Die of Junkets, as it were, and their tombs will be appropriately decorated with a celluloid tablet covered with rain marks.

F. H. RICHARDSON.

PROPOSED INDEPENDENT RENTAL BUREAU.


Brother Managers:

Do you realize that the time has come when you will have to change your business? Let me say, the interests are at stake. Already the Film Renters’ Trust, like a grasping tentacles all over the country and making its power felt, by raising the rentals above reason. Up to the present rental, we were paying prices to some concerns that were exorbitant in the extreme, but we have been raising our rentals only 75 per cent. Raise is an established fact, are you going to sit idly by and allow them to extort the additional sum without a murmur, are you going to drop all dealings with the firms that belong to the trust and trade with only your enemies? It is not so hard to do this as you imagine. For most of the leading film manufacturers and importers are still left in the field to help our cause.

I tell you, brother managers, that the time is ripe for you to act. Organize associations in every State. Notify every manager of a moving picture theater to meet at a certain place and get together. Remember that in unity there is
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HOUSTON, TEXAS
214 Levy Building

strength. I for one do not intend that any corporation or trust shall dictate to me and tell me that I will have to pay or shut up shop. They can't do it unless the independent manufacturers go over to the enemy and by so doing stop our supplies. The Land of the Free! Free, indeed! The land of monopolies and trusts!

Years ago our forefathers fought against just such tyranny. Have we, as American citizens, lost every feeling of freedom and independence at this date to allow such a gang of grasping money sharks to dictate to us? We, the exhibitors, on whom both corporations have to depend for support! Are we to have no voice in the matter at all?

Are we to allow ourselves to be pushed right out of business, which we certainly will have to do if we consent to pay the trust prices? You certainly can't pay and conduct your business at a profit.

If you are not acquainted with the full details of these two organizations, I should advise that you at once order back numbers of the World and place your subscription for the future. This publication is with us and not against us, as are other moving picture journals, and deserves the hearty support of every manager in the country.

To prove to you that I am very much awake and looking after the interests of my friends, who are in the picture business, it pleases me to announce that every manager in the State of Michigan has been notified to report at Bay City on Tuesday, the 3d day of March. At this writing I have received letters from twenty-three managers who have signed their pleasure in helping form an association that will be for their protection and interest.

The intention and purpose of this meeting will be to form an independent exchange and to devise plans for conducting the association so that it will result in a big saving and prove a big advantage to every one of its members.

The case as it stands is not at all serious in my think. If we can manage to form associations of this kind in every State and the manufacturers will co-operate with us, agreeing to sell us film, I am under the impression that we managers can worry the trusts just a little bit.

The following concerns, as the World has it, are in the market to supply us with goods:
- Baker Manufacturing Company, Chicago.
- Payne Company, Rochester.
- Goodfellow Manufacturing Company, Detroit.
- O. T. Crawford Company, St. Louis.
- Penn Manufacturing Company, Pennsylvania, and
- Cameraphone Company, New York.
- Society Italian Cines, Rome; Williamson & Co., London—
represented by Chas. Dressler Company.

Crick & Sharp, London; Sheffield Photo Company, Shef
field; General Cinematograph Company, New York; Je

In addition to these, there are two or three firms who im
port films, Swedish, Danish, German and Norwegian firms.

I feel certain that every manager in the country is in sym
pathy with this move, and it only remains for some wide
awake party to start the ball a-rolling. You will be surprised how quickly they will respond. Yours for confusion to the monopolies.

ALBERT F. DRAGER.

REWARD FOR STOLEN OUTFIT.

Kingston, N. Y., February 15, 1908.

Fifty dollars reward is offered by the B. A. Finch Moving Picture Company to the one who will find evidence leading to the arrest of the thief, and recovery of goods which were stolen from Stone's Saloon, Village Hall, Kingston, N. Y., on the night of February 14, 1908—consisting of one Power's Cameragraph moving picture machine head, No. 228, Model 4, without take-up device; one moving picture lens and one stereo lens, made by New York Film Exchange, for Miles Bros., New York; one pair of condensers with jacket; one slide carrier holder and one reel of film, "Black Crow Indian Fire Dance," "Acrobatic Clowns" and "Mrs. Smitters Boarding School."

The base board of the head is cracked from the film slot back, the upper sprocket is brass, the interminnent sprocket steel, and set with one rivet, as the other hole did not match the hole in shaft.

Goods will be offered for sale at pawnbrokers' or second
hand dealers', or put into use. If discovered, arrest party
with whom they are found and write or wire me at 112 Wall street, Kingston, N. Y.

Please report any order for parts which might be used with these and I will investigate.

(Signed) B. A. FINCH.

A PROTEST AGAINST SUGGESTIVE FILMS.
Sandsuky, Ohio, February 24, 1908.

Moving Picture World:

Dear Sirs—As the film dealers and makers have gone together to cut out what they call bad and immoral pictures, the story is told that in other places in the O. P. the better it will be for the business. What is any more suggestive than a man trying to look in a window at girls putting on a bathing suit? It would be well for you to mention this in your next issue.

Your faithful,

CHAS. REARK, Mgr. The Thatorium.

THE HEALTH OF THE OPERATOR.
Philadelphia, Feb. 18, 1908.

Editors Moving Picture World:

Dear Sirs—Nowadays an operator must take out a license after having passed a rigid examination. He is then conceded to be capable of properly handling his machine. Then the machine, after having been equipped with every known device for protecting the film, is inspected and passed by the undertakers and pronounced fireproof by the fire marshal.

What, therefore, is the necessity for the booth? If it is for the purpose of impairing the health of the operator, it is certainly fulfilling its mission.

Let the operator cleanse his nostrils with a clean handkerchief after a hard day's run. Black, isn't it?

Now let him suspend a thermometer in his booth and take the temperature during the run. He will find the slightly above normal or, in other words, he will never freeze to death while operating.

Finally, let him examine the top of the lamp-house, body-board, etc., for traces of carbon dust, after the run. It's there, isn't it?

The operator is constantly breathing this carbon dust. It may not matter for a few months; perhaps a year, but in time the tiny particles of dust will produce irritation of the mucous membrane. It is therefore highly injurious to the lungs, throat and membrane of the nose. From this irritation may result pneumonia, pleurisy, tonsilitis and chronic catarrh of the nose. It also produces weakness of the brain, excites the nervous system and impoverishes the blood. The heart then becomes strained or weakened and in such a condition brings on palpitation and kindred troubles, and renders the operator more susceptible to injury should his body accidentally become part of the electric circuit. Nearly all fatalities in the operating booths have been traced to heart trouble.

These may be the beginning of several diseases, all serious and dangerous, such as nephritis (disease of the kidneys), uremia, etc.

The rise of the continuous high temperature in which the operator is compelled to work will be the general weakening of the entire system, and therefore general anemia.

The anemia is the beginning of many diseases, and if not properly treated will end in neurasthenia, heart disease, tuberculosis, etc. Great care should therefore be taken by the operator that he does not pass quickly from the overheated booth to the cooler atmosphere of the auditorium and so avoid any direct currents. Then rapid change from one extreme to the other may produce catarrh, pleurisy, etc., and thereby place the organs in condition susceptible to tuberculosis.

It is a good plan for the operator to provide himself with a pair of overalls and jumper. When going on duty, he should strip to the waist and don his working rig. When coming off duty, take a good rub down, after which, wash up and put on his dry clothing before going out. In this way many colds may be avoided. It is also a good plan to place one or more buzzers fans at as many apertures in the booth as the law will allow, arranged so as to blow the foul air out. Never blow a cold draught into the booth. While this air movement will not materially lower the temperature, it will keep the air in circulation.

Just so long as the law compels the operator to work in a booth, just so long will he be the most poorly paid individual in the ranks of professional entertainers.

My next letter will contain some suggestions on the care of the eyes.

WILLIS ELLIOTT REYNOLDS.
SIMPILARITY IN FILM SUBJECTS.

L. A.—"To settle a dispute, will you kindly let me know if the film, 'Going to Switzerland,' was ever published before or under a different title a few years ago?"

Ans.—A different film of a similar character was published some years ago. Pathé, Gaumont, Urban-Eclipse and Warwick all have published films of Swiss scenery, and while in some portions of the film the views bear striking similarity, yet they are all from different negatives and made at different times.

OPERATORS' UNION, PHILADELPHIA.

Harrisburg, Pa., February 20, 1908.

Editor Moving Picture World:

Dear Sir—A few weeks ago, I was surprised to receive notice from the Moving Picture Machine Operators' Union, in Philadelphia, had disbanded. This action, and reasons given, following so closely their approval of my letter published recently in your journal, gave me a desire to get the inside facts. 

In the same letter, I have just returned from a trip to Philadelphia, where I had the matter thoroughly explained and action taken which will, no doubt, do much to counteract the bad impression made by the disbandment of the Philadelphia local. I trust you will be able to spare space in your columns for the enclosed, which I think will explain to any who have been following up the movement for organization in the columns of your journal. There will, no doubt, be further communications from this character, which I will submit to you, feeling that the nature of the work will be important enough to insure its publication, always providing you have room for same.

Thanking you for previous favors and hoping for continuation of same, I remain,

Sincerely yours,

M. E. BACKENSTOSS.

Harrisburg, Pa., February 1, 1908.

Mr. Frank Morrison, Secretary A. F. of L.,
423-25 G street, N. W., Washington, D. C.

Dear Sir—I have recently been informed by the secretary that the Moving Picture Machine Operators' Union, No. 12,370, of Philadelphia, Pa., had disbanded after being organized for one year, under the jurisdiction and protection of the A. F. of L. The reason given was that the Actors' Union had protested, at the A. F. of L. convention at Norfolk, Va., that the operators were under their jurisdiction, and it seems that they must have won their point, for as soon as it became known, our union decided to disband, meaning, of course, that as the A. F. of L. could not offer them any protection, it would be useless for them to continue, as they would have nothing to offer their members in the way of protection. I can hardly believe that the above is entirely correct, for, if so, it would seem that the A. F. of L. has sold us our paraphernalia and has issued charters to us, as well as to several other labor unions in different states, after having given the Actors' Union jurisdiction over us at some previous time. Has the A. F. of L. done this, and if so, why? If not, it would seem that the Actors' Union does not have control of the operators, and there is no reason why we should not continue to do business under the A. F. of L. The question seems to me to be most important just at this time, when strenuous efforts are being made in every direction to produce operators of ability, which can only be done through organization. As the first charter member and principal mover in getting the Philadelphia union under way, I most respectfully ask you for the desired information, not for personal reasons, but because my work keeps me in personal contact with the members and the work at the present, and if there is any misunderstanding, I shall use all my efforts in clearing the matter up.

Thanking you in advance for any information you can give us, I remain,

Yours most respectfully,

M. E. BACKENSTOSS,
211 Muehich street, Harrisburg, Pa.

Mr. M. E. Backenstoss,
211 Muehich street, Harrisburg, Pa.

Dear Sir and Brother—Your communication of the 7th inst. at hand and contents noted. I beg to advise that the question of jurisdiction over moving picture operators was formerly in dispute between the electrical workers and the theatrical stage employees, but at a conference between the representatives of those two organizations, it was decided that moving picture operators chie under the jurisdiction of the theatrical stage employees, and, according to my
understanding, arrangements have been made for the issuance of charters by the theatrical stage employees. The actors entered protest at the Norfolk convention, and it was decided that the matter be referred to the Executive Council, in order that the actors may have an opportunity to present their claim. So far as the Federation is concerned, however, we are now referring applications for charters for moving picture machine operators to the theatrical stage employees, and the proper person to correspond with in regard to them is Lee M. Hart, the International Secretary, State Hotel, State and Harrison streets, Chicago, Ill.

Fraternally yours,
FRANK MORRISON,
Secretary A. F. of L.

FILMS AND MACHINIST WANTED.
145½ Sixth street, Portland, Ore.

Editors Moving Picture World:

Dear Sirs—Could you send me the names of any firms that have good second-hand films for sale? I am in the market for some. Also if you know where I could get a copy of Pathe's Passion Play second-hand, I would like to purchase same. I would also like to get the address of an expert machinist accustomed to stereopticon work.

NEWMAN'S MOTION PICTURE COMPANY.

THE CINEMATOGRAPH IN SURGERY.

Another step in advancing medical and surgical science has been taken by the Middlesex Hospital, London, England, through the efforts of Dr. H. C. Thompson. The cinematograph has been added to the equipment of the institution, and hereafter records will be reproduced on films of symptoms, germs and operations, which will be used to illustrate lectures. Arrangements have been made with a cinematograph company for the erection of special accommodations for these lifelike records. The operating room has to be lighted in a special way for cinematographing purposes. A special chamber will be provided where patients will be conveyed by electric elevators, and a light has been discovered by which photographs can be taken in all kinds of weather. The new premises will be the first to be erected solely for cinematograph purposes.

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All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company
Film Review.

Biograph in a motion picture comedy, The Yellow Peril, now chronicles a calamitous attempt at the solution of the ever-perplexing servant problem. With the family of Mr. Philipp there is employed that wretched of domestic serenity, a pretty little French maid, whose trim figure and cherry lips are simply irresistible. Mr. and Mrs. Philipp soon puts the fair one to flight, advertises for a Chinese servant and gets one—malum in se, therefore. Well, all affairs gastronomic are presided over by a lady who answers to the name of Bridge, of pronounced Hibernian proclivities, and has a strong aversion for anything yellow. What happens when they meet, throws the "monkey and parrot" story into gossamer oblivion.

Cupid's Pranks is a new film in a new role by the Edison Company. Synopsis of scenes:

Cupid's Art: "When Love whispers in a woman's ear, the heart knows life's greatest pleasure.

The Workshop of Mount Olympus: The diminutive God of Love at work—after finishing a quiver of arrows, he tires and falls asleep. He is awakened by the whirling wheel of Jupiter, who gives him a thrashing with his forked lightning for being idle.

The Flight of Cupid: He alights on a skyscraper. With his field-glass, he surveys his surroundings—Ready to begin his pranks—He espies a society reception—Arrives there in time to inspect the eligible ladies as they enter.

The Ballroom: Dan selects his victim—Sends his arrow into the heart of a fair lady—Brings to her side the hero—They meet—His work so far accomplished.

The Game of Hearts: The hour is late—Cupid reverses the hands of the clock—They continue to play—Dan lowers the light on the moonlight their troth is plighted.

The Fond Good-Bye: The darting kiss—Another kiss—Then several more of them—Cupid raises his field-glass and the town clock. The hours are rapidly passing away—Snow is falling and covers them with its mantle of white—Dan builds a fire to keep warm—The lover shoves the snow from him and departs with regret.

The Quarrel: A photograph drops from the book of poems which the lovers are reading. She explains her action—He departs in anger—Dan is much abused during the quarrel and leaves hobbling on a crutch.

Returning the Presents: Each arranges to return all letters and gifts—She conceals one fond missive in her gown for sweet memory's sake—Cupid, not to be outwitted, discovers her action—He plays upon it to her lover. The latter demands the letter—She unwillingly returns it —A perusal of its contents and all is forgiven.

The Honeymoon: The minister pronounces them man and wife. They depart on the honeymoon. Cupid's work is done.

All Is Fair in Love and War. How often have you heard that expression, and how often has it fitted your case, and so it fits in the love affair of our three young struggling boys, as shown in the latest Essanay film. The opening at the den with three chums. One is discovered asleep on the couch and is finally awakened by the other two throwing pillows and books at him. The young artist arises and strides over to the window where he discovers a pretty young girl passing, whom he immediately flirts with. The other two, seeing his action, join in, and they are shown going off with their hat and coats and rush out to meet her. They then form plans to win the fair maiden. The first fellow buys her a ball and sends her a note: "If you love me, wear these." The other two boys, discovering the box on the table, take out the flowers and replace them with a pair of pajamas, and they manage to deliver the girl by a messenger, and when she reads the note which asks her to "wear these" and finds the pajamas, you can imagine the results. In another scene, the fellow delivers the girl by a messenger, and when she reads the note which asks her to "wear these" and finds the pajamas, you can imagine the results.

The Moving Picture World

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Tickets, 50 Cents

admitting gentleman and lady

COMMENCING AT 8:30 P. M.

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ALBANY CALCIUM LIGHT CO.

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Albany, N. Y.

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Condensing Lenses, Objectives, etc., etc.

KAHN & CO.

194 Broadway, New York
succession several religious processions, the Latin Patriarchate, the consulate’s arrival at the Church of St. Anne’s, French Pilgrims, and children from Bethlehem. The film ends with a view showing Solomon’s Temple and also a panoramic view of Jerusalem.

Playing at Chess. An old gentleman with his pretty wife and a maidservant go out for a walk. They reach a cafe and they seat themselves at a table. The husband invites his friend to a game of chess, and as he begins to clear the table andHIS hands the last move, winning the game. The old fellow congratulates him, and the trio depart, the husband suspecting nothing.

Troubles of a Grass Widow. — Having quarreled with his wife, a young husband left alone at home, half having “gone back to mother.” He chides himself into the belief that he can manage the house himself, and the matter is settled when he begins to clear the dishes away from the table and does not discourage him. He uses a pair of gloves to wash them, but it does not work quickly enough, and he goes on the business. When he has finally cleaned everything he drops the tray and all the dishes are smashed. He next attempts to prepare the dinner and goes out to buy it, but his difficulties in this accomplishment are many, but he finally reaches home. He finds plucking feathers undesirable work, so he cuts the gloves, puts on them and the whole business. When he has completely smoking pretty well. Suddenly he finds himself about to sneeze, and raising his hands to his face he explodes so violently that his arm strikes the pan and the entire contents fall upon the floor. But he goes to bed, and after a hard scuffle with the sheets manages to fall asleep. In the morning he is unable to find his tie, and begins to upset things in a nervous search for his necklace. After throwing everything in that room he goes up to another and pulls down all the drawers in a bureau. Frenzied, he turns to a wardrobe and is knocking things about in wild disorder, when the morning rush comes upon his head. As he is floundering in the wreckage his wife and her mother enter, and while the old lady faints he falls on his knees, begging for relief.

Custom Officers Mystified. — Trying to dodge the payment of the toll which peasants and goats have when entering the city with goods, an old couple are seen successfully carrying through one scheme by which they smuggle rabbits through. The old woman stuffs the animal into her clothes at the back so that it resembles a hunch and her husband makes himself a tremendous punch by stuffing a rabbit into his shirt front. In this manner they elude the vigilance of the Custom Officers. Then follows another trick which they demonstrate. They pull their dog into town, but the animal seems reluctant to go. As there is no duty on dogs, they are allowed to pass before the Custom Officers, so she leads the struggling dog in a bag. As soon as the couple have turned the corner, they liberate the canine, and it heads back for home. The Custom Officers fail to stop it as it goes through the gate, and the pursuing couple chase after it. Instead of chasing the dog, they go home and place a pig in the bag, so that when they pass the gates, the officers, not suspecting that the dog does not interfere with them, and they make their way to the village inn, where they dispose of their smuggled pig.

What a Razor Can Do. — A gentleman who happens to have a hard time shaving himself loses his temper, and instead of the room where his wife and mother-in-law are seated, he wrecks the furniture, breaks the windows and dashes out of the house. At a restaurant a dish around his eye, and he uses his hands with the effect of a cannon-ball. When rushing along the street he collides with a gentleman and strains his back, and there he takes a few cards, which means a duel, and our friend rushes on to the office. Here he throws things around in a slam-bang style, striking his terror-stricken clerks with cards, and, when the door opens and in walk two men who come to arrange the duel. There is pandemonium for a little while and the seconds are forced to take refuge behind the furniture, but making the two clerks to press them as seconds for their employer and the duel is arranged. The next scene shows the arrival of the duelists, seconds and physicians at the place of combat. The contestants choose pistols, and in another few seconds both have proven their power of the arm, for several spectators are lying on the ground. They then try swords, but do not seem to have patience with the weapons and are soon locked to a harmless struggle. The spirit of combat seizes all present, and as a result there is a grand mix-up and everybody is fighting everybody else. Our friend of the bad razor manages to make his way home and goes promptly to his room, where he pulls down portieres, smashes the furniture, upsets the bed and succeeds generally in making himself a fitting candidate for a hospital.

Up-to-Date Removal. — A clever fellow who is served with a notice to move gets an idea by which he outsits his landlord. He runs a line and pulley from his back window to a tree in the yard, and making bundles of his clothes and household effects passes everything out of the house, including his wife and children. Then wrapping his hat up in a sheet of paper, he goes down to the street. The janitor stops him, fearing he is trying...
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WHY NOT SAVE MONEY

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137 East 17th

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Any exhibitor is eligible to membership on payment of $10.00 initiation fee and subscription to four shares of stock (par value $25.00 each). This subscription is paid for (without expense to the exhibitor) out of the first twenty weeks film rental and becomes the property of the subscriber at the end of that period.

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Service to suit the subscriber's conditions at low rates with a probability of

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THROUGH CO-OPERATION?

Service of America
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We are guaranteed twelve or more reels of new subjects (and as many copies as we may need) per week by the American Biograph Association of Licensees, and through them every member of our organization is insured against any and all expense for patent litigation on their films.

For the purpose of making clear our ability to furnish an adequate service for any and all requirements we enumerate the sources of our supply from well-known European and American manufacturers:

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Co-operative Film Service of America

137 East 17th Street, New York. N. Y.
ing to escape, and asks him to open the package. Cunningly does, places the hat upon his head, and此时 depart. Just as he leaves, the landlord, with a gang of men and the legal notice, arrives to move him by force, but when they open the door, the tenant is no where, which reads, "My landlord loses, not I."

Regattas in London.—The college boat races in London are here depicted. The gay holiday crowds on the Thames and the preparation for the race is first shown. The crew are seen carrying their boat from the beachhouse, seat themselves in it and pull off from the shore. The start of the race, which is between two distinguished crews, comes next, and then the contestants are seen in full swing, their bodies bending in unison to the graceful, powerful sweeps of their slender oars, which cut the water without a splash. Views from different points along the course are given, the last being the finishing point, where one of the boats sweeps into victory about ten seconds ahead of the losing crew. The last picture shows the swans which have lent beauty to the scene being pulled out of the water by a group of dockers.

Launching the Roma.—The launching of the Italian battleship "Roma" is shown, the first view being that of the King and Queen of Italy going to the quay. Several of the passengers are given, after which the queen is seen pulling the string which releases the huge ship which is shown on the ways. A back view of the ways follows, showing the war vessel sliding down until with a tremendous splash it gains the water. The film ends with a series of views of the harbor.

It is Not the Cowl that Makes the Friar.—This film opens with an after-theater supper scene; the bottles of joy are uncorked, and one of the participants, a long-haired, shaggy-bearded fellow, is hopelessly intoxicated. His friends conceive a good idea for a practical joke, and soon a razor is being engineered over his head. When his crop is shaved, his beard is also removed, and bare upon his face is not yet aware of the change. Now his friends bring a friar cowl, and it is thrown over him. Thus, resembling such an extraordinary thing, he is dressed as a friar, comets next, and carries him to the nearest monastery. The good friar who answers the knock is horrified at the sight of the drunken, and the jesters keep serious long enough to receive the thanks of the friar, after which they depart. Inside the grim walls they carry the bogus monk to a seat, but he is oblivious to his surroundings, his punishment is ordered. A number of friars gather around him and begin to whip and pummel him plentifully. His booze-filled senses render him unconscious but the room is dark and he begins to swoon under the lashing, for he jumps up from the ground, and seeing himself surrounded by a lot of "lighting monks," decides to flee and sets off in the direction and upsets the ecclesiastical gentlemen long enough to make a hasty exit from their midst. Still unaware of his priestly garb, he makes his way from room to room, but at last he stumbles through the door, first poking his head in; safe thus far, he steals up behind the counter and plants a kiss on her mouth; but as the bell at the door is heard, he is apprehended by a constable, who routs him out of the house, and he is last seen nursing his wounds.

The One-Legged Man.—A girl who has the job of wheeling a cripple around in a cart goes to join some friends while her charge sleeps. An extraordinary thief comes along and steals the cripple's wooden leg. Immediately the cripple awakens and gives chase, with the girl, who pushes the cart, in close call. The man runs like a hare, but the cripple is upon him at every turn. The one-legged man annexes the crutch of an old gentleman who was asleep in the park, and with the aid of this he is better able to follow. At one point two policemen join in the chase, and they follow the thief over walls, down hills and around corners, the one-legged man always traveling faster than the others. Crossing a meadow, the fugitive attempts to slip away, but is discovered and has to scramble out, as do the other. But the one-legged man clears the ditch in one leap. The thief is finally run down; however, the constables are a high dive and gain the water; but the cripple is upon him, and reaching the opposite shore, holds him until help arrives.

Mashing the Masher, by the Vitagraph Company. A common nuisance, and one too frequently seen (signifying the corner ogling all females as they pass. Two young ladies appear; the "irresistible" man bows to them. They are very indignant and pass on. The masher following and annoying them. They finally reach home in no amiable state of mind. Three young men are playing cards as the girls enter. They tell of their experience, and the men plan to make an example of the cheeky individual. The girls wish to avoid any violence and hit upon a plan, which though they are not quite sure of, is a good lesson. The scheme is thoroughly discussed; all join in laughter over it. One of the girls sits down, writes a note, and gets me at the same time, "Come to Sixty-six over at six tonight. Look for a white hat," signed An Admirer. Calls a messenger who is instructed to deliver it to their disturber. At the masher's home he is lounging around in a smoking jacket, smoking a cigarette, when the messenger arrives and hands him the note. He reads it, is surprised, and goes to drug store and buys drugs with great care. His toilet complete, he proceeds to keep the "date." Arriving at the street corner our friend poses, frequented by the boys. In a second story room, directly over the position taken by the "duke," the "boys" are arranging boxes of rubbish, pails of water, etc., to welcome "duke" as masher. On the corner the "nuisance" is waiting for his admirer. Around the corner the girls are peeping, waiting for the signal from the boy overhead. At the appointed hour the masher sees it, looks upward, and at this moment a perfect avalanche of straw hats, piles of rubbish, old shoes, pails of water, etc., pour down from the second floor, and the masher is taken in great glee at the masher's discomfiture.

The Deceiver is a Vitagraph film. A singer attired in Shakespearian costume is putting on the finishing touches. He writes a note, gives it to his dresser to deliver just as the call announces his time. In an apparently happy home the husband and wife (and two children) are seen entertaining a party of friends. Unexpectedly seen by the husband the messenger delivers the note from "Romeo" to the wife, who reads it secretly. Shortly after the singer joins the party he is cordially greeted by all. He holds a brief conversation with the wife, makes love to her, kisses her hand. The actress quickly goes in the direction and looks suspicious. The scene changes to the theater. An actress is "making up." The door opens and "Romeo" in costume enters. He gives the actress a ring and is taken a bow; the man lingering a minute is presented with a bouquet from the occupant of a private box (the wife). He bows himself off stage, goes to the dressing room, presents the flowers to her, and goes to his own dressing room. A moment later the unfaithful wife enters, rushes into his arms. The actress quickly goes in the direction and looks suspicious. The scene changes to the dressing room. A moment later the husband, who has missed his wife and surmised her whereabouts, is heard coming. The actress quickly goes in the direction and pushes the terror-stricken wife in her room. The husband angrily enters and demands of tenor his wife. The actress assures him that the actress respectively are unconfounded and bids him follow. Together they enter the soprano's dressing room where the wife is sitting; explains that she is the one visited, etc. The husband is ashamed of himself for his suspicions, and after a touching farewell leaves. The tenor enters the dressing room, approaches the actress who scantly reveals him. As he departs she falls to the floor in a faint.

Painless Extraction.—This is a genuine coming film and shows a man taken from a dentist chair to have his tooth extracted, and what he dreams is being done, is shown in the picture. It is a good subject producer.—Williams, Brown & Earle.

His Sweetheart When a Boy.—This is a dramatic subject of high grade and illustrates the method of giving up the old love for the new. The story is well told.—Williams, Brown & Earle.

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Louder, Please. . . . . 330 ft.
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EDISON.
Cupid's Pranks...... 935 ft.
A Sculptor's Exhibition Dream... 700 ft.
A Yankee Man-o-War's Fight for Love... 890 ft.
Fire-side Reminiscences... 505 ft.

ESSANAY.
All Is Fair in Love and War... . 700 ft.
The Hooper Fighter...... 890 ft.
Babies Will Play... 750 ft.
A Novel on Stage.... 490 ft.
A Home at Last... 250 ft.

KALEM COMPANY (INC).
The Stowaway...... 710 ft.
College Days... 835 ft.
The Banan' Man... 290 ft.
Evangelists...... 795 ft.
Back to the Farm... 570 ft.
Dogs of Fashion... 573 ft.

MELIES.
Outwitted...... 525 ft.
Ice-boat Racing on Lake St. Clair...... 265 ft.
Outside Inn...... 275 ft.
Exquisite Maria...... 450 ft.
Cold Storage Love...... 280 ft.
Miracles of a Pain Pad...... 645 ft.
Poor Little Match Girl...... 320 ft.
Michigan vs. Penn. Football Game...... 807 ft.
Rag Picker's Christmas... 630 ft.
Coke Industry...... 357 ft.

The Good Luck of a Southerner...... 445 ft.
The King and the Jester...... 321 ft.
In the Doge's Palace...... 430 ft.
The Knight of Black Art...... 371 ft.
An Angelic Servant...... 483 ft.
Bakers in Trouble...... 385 ft.
Delirium in a Studio...... 302 ft.

PATHE FRERES.
Pierrot's Jealousy...... 492 ft.
Unlucky Old Flirt...... 459 ft.
The One-Legged Man...... 410 ft.
It Is Not the Goal That Makes the Frier...... 311 ft.
Launching the Romp...... 262 ft.
Regatta in London...... 675 ft.
Up-to-date Removal...... 344 ft.
Jerusalem...... 442 ft.
What a Razor Can Do...... 426 ft.
Custom Officers Mystified...... 311 ft.
Troubles of a Grass Widower...... 639 ft.
Playing at Chats...... 444 ft.
The Little Cripple...... 885 ft.
Cruel Joke...... 606 ft.
I'm Mournig the Loss of Chloe...... 714 ft.
Any Barrels to Bell...... 265 ft.
Hold-up in Calabria...... 902 ft.
Schlitz's Dream...... 511 ft.

SELIG.
A Leap Year Proposal...... 775 ft.
Monte Cristo...... 1000 ft.
The Miner's Fate...... 380 ft.
The Tramp Hypnotist...... 380 ft.
The Irish Blacksmith...... 440 ft.

VITAGRAPH.
House to Let...... 438 ft.
The Farmer's Daughter...... 380 ft.
Mashing the Master...... 200 ft.
The Deceiver...... 290 ft.
Too Much Charms...... 785 ft.
The Last Cartridge...... 730 ft.
WILLIAMS, BROWN & EARLE.
Widow's Husband...... 225 ft.
Painless Extraction...... 225 ft.
His Sweetheart When a Boy...... 345 ft.
WILLIAMSON & CO.
Bobby's Birthday...... 204 ft.
Rival Barbers...... 370 ft.
The Story of an Egg...... 161 ft.
A Country Drama...... 250 ft.
Women's Army...... 300 ft.
Lover and Bicycle...... 186 ft.

The Yellow Peril.

Calamitous attempt at the solution of the servant problem

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MOTION PICTURE FILMS
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We control exclusively for the United States motion picture films made by the following companies:

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<tr>
<th>French Factories</th>
<th>English Factories</th>
<th>Italian Factories</th>
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<tr>
<td>GAUMONT - Paris</td>
<td>GAUMONT - London</td>
<td>CARLO ROSSI - Turin</td>
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<td>URBAN-ECLIPSE - Paris</td>
<td>URBAN-ECLIPSE - London</td>
<td>AMBROSIO - Turin</td>
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The product of these makers will be sold without discrimination until further notice to rental exchanges and exhibitors.
Films are sold outright without restrictions as to their use.

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All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

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| Seattle, Mehlhorn Building. | Indianapolis, Traction Building. | Des Moines, Commercial Building. |
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IS THE

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This service is at present established in six cities of the United States and at one point in Canada.

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In charge of Mr. Fred Lines.

DES MOINES, IOWA.
In charge of Mr. A. Gist.

DENVER, COLO.
In charge of Mr. Chas. Snodgrass.

SEATTLE, WASH.
In charge of Mr. Geo. Endert.

MONTREAL, CAN.
Temporarily managed by our Mr. Frank Busby.

Our new subjects in films are placed upon the market simultaneously at these points.

These rental Delivery Stations receive equal treatment in the matter of new film supplies, according to volume of business. The main office at Chicago offers no inducements which the other offices cannot equal.

While not yet prepared definitely to commit ourselves to such a policy, we may agree on and after March 2, 1908, to rent to only one customer in any city of 20,000 inhabitants or less, giving such advantages as we may have to offer to one exhibitor only in that city.

But it is understood that this will apply to rentals only and in no way interfere with outright sales, as buying customers receive prints as soon as our Rental Bureaus.

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All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.
The following is the Buffalo scale:

<table>
<thead>
<tr>
<th>Price for service</th>
<th>Weekly Contracts.</th>
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<tr>
<td>when changed Reel Reels Reels Reels Reels Reels</td>
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<td>Twice a week</td>
<td>20 40 60 80 100 120 140</td>
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<td>3 times a week</td>
<td>24 48 72 96 120 144 168</td>
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<td>4 times a week</td>
<td>28 56 84 112 140 168 192</td>
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<tr>
<td>5 times a week</td>
<td>32 64 96 128 160 192 224</td>
</tr>
<tr>
<td>6 times a week</td>
<td>36 72 108 144 180 216 252</td>
</tr>
<tr>
<td>Every day</td>
<td>40 80 120 160 200 240 280</td>
</tr>
</tbody>
</table>

Note the new schedule:

| What Does It Mean? |

We stand, look on, and gasp! and then ask ourselves if we understand aright. The members of the Edison combine met in New York City last week, and we are told that very heated discussions took place at 10 Fifth Avenue. The results of these discussions are far-reaching, if we are correctly informed. First, that the combine agreed to allow the Film Service Association a further discount of 20 per cent. on all films purchased for the next three months, commencing March 2. Secondly, that the Association are allowed to purchase Biograph films. We asked if this included the licensed films of Biograph as well, but our informant could not answer. We began to wonder what next. and lo! the answer came. Telegrams have been sent out to renters not in the Association, begging them to come in at the Chicago fee, not the $5,000, but $200. The recipients tell us they are out for good. Their applications were turned down. A prohibitive and restrictive fee was made and they were told they were not wanted, there were enough members in the Association without them. But now? — well, well — Who can answer our query? But this is not all. An overwhelming blow, like a bolt from a clear sky, falls on the members of the Association, who, after priding themselves that undercutting was at an end, receive a schedule of prices that takes the wind out of their sails, and leaves them helpless. It reduces the Buffalo scale of prices $6 per reel.

Send 2.00 for a Subscription to the M. P. W. and get posted with first information.
Lesson for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER IV.

Fuses.

There are several kinds of patent as well as link fuses, but aside from the fact that some of the patent ones emit no visible flash when they blow out, they perform no office that is not equally well taken care of by a plain piece of fuse wire. However, either the link or patent fuses are much more handy and quicker fitted into place than is the wire.

It is a mistake to run with operating room fuses barely large enough to carry the current. Care should be taken that they are smaller than the main house fuses or the house fuses may blow first, leaving everything in darkness. But that is the only precaution necessary. There is absolutely nothing about the lamp that can possibly be injured by a momentary excess of current and the writer generally uses 50-ampere fuses in the operating room. There is no sense in all the time blowing fuses.

THE LAMP-HOUSE.

There is not very much to be said on this subject. The style one likes, another does not, and there is a great diversity of opinion among operators as to what is best. In general the essential feature of a good lamp house is the ventilation (though some operators strenuously object), with top screen coarse enough to not be readily clogged with carbon ash. Size depends on use it is to be put to. If on the road, a small one is preferable, but for stationary work the writer prefers one of ample proportions.

Where a filmbox is used the lamphouse should be thoroughly insulated from it by means of asbestos board at least half an inch thick. The holes where the wires enter should be bushed with porcelain insulators securely fastened in place but at the same time easily removable. This may be done by using the kind that have a screw thread on their outer diameter. Screw them into the hole and then screw on a metal ferrule on the inside. The laws of most cities require that the lamphouse door be equipped with a spring, but door springs are only a nuisance to the operator and serve no particularly useful purpose, as no one who knows his business is going to run with a lamphouse door open anyhow. Unless a spring is required by law, simply have a good latch and keep it securely fastened when the lamp is burning. Keep the lamphouse clean. Once a week (if used every day) remove it from its base and take it outdoors. Clean the vent screens, top and bottom, thoroughly and shake every particle of dirt out. Clean the sliderods and oil with a little vaseline.

THE LAMP.

There are several good lamps on the market and it is not the writer's purpose to recommend any special make. In general a lamp should possess the following points of excellence to meet your approval: Simplicity, good mechanical construction, a few parts, strength, perfect insulation of carbon-holder arms in such form as to not be readily injured or displaced, plenty of adjustment—up, down and sidewise, good wire contacts and good, true carbon grips with clampscrews that will not be eternally and everlastingly bending or twisting off. Take your lamp out once a week and clean it thoroughly. Take it all apart to the very last and smallest screw and clean everything thoroughly. Then grease all parts with a mixture of graphite and vaseline (about half and half). Wipe off the surplus and put together and you will be astonished how much more easily and accurately you can gauge your light. A dry, rusty lamp is an abomination and no man can get good results from it, no matter how expert he may be. Look well to the wire ends where they join the lamp, scrape them perfectly clean—until they shine. These particular connections are subjected to heat from the arc and if badly made the heating will be largely augmented, with resultant cutting down of the current and possibly burning off the wire. Many operators "bob" the lamp to raise or lower the light in relation to the lens. All lamps worthy of the name have adjustment screws by means of which any reasonable movement may be made, and these screws were not placed there to be looked at—they were intended by the maker, who probably knew almost as much about the lamp as you, my wise friend, to be "hinged." "Bobbing" the lamp is sure evidence that the operator is either ignorant of what the adjustment screws were made for or too lazy to use them.

When you get a new lamp, test the carbon holders at once and ascertain by clamping carbons in place whether or not they are true. If the carbons do not come in line sidewise, true up the holders by filing or otherwise, as seems best. This is important if you desire a good light at all times. With the Edison lamp it will be found that after it has been used a while there will be a tendency to slip down the post. This is for the reason that the metal crowfoot that is held in place by a screw in the side of the lamp has been bent or is worn. Straighten it or get a new one, is the remedy. The Edison carbon-holder arms are slotted and slide back and forth to allow one carbon to be set ahead of the other. Most other lamps are so simple that there is really nothing much to be said about them in the way of instruction.

Oils—The Rheostats—The Carbons, next week.

Agreement

Between the Manufacturers and Renters of the Film Service Association.

CONDITIONS OF SALE.

Licensed motion pictures manufactured under re-issued Letters Patent No. 12,192, dated January 12, 1904, are sold by—hereinafter referred to as the vendor; subject to the following conditions:
1. From the date of this agreement, the purchaser shall buy exclusively licensed motion pictures obtained from the vendor, or from a duly licensed manufacturer of such motion pictures, under said reissued Letters Patent.
2. The purchaser shall not sell nor exhibit licensed motion pictures obtained from the vendor, but shall rent out such motion pictures only to exhibitors, who shall exclusively exhibit licensed motion pictures obtained from the vendor or from a duly licensed manufacturer under said reissued Letters Patent, but in no case shall the exhibitor be permitted to sell or sub-rent or loan or otherwise dispose of said licensed motion pictures.
3. The price to be paid by the purchaser to the vendor shall in no case be less than that defined in the foregoing schedule of prices, or in any other substitute schedule of prices which may be regularly adopted by the vendor, and of which notice shall be given to the purchaser hereafter.
4. To permit the purchaser to take advantage of any standing order price mentioned in said schedule, said standing order shall remain in force for not less than thirty (30) consecutive days. An increase in the number of prints to be furnished on a standing order shall be considered as a new standing order and must be in force not less than thirty (30) consecutive days. Any standing order may be cancelled or reduced by the purchaser on thirty (30) days' notice. Extra prints shall be furnished to the purchaser at the price which the purchaser is paying under his standing order, in force at the time the extra prints may be ordered.
5. The purchaser shall not sell, rent, or otherwise dispose
of, either directly or indirectly, any of the vendor's licensed motion pictures (however the same shall have been obtained) to any person or corporation which may be engaged either directly or indirectly in selling or renting motion picture films.

6. The vendor shall not make or cause to be made or permit others to reproduce or so-called "dupes" of any of the vendor's motion picture films, nor sell, rent, loan or otherwise dispose of or deal in such reproductions or "dupes."

7. The purchaser shall not deliberately remove the vendor's trade-mark or name or title from any licensed motion picture film obtained from the vendor, nor permit others to do so, but in case any title is made by purchaser, the vendor's name is to be placed thereon, provided, that in making any title by the purchaser, the vendor's trade-mark shall not be reproduced.

8. The purchaser shall return to the vendor (without receiving any compensation) thereof, except that the vendor shall pay transportation charges incident to the return of the same) on the first day of every month, commencing seven months from the first day of the month on which this agreement is executed, an equivalent amount of positive motion picture film in running feet (not purchased over twelve months before) and of the vendor's make, equal to the amount that was so purchased during the seventh month preceding the date to which the payment is due, as a guarantee that where any such motion pictures are destroyed or lost in transportation or otherwise, and proof satisfactory to the vendor is furnished as to such destruction or loss, the vendor shall deduct the amount so destroyed or lost from the amount to be returned.

9. The purchaser shall not rent licensed motion pictures below the minimum rental schedule above set forth, or any substitute or substitutes therefor, which may be regularly adopted by the vendor, and of which the purchaser shall have notice.

10. The purchaser shall not offer any inducements or concessions in respect of the purchase, renewal or otherwise dispose of any of the vendor's licensed motion pictures (however the same may have been obtained) to any person, firm or corporation in the exhibition business, who may have violated any of the terms or conditions imposed by the vendor through any of its other vendees and of which violation the present purchaser may have had notice.

12. The purchaser shall not rent out licensed motion pictures to any exhibitor unless a contract with said exhibitor (satisfactory in form and terms to the vendor) is first executed, which the exhibitor agrees to conform to all the conditions of the present agreement, and stipulations of the present agreement applicable to the exhibitor; and in the case of an exhibitor who may operate more than one place, one contract shall be executed in connection with each place so operated.

13. This agreement is personal to and non-transferable by the purchaser.

The vendor agrees that before making sales of any licensed motion pictures to any purchaser in the United States (not including its insular territorial possessions and Alaska) it will exact from each such purchaser an agreement similar in terms to the present agreement, in order that all purchasers who may do business with the vendor will be placed in a position of exact equality.

15. It is understood and specifically covenanted by the purchaser that in the event of the failure to pay or to perform the foregoing terms and conditions of sale, or any of them, or shall fail to pay for any goods supplied by the vendor within the time prescribed for such payment, the vendor shall have the right to refuse to supply the purchaser with any further goods and shall also have the right to place the purchaser's name on an appropriate suspended list, which the vendor may publish and distribute to its customers, associates and the several licensed manufacturers under said reissued Letters Patent, and the vendor shall also have the right in such case to immediately terminate the present agreement, without prejudice to the vendor's right to sue for any and all damages or to recover any and all money suffered by such breach or non-compliance with the terms and conditions hereof by the purchaser.

16. It is understood that the terms and conditions of this agreement are necessary at least for a period of sixty (60) days' written notice to the purchaser, but no such change shall be effective and binding unless duly ratified by an officer of the vendor.

**PRICES OF LICENSED POSITIVE MOTION PICTURES.**

<table>
<thead>
<tr>
<th>List</th>
<th>12 cents per running foot.</th>
</tr>
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<tbody>
<tr>
<td>1 print</td>
<td>$1.00</td>
</tr>
<tr>
<td>2 prints</td>
<td>$1.50</td>
</tr>
<tr>
<td>3 prints</td>
<td>$2.00</td>
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<tr>
<td>4 prints</td>
<td>$2.50</td>
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</table>

A purchaser may give a separate standing order for each of his offices.

All prints for each separate standing order will be shipped only to one office.

A charge of 5 per cent. will be made for every charge of 5 per cent. off the above prices for cash remitted on delivery of goods.

**A TRIBUTE TO MOVING PICTURE SHOWS.**

The official investigators of the New York People's Institute and the Woman's Municipal League who set out to thoroughly examine the five-cent moving picture shows (popularly known as nickelodeons) seem to have found the unreasonableness and unfairness to acknowledge their find. Out of about six hundred such places in New York which are attended by more than three thousand people every day, it was only reasonable to anticipate encouraging one or two near the settled in the whole healthy and even educational amusement to classes which stand sorely in need of it. Many of the many sociologists who have long dreamed of a theater within the reach of the poorest of the poor were surprised to discover that something very much resembling it had grown up unaided in these shows in which pictures take the place of scenery and actors and reciters' poems or renderings of popular songs. The story is told by John Collier in a recent issue of the New York Press, the objectionable specimens were discovered to be shown closed in school hours if there was any public demand for such restrictions.

There was a tremendous attendance of children at these five-cent entertainments. In an East Side public school of eighteen hundred pupils, thirteen hundred confessed to being weekly patrons of some nickelodeon or other. Incidentally the number of truant and the proprietors of the shows did not deny the charge. The more respectable members of the fraternity expressed their willingness to keep their shows closed in school hours if there was any public demand for such restrictions.

The audiences chiefly sought of the newest Americans and their children. Scenes and adventures of travel were very popular, and the ancient threadbare fairy tales which can never be superseded delighted the younger people. At one nickelodeon the children were earnestly repeating Longfellow's Ride of Paul Revere after the reciter while the pictures fitted in and the scene opened.

While the need of moral censorship, better exit in case of fire and stricter regard to cleanliness and ventilation was undoubtedly displayed, the general showing was a surprising one. It is hardly believable that henceforth the settlement workers will endeavor to utilize the nickelodeons instead of denouncing them as enemies. Charitable and philanthropic societies are slowly learning that great principle to which the most successful of creeds has always owed a large measure of its power over the unlearned. They are being taught to work from the people naturally and to condemn which to which they are accustomed rather than to be afraid of exercising any similar lessons awaiting those who are flexible and broad-minded enough to receive them. Those who start with the idea that the poor like a certain form of amusement, without considering whether they are engaged therein or not, will find no better field than those who merely stand aloof and leave their poorer brethren to attend to their own affairs.
Position of the Kleine Optical Co.

Mr. George Kleine, of the Kleine Optical Company, publishes this week in the Show World a long statement on the present crisis in the film market. The major portion of the interview is a repetition of the claims of the rival factors, Edison and Biograph, which clash so largely in our columns, and with which our readers are familiar. The concluding part of the interview, however, in which Mr. Kleine sets forth the position of his own firm and the outlook for the exhibitor, is of vital interest, and we are indebted to the Show World for the following:

STATEMENT BY GEORGE KLEINE.

Contract with Biograph Company.

"In order to guarantee protection to buyers and users of the films marketed by the Kleine Optical Company, we have made a contract with the Biograph Company covering all these films, and in accordance with its terms any suit that may be brought against purchasers or exhibitors for alleged infringement of the Edison film patent because of the use of our films will be defended by the Biograph Company, free of charge; and, furthermore, immunity is given against prosecution for infringement of the loop patent of the Biograph Company, to those using films licensed by the Biograph Company.

"As to the general policy of my company, it will place upon the market all desirable novelties made by the nine European manufacturers who made the product which is sold in this country, and also films made by the Biograph Company. In addition, we shall handle films imported by Italian Cines, Williamson & Co., and Messrs. Williams, Brown & Earle.

"It shall be our purpose to exploit these films throughout the United States, releasing them exclusively to exhibitors with which I am personally affiliated, as well as through any independent rental exchange that wishes to purchase these films.

Establishing New Connections.

"New connections are being established as rapidly as possible. Missouri points will be supplied with independent films from a new collin in St. Louis established by the Kleine Optical Company of Missouri.

"A new rental bureau will be in operation at Birmingham, Ala., Monday, March 2. Our other rental bureaus at Seattle, Denver, Des Moines, Indianapolis, Montreal, and New York are fully equipped to give the most efficient service.

"We have been in constant communication by cable, since the convention at Buffalo, with the European manufacturers whom we represent, and they have entered into the spirit of the situation in a most enthusiastic manner, promising a series of film novelties that will excel from every standpoint.

"All films that we control, and those of affiliated concerns, acting under the Biograph license, will be sold outright, without rental or other conditions.

"The question that has become of vital importance to the rental exchanges is the purchase of films. After mature consideration the Kleine Optical Company will hereafter abolish the system of standing orders for new subjects. I have long recognized that to insist upon the purchase of all new subjects, long before they are seen, or even manufactured, is an injustice to the rental exchanges, and an imposition upon the exhibitors who are compelled to use undesirable films, forming a material percentage of the total output, frequently against their will. In the early days of the exhibiting business as it now exists this could not be considered unreasonable, as the supply of subjects was limited, and every film was usable that was not obscene, extreme vulgar, or highly sensational.

Censorship Policy Followed.

"We have always followed the policy of censorship at the root, and have never imported films that would be considered objectionable from any view-point. This is due to our system of inspecting samples of every subject before our stock was shipped from Europe.

"The standing order system is oppressive also because it compels the rental exchange to accept an indefinite quantity of films, subject to great variations from week to week. No exchange, under this rule, can state in advance the total sum of its film bills—a condition which would not be tolerated in any other line of trade.

"In harmony with this position, we have decided upon a uniform price for films to all rental exchanges in good standing, irrespective of size or quantity purchased. A large exchange will have no advantage, because of heavier purchases, over the small concern.

"In view of the fact that we charge a selling price for films, we think it but just that the buyer own the goods that he has paid for, without restriction, and do not attach any conditions calling for the return of our films at the expiration of a stated period.

Purchasers May Rent Films.

"Purchasers of our films are at liberty to rent them to others, without restrictions as to rental prices, or manner of use.

"A movement has originated in Chicago among owners of nickelodeons which bids fair to spread to all large cities of the Union. These exhibitors have formed the Moving Picture Theater Protective Association of Chicago, with varied objects, among them being resistance to oppressive city ordinances, and in general to further the interests of the membership.

"A forward step has been taken by this association in the matter of film rentals. A new renting exchange has been formed, called the Independent Film Exchange, incorporated under the laws of Illinois, of which I have the honor to be president.

"Reciprocal arrangements have been made by which this exchange will rent films in Chicago only to members of the Moving Picture Theater Protective Association, which will confine its rentals to the Independent Film Exchange. This system will strengthen both bodies and the association, and I am prepared to assist in the furthering of this movement throughout the United States in any city capable of supporting such an exchange.

"The activities of these exchanges are not to be confined to their home cities, the exclusive feature being applied only in the city of origin. I will be pleased to hear from owners of picture theaters in other cities, and will give information as to details of organization. The efforts of these local associations need not be confined to the rental of films, but can include united action upon any question of interest.

"Attention need hardly be drawn to the strength of such an association against all opposing interests that may be inimical.

Future of Industry Promising.

"I would say those pessimists who are doubtful as to the future of the moving picture industry, that, in spite of the present unsettled—no matter how you say it—conditions of the future appears to me to be more promising than ever. Case after case can be cited demonstrating the increasing interest in motography upon the part of the general public. If there were any evidence of a lessening of this public interest, I would consider the situation of serious concern.

"It should be gratifying, however, to everyone interested that public interest is growing, and the general average tone of moving picture shows is improving. So far as my observation extends, exhibitors are finding a better use for their stock than that of the two-a-week shows that closes, a large moving picture theater is opened.

"I need only mention the use of Keith's theaters, in New York City, exclusively for moving picture shows, replacing vaudeville; also, the theaters of the Roxy Company, in Cleveland, the Orpheum at Chicago and the Hopkins at Louisville—all of them pretentious houses, many involving the payment of enormous rentals.

Will Improve Exhibitions.

"The introduction of moving pictures into theaters of this character must undoubtedly tend to improve the character of the exhibition, as well as enlist the patronage of a class of people who have heretofore known nothing of that branch of entertainment, having been inclined to consider this class of amusement beneath them.

"In Paris, France, the Hippodrome is to be devoted exclusively to moving pictures. This seats some 7,000 people, and will have an orchestra of 60 pieces. The films for this resort will be supplied in the main by the European manufacturers whose product will be marketed in this country under the Kleine Optical Company, with which I have been identified since its inception, into a position of business opposition to many personal friends engaged in this business, for whom I have the highest regard. I can say in all cases that their opposition is not based on personal dislikes, but the conflict will be conducted, as far as we are concerned, along clean and wholesome lines, without personalities, and while our campaign may be aggressive it is unavoidable, and has been forced upon us by conditions.

GEORGE KLEINE.

GEORGE KLEINE.
Trade Notes

Holyoke, Mass., Feb. 25.—Three moving picture theaters were closed today by order of State Building Inspector Howes for alleged repeated violations of the statute against permitting patrons to stand in the aisles or otherwise block the exits.

The Selig Polyoscope Co., 43 Peck court, Chicago, Ill., ask us to state that they will be pleased to send their Film Supplement regularly to theater managers who register a request for same. The object is to place in the hands of managers who give a lecture with their films an advance story of the plot.

NEW COMPANIES.
The Aetograph Co., Manhattan, Manufacturing and deal in moving picture machines; capital, $30,000. Incorporators: A. V. Jones, H. M. Browne, New York City; H. W. Mills, Jersey City, N. J.

Happy Moments Co., Fitchburg; moving pictures; capital, $10,000. President, Louis N. Fuller; treasurer, William G. Hidden, both of Fitchburg; clerk, Timothy A. Fuller, Boston.

Bijou Co., Atlantic City, N. J.; moving pictures, songs, vaudeville and variety performances; capital, $50,000. Incorporators: Abraham D. Feigenbaum, Frank W. Gordon, George W. Bailey, Atlantic City, N. J.

Film Import & Trading Co., New York; to manufacture picture films, operate amusements; capital, $25,000. Incorporators: Charles E. Dressler, No. 10 Fort Charles Place; George A. Baurdor, No. 625 West End avenue, both of New York; Isaac W. Ullman, No. 555 East 14th street, the Bronx.

MOVING PICTURE HALL FOR BRONX.
Prospect avenue, in the Bronx, N. Y., is to have another amusement hall which will be devoted to moving pictures Plans have been filed for buildings, which will be erected at once, on a plot 98 x 142 feet, on the west side of Prospect avenue, about 219 feet north of Jennings street. They will consist of stores fronting in the avenue and backed by a well-appointed theater or hall having an entrance between the stores. None of the buildings will be more than one story high. They will be of brick construction.

George Keller, of No. 970 Prospect avenue, is the owner.

THE LAST CALL.
Do not forget that Miles Bros.’ employees hold their first annual ball on Tuesday, March 10. There will be a beautiful bevy of lady clerks, stenographers, etc., looking out for suitable partners, and a lot of fine boys looking for “fayre ladies.”

So ye come one, come ye all.

Trip fantastic at Miles’ ball.

By the way, talking of Miles Bros., we note they have installed a private wire from the Western Union Telegraph Co. in their office, so that now their customers are in a still better position for quick service.

MOVING PICTURE BILL IN THE ASSEMBLY.
Among the most active of the Brooklyn Assemblies in Albany this year is Dr. S. A. Gluck, representing the Twenty first Assembly District. Since the beginning of the present session he has introduced twenty-two bills. Several of these bills have to do with the moving picture shows on Sunday.

The bill, entitled “An Act to Amend the Greater New York Charter in Relation to Licensing Moving Picture Shows,” provides that it shall be unlawful to “exhibit to the public in any building, yard or grounds, court room or other place or room or within the City of New York any interlude, tragedy, comedy, opera, ballet, play, farce, minstrelsy or dancing, or any moving picture entertainment of the stage, or any part or parts therein, or any moving picture exhibition, or any equestrian, circus, or dramatic performance of jugglers, or rope dancing, or acrobats, until a license for the place of such exhibition for such purpose shall have been first had and obtained, as hereinafter provided.”

This bill was, of course, aimed at objectionable shows, for, in another, also introduced by Dr. Gluck, it was provided that public performances shall not be held on Sunday under the auspices of and for the benefit of a religious, charitable, educational or benevolent society or institution, provided such performances be confined to sacred concerts, opera, singing of monologues, melodramas and vaudeville acts, “other than laborious ones,” should be regarded as lawful.

SHOW PROPRIETORS COMBINE IN ST. LOUIS, MO.
Henry Scherrer was elected president and Frank Talbot secretary of the Motion Picture Exhibitors’ Association, which was organized at a called meeting at the Gayety Theater. The organization is due to the announcement of a 25 per cent. raise in the price of films, which will take effect March 1. The object of the association is to force out the small, cheap shows, where “rainstorm” or worn-out films are shown.

J. L. Randman stated that the question of raising the price of admittance had not yet been settled. The raise in the price of films itself will cause many of the smaller dealers to go out of business.

A committee of eight was appointed to visit the proprietors of the small showing and work for the interest of the association. The committee met again at the Gayety Theater, and the by-laws of the association will be drawn up.

At a hearing in the office of Building Commissioner Smith yesterday on the proposed ordinance regulating moving picture stores, the proprietors told their stories, some contending for 21 years and others for 10 as the minimum for operators of machines.

BAN ON THE PICTURE MACHINE.
Phillipsburg, Kan., Feb. 15.—The City Council has met and passed a resolution fixing a tax of five dollars a day for moving picture shows and prohibiting them entirely where they cannot comply with the regulations of underwriters.

NICKELODEONS LOSE LICENSES IN SPRINGFIELD, MASS.
State Inspector J. R. Howes on January 27 ordered the closing of the Grand, Bijou and Star moving picture theaters for violation of the State law relative to allowing persons to crowd the passageways and aisles. Mr. Howes says the proprietors have been warned in the past, but Saturday the same trouble was noted and the action was accordingly taken. The action of the State inspector amounts to the revocation of the licenses of the theaters, and they will have to remain closed until new ones can be obtained.

Before new licenses can be obtained application will have to be made to the chief district police in Boston, and a hearing given, after which the chief may renew the license if he thinks it advisable. The proprietors of the theaters have retained Attorney Thomas J. O’Connor, who will appear before Chief Whitney, of the State police, at the State House in Boston, in the endeavor to have the order closing the houses removed. It is of interest to note that theaters can not legally sell more tickets than there are seats for patrons, and persons are not allowed to stand in the aisles or passageways. The theaters ordinarily are not crowded, but on holi days it is evident that a larger number of patrons have been admitted than could be seated, and the aisles have been blocked to some extent.

RULES ADOPTED BY BRITISH COMPANIES TO GOVERN EXHIBITIONS.
The Canadian Government has signified its intention to introduce legislation regulating the exhibition of moving pictures, and one of this will be of interest to know the rules which have been adopted by British fire insurance companies governing the exhibition of “animated pictures.” The regulations, which apply to either the temporary or permanent use of cinematographs or similar apparatus, follow:

1. The lantern must be constructed of metal or lined with metal and asbestos.
2. An alarm or water bath must be used between the con денсер and the strainer.
3. The apparatus must be fitted with a drop shutter available in case of emergency.
4. If the film does not wind upon a reel so as immediately after passing through the lantern a metal receptacle with a slot in the metal lid must be provided for receiving it.
5. If electric arc lights are used, the installation must be
in accordance with the usual rules, i. e., the choking coils and switch to be securely fixed on incombustible basis, preferably on a brick wall, and d. p. safety luses to be fitted.

6. Every oxygen gas used, storage must be in metal cylinders only.
7. The use of an ether saturator is not to be permitted under any circumstances.

Position.—Preferably on an open floor with a space of at least six feet all around, rolled off. If in a compartment, the compartment to be lined with fire-resisting materials. In any case no drapery or combustible hangings to be within two feet of the wire.

General.—Fire buckets to be kept filled and a damp blanket to be provided and placed close at hand.

ALL PICTURE SHOWS MUST BE LICENSED IN PHILADELPHIA.

With only a few dissenting votes, both branches of the Councils have passed the ordinance ordering the licensing of moving picture shows and providing for the regular inspection of these places by the fire marshal. While the ordinance is not as restrictive as was designed by some, it nevertheless brings the nickel shows more under the direction of the Department of Public Safety and insures better protection to the public against fire and panic.

That the prompt indorsement of the ordinance, after it is signed by the mayor, will require the proprietors of many of these places to come to the city hall, where the machines are being their machines, widening aisles and enlarging exits there is no doubt, as Superintendent of Police Taylor, in his investigation of these amusement places, discovered many menaces to safety and fire.

Besides providing for the payment of a license fee of $100 by the proprietor of each moving picture show, the ordinance states that the fire marshal shall be empowered to make such regulations for the conduct of the places as he deems expedient. The operator of the moving picture machines shall in the future have to pass an examination by a Board of Examiners and will have to pay a fee of five dollars.

Provisions are also made for the protection of the booths in which the machines are located. For any violation of the clauses of the ordinance or for any other cause which may place an audience in jeopardy, the Director of the Department of Public Safety believes the moving picture showmen shall have the power to close them. One hundred dollars is the fine that can be imposed for violation of the ordinance.

SHOWS MOVING PICTURES OF WYOMING BIG GAME.

Cheyenne, Wyo.—The first moving pictures of wild big game ever obtained were shown by S. N. Leek, of Jackson Wyo., last week. A herd of elk were shown feeding near the camera, and mountain sheep, bear, deer, antelope, mountain lions and wolves were shown in lifelike motion. Leek is to exhibit his pictures in the East and will be accompanied by State Game Warden D. C. Newlin, of Lander, who will describe to sportsmen Wyoming's game and hunting grounds.

ROCHESTER DISCUSSES SUNDAY SHOWS.

In Special Term before Justice Foote last week argument was heard on the application of ten Rochester amusement shows for licenses to exhibit on Sundays. The applicants were licensed by the Commissioner of Public Safety and the Chief of Police from interfering with Sunday performances. Papers were handed up and decision was reserved.

Corporation Counsel Webb opposed the application, first, on the ground that the Penal Code, sections 259 to 277, prohibits the giving of any public shows on Sunday. He cited the case of Justice Herrick in Buffalo, which showed the construction of the code, from which he reached the conclusion that all public shows are prohibited on Sunday.

Mr. Webb also cited the city ordinance relating to licensed occupations, which may determine whether the corporate limits of the city as a statute passed by the Legislature itself. He said that this made the Rochester case even stronger than that in Buffalo.

The general point was that the court of equity will not restrain municipal officers from enforcing a city ordinance. An opinion of Justice Herrick was cited, in which it was said: "Whether the ordinance is a valid one is a question of law and not of equity. But either the court or the council may determine questions of law, as incident to a proceeding in equity, equitable proceedings cannot be maintained for the sole or principal purpose of determining such questions.

Mr. Webb said that there seemed to be a determination on the part of the plaintiffs in these actions to commit an act prohibited by the penal statute and city ordinance. If there were such a transgression of law, the legal proceeding would be a criminal prosecution where the guilt or innocence of the offender could be determined.

"To avoid the consequences of such an act," said Mr. Webb, "the plaintiff invokes the assistance of a court of equity to restrain public officials from enforcing the law, and this is generally held to be against public policy, according to opinions of the courts, cannot be done."

NEW THEATER FOR LITTLE FALLS, N. Y.

Messrs. John E. Reardon and Casper Shults, proprietors of the Gem Theater, have discovered connections with R. D. Fuller for the erection of a new theater for them on Main street. Architect Carl Haug is now at work on drawing plans for a model up-to-date playhouse. It will be on the ground floor and will have an attractive circle, both for the orchestra and the balcony. The seating capacity will be about 500. The ceiling will be of iron and the entire structure will be absolutely fireproof. When completed it is expected that the theater will be ready for occupancy about May 1. Messrs. Reardon and Shults present vaudeville entertainment in connection with their moving pictures and illustrated songs. They are popular, progressive amusement providers, and their many friends will congratulate them on this evidence of their prosperity.

ACTORS ON THE FILMS.

The success of phonograph houses in recording for sale the voices of notable singers, including the individualistic voice of Caruso, the Crooning of Melba, the Calm of Nordica, suggests that there is open another opportunity for the actor.

Moving pictures have taken their place among the standard entertainments of the day in which we live and make progress. With the movies we have had live entertainment by the camera, and education for the multitude. Their pictures take audiences on far tours. They show the latest in the world of invention. They amuse and very often instruct. The next step is the adaptation of the idea to the serious drama.

Many of the smaller cities of the country have small chance of seeing players of the Drew and Adams type. Plays such as "Peter Pan" and "My Wife" are long time reaching town. The local theater is forced to take the same old show even to the smaller cities. The moving picture machine and a pair of clever imitators ought to supply the omission. Let John Drew and his company play "My Wife," before one of their first performances of the same. It has been presented on the stage at the Olympic. Then, when it is reproduced in Williamsburg or Kokomo, a man and a woman, in a line of the piece, speaking the dialogue as it is acted by the film, will complete the dream for eye and ear.

In the comic opera the tasks would be a bit more difficult, for singing voices would be required; but the expense, even for this form of the moving picture entertainment, would be trifling as compared with the cost of Martin Offen's company of migratory Negro minstrels.}

At this time there is no mechanical reproduction of the best plays, but it will come, as sure as the reproduction of voices for commercial purposes came by way of the phonograph in the 78s, and of the pictures in the movies, so also with the same. It is not a question of when, but if, it will come.
NEW RULE OF THE MASSACHUSETTS DISTRICT
POLICE IN REGARD TO MOVING PICTURE
MACHINES.

The Massachusetts District Police has promulgated new
rules and regulations governing the operation of moving
picture machines. In view of the fact that these machines
have recently caused considerable loss and have always caused
underwriters considerable concern, the rules are of sufficient
importance to be printed at the same length.

No moving picture exhibition will be allowed in any room or building
until a license from the Chief of the District Police, or a certificate from
an inspector of factories and public buildings, has been obtained for said
room or building except that, in the city of Boston, the license, certificate
or permit for the room or building and exhibition, is to be issued by the
person or persons duly authorized to issue said license, certificate or permit.
The license or certificate must be placed in a booth or enclosure approved by an
inspector of factories and public buildings, and in which said inspector
or certificate of inspection is posted in a conspicuous place. The booth or
enclosure must be so located as not to obstruct any aisle or passage,
or to obstruct or render dangerous any exit from the exhibition room or
building, or to be liable to interference by any person in the audience.

Any change in mechanism, or alteration of any moving picture machine
after it has been approved and tagged by an inspector of factories and public
buildings, will cause for removal of the tag and cancellation of the
license. The removal of the inspector's tag will be cause for con-
demnation and prohibition of its use.

No inflammable or combustible material or enclosure will be allowed
around the machine or rheostat. Where wires for conveying electricity
come into or through, or rest on any structure around the machine, ample
insulation must be provided by the use of rubber, varnished cotton, or
other insulating substance. The wire attachments conveying electricity
must be properly insulated, and must be inspected by the operator before
every exhibition. The maximum voltage on no part of the apparatus must not exceed 110 volts used
in operating the machine. A switch for shutting off or controlling the
electric current must be provided, and placed as to be ready for instant
use by the operator. If means for controlling the lightings in the exhibition
building is provided in the booth or enclosure, additional means must
be provided near the main entrance for such control. Sufficient fuses to
prevent the escape of an electric current must be provided and
properly placed for wires conveying electricity. The arc lamp must be
covered with an iron box so arranged as to catch all sparks and hot
pieces of carbon, and all other lights in the booth or enclosure must be covered
by a wire guard. The rheostat must be covered with perforated sheet iron
or heavy wire netting of thin wire, to prevent any metallic substance or
film coming in contact with it when in operation, and must be securely
fastened to the floor and properly insulated.

No water rheostat will be allowed in any booth or structure surrounding
the machine. Nor in any part of the building in which the machine is operated.

A fire extinguisher of the carbon dioxide gas pattern, in good working order,
must be provided and located inside the booth or enclosure, ready for
instant use by the operator. Any fire extinguisher must be a metal round
iron box with a slot in the bottom only large enough to permit the film to
pass through two sets of metal rollers, which must fit tightly to the film.
The slots necessary in the construction of this box must be made tight
and free from the use of solder.

The cover which admits of the placing or removing of the reel in said
box must be arranged so that it will be free from any friction. The film reel
must be operated by a crank firmly secured to the spindle or shaft on head of the machine so there will
be no possibility of its coming off. A clutch must be placed in front of
the condenser so as to be instantly closed when necessary. No electric
motor will be allowed with which to operate the machine. No films, pieces
of films, or loose combustible or inflammable material will be allowed to
remain in the room or enclosure unless protected by metal covers,
except the films while actually being rewound or repaired. All films
must be rewound or repaired in the booth or enclosure surrounding the
machine, and the reel separately kept in a closed metal box made without solder.
All boxes or magazines containing films must be kept closed while operating
the machine. The door of the booth or enclosure containing the machine
must be kept closed at all times when the machine is being operated, and
sufficient ventilation must be provided to carry off any excessive heat
generated.

No smoking or permitting it to be done, or matches will be allowed in the
booth or enclosure surrounding the machine.

Why not subscribe now. You can not afford to miss a copy.

Moving Picture Machines
Edison, Powers Cameragraph No. 5, Cinecograph and
Optigraph No. 4 and all accessories
Grand Monarch Special Rheostat
made of Climax Wire
We deal in everything in the Moving Picture Business
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ELECTRICAL
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By SCOTT & VAN ALTENA
57 PEARL STREET
LATEST SETS, $5.00 PER SET
"Make Believe"  "For the Red, White and Blue"
"Two Little Baby Shoes"  "In the Garden of the West"
"Summer Time"  "I'm Starving for One Sight of You."
These Sets can also be obtained from most
Film Exchanges

STOP AND CONSIDER

The many advantages of renting your films
from a concern in the Film Service Association.

You are assured subjects by the Manufacturers
who have made the M. P. game famous,
and whose films it is impossible to do without
in making your theatre successful, and it costs no
more for first-class service than formerly.

Pay no attention to the sorehead, knocker,
or junk film exchanges, they are hanging them-
selves and dying fast.

We all start on the road to success March
2d, get in the band wagon and come along,
and be happy forever.

Only the pests and six for ten men will stay out.
Any business will get undesirable customers
unless regulated, unfortunately a great many
have crept into the M. P. business, but they
will now have to make good or get out.

You can get anything you want in Pitts-
burg, Pa., Des Moines, Ia., or Rochester, N. Y.
PITTSBURG CALCIUM LIGHT AND FILM CO.
BEWARE

of the Exchanges offering you
First Run Films.

Some Exchanges have purchased the surplus stock of the manufacturers, which the manufacturers have had on their shelf from five to eight months, and you have used every subject they have purchased.

We purchase our films as soon as they are produced, and give our patrons the benefit of our early purchases each week.

Write for our Special Proposition on reduced prices of Licensed Films

O. T. CRAWFORD EXCHANGE CO.

Crawford Theatre 14th and Locust Street 214 Levy Building
EL PASO, TEXAS ST. LOUIS, MO. HOUSTON, TEXAS

"ADVANCED QUALITY FILMS" MEANS

ESSANAY FILMS

Ready Wednesday March 4th

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"ALL IS FAIR IN

LOVE and WAR"

The Beginning of a Flirtation and its Disastrous Ending. One continuous laugh.

Length about 700 ft. Code Girlie

Have You Seen Our Sensational Success

"THE HOOSIER FIGHTER"

Getting top money everywhere. Ask any exhibitor who has used it.

ESSANAY FILM MFG. CO.

501 WELLS STREET, CHICAGO, ILL.

Foreign News and Notes.

The electrical firm of John Wenskus, Berlin, S. W., Limmerstrasse 0, has invented a new machine for singing, talking and moving pictures. A perfect synchronism between the cinematograph and the talking machine, which is important in distance, is the result of a long series of experiments. The machine is easy to handle and can be installed by any mechanic.

THE CINEMATOGRAPH IN CHINA.

China is, certainly, the most inaccessible country in the world in which to introduce European civilization and progress. But it is now a fact that the cinematograph in its victorious trip the world round even got a foothold here. From Brussels started some time ago an expert with machines and films for Peking, the huge capital of the imperial East, and it is reported that he has met with quite a successful run. The empress expressed great interest in the subject and she was of the opinion that the cinematograph would be of quite an influence as an educator for the Chinese people, giving them an opportunity to study American and European conditions in industry and social life.

THE CINEMATOGRAPH IN THE SERVICE OF INDUSTRY.

Our Italian contemporary, "la Rivista Fone-Cinematografica," informs us that Italian capitalists have constituted a society with a purpose of promoting advertising by the cinematograph. The representatives of this society have visited the largest firms—the manufacturing as well as the commercial—offering their facilities to make cinematographic reproductions of their establishments, plants, stores, etc. The views obtained in this way will be exhibited in the electric theaters all through Italy and foreign countries.

The purpose of this kind of advertising is plain. The object is to make the Italian industry—so unjustly slandered—known as it really is in Italy as well as in other countries. It will show that the big establishments in Turin, the shipbuilding mills, and the ironworks of Bilbao rival those in France and Germany.

The "Rivista-Fone-Cinematografica" adds that several of the leading firms, with eagerness, have taken up the propositions of the society and that now the most important film manufacturers in Italy are busy reproducing these pictures of commercial and industrial life.

VITAGRAPH CO. TO PRINT IN PARIS.

With the idea of relaying their American factories, and to ensure that film buyers in Europe shall obtain film supplies with the least possible delay, the Vitagraph Co. will immediately open a factory in Paris, at which Vitagraph films for sale in European countries will in future be produced. Mr. A. E. Smith is, at the present time, in Paris supervising the installation of the necessary machinery in a building which has been secured close to the company's present offices, in the Rue St. Cecile, and we understand that it will be a matter of a few weeks only before the first products of the Paris works are offered to buyers in England and the other countries which it is intended to supply.

This move, we are told by Mr. G. H. Smith, of the English office, has been rendered necessary partly by the fact that the demand for films from America alone is sufficient to keep the factories of the company there going at full pressure, and partly, because of the time taken for goods to reach London from New York. The latter circumstance occasionally led to buying films when the stock of a particularly good subject had been exhausted it was three weeks before further copies could be obtained, and though orders for a dozen copies might have been given the showmen could not afford to wait this time for them to be filled, while the subject was perhaps being utilized by competitors in the same district. The new factory will obviate this loss, for it will be possible to obtain subjects from Paris in one or two days. The new factory is not intended, at present, at least, for the production of new films, but will print from American negatives, and with the advantage of a climate particularly favorable to photographic work there is no doubt that it will keep up the standard set by the American house.

It hardly seems possible, however, that the management of the new branch will be able to long resist the temptation of the Paris sunshine, and it should be merely a matter of time
before French Vitagraph subjects are placed on the market. The opening of the Paris factory is likely, we understand, to be only the first of a series of steps to be taken by this company to keep abreast of the developments of the Silent business, and others will be recorded here in due course.—Kinematograph Weekly.

CORRESPONDENCE.

TRADE CONDITIONS IN THE ANTIPODES.

Sydney, New South Wales, Jan. 21, 1908.

Publishers The Moving Picture World:

Gentlemen:—By the mail just in I have received several copies of the World, and as I am not now in the moving picture business I have given them to those who are in the game. If you will mail me some more copies, I will do all I can to get the paper in circulation.

For many years after Lumiere came out to this part of the world and exploited his cinematograph, the moving picture business fell off to nil, and lay dormant for some years, just as the phonograph did, then it took a move and now it is booming, and there is one firm that is filling the Glaciarium nightly with a show of the very latest, weekly changed programme, and when I tell you that it will seat 4,500 people it will give you some idea of what is being done. The queen's Hall London Bio-Tableaux, that is run by Mr. Clement Mason, and the American Picturescope Company, at the Victoria Hall, besides the Oxford Theater, and the Alhambra and other places, as Wonder-land City, Mr. Harry Rickards Tivoli, Mr. Clay's Standard Theater Company, and the St. George's Hall at Newtown, and all doing well. There is a good scope for your paper over here and there is no reason in the world why you should not have at least a hundred or more subscribers in this part of the world.

Mr. C. Spencer will open the Lyceum Hall in about two weeks, it will be one of the largest halls in the city, and will seat several thousand. It was formerly the Lyceum Theater, but a very wealthy religious crank bought it, and gave it over to the Methodist Church, and they have torn out all the signs of an ungodly nature and made it into a fine hall, with no semblance of it, there it is, and now it is to be run with a picture show, and all films must pass the censorship of the men that have the running of the hall. So, of course, it will be strictly a good show, with nothing of anything but a highest order, there is no doubt but they will only let the hall for entertainments and not put the censors on to just what any one that rents it shall do, and what they shall not do, there would be a splendid chance for them to make good interest on the capital invested, but if in their hands they want it a sort of prayer meeting show, and that does not go down with the masses.

Mr. T. J. West, the proprietor of the show now running at the Glaciarium, will run his show until the skating season opens, when the floor will be flooded and frozen, and ice skating will be in order there for the Winter and late into the spring. Of course, you must not think it is Winter in this part of the paper now, for the thermometer was only 108 degrees in the shade yesterday, and it has been monkeying round that point for the past week or more. Our winter is at the Fourth of July time, when we get our coldest weather, and yet we never get a frost in this city, so you see we don't have to go out and shovel the snow off the sidewalks, as we never get any snow, and I think that it is safe to say, that there is not a day in the year here when you cannot get strawberries and currants, and you wish you were in the theaters here when in New York they would have them closed up, and the people away for their holidays. I am now writing with the thermometer at 80 degrees and a beautiful breeze blowing, and yet it is not hot to speak of, so you can just fancy a person standing over an arc light on a night like this and also during the day at such a temperature as I have just told you of.

If I have the time or the list by me to send you now, but I will try and send you as complete a list as I possibly can by the next mail. The film dealers here are: The National Phonograph Company, 340 Kent street; Pathe Freres, Pitt street; Osborne & Jordan, Ltd., 933 George street; Baker & Rouse Proprietarv, Ltd., 373 and 375 George street; Harrington & Co., Ltd., George street; The Clement Mason Trading Company, Ltd. "Queen's Hall," Pitt street, and the Universal Supply Company, Young's Chambers, corner Park and

NEW INDEPENDENT RENTAL SERVICE

NEW FILMS REASONABLE PRICES
First-Class Service Guaranteed

We offer the films of the Independent Manufacturers and also the films of the following makers for whom we are sole American Agents:

HEPWORTH MFG. CO., LONDON
R. W. PAUL, LONDON
GRAPHIC CINEMATOGRAPH CO., LONDON
CRICKS & SHARP, LONDON

We beg to solicit your trade and ask you to write us immediately for our rental service terms.

Films also supplied to rental bureaus
All films sold outright

NEW SUBJECTS WEEKLY

WILLIAMS BROWN & EARLE

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

LE ROY'S
Acmeograph
NEW YORK APPROVED
The Peerless Moving Picture Machine
Write LE ROY, ACME EXCHANGE
133 3d Avenue, New York

COLORS

For Slides and Films. 84 colors ranging from the most delicate tints to the deepest shades. Colors are absolutely permanent, and of strength and brilliance they are unsurpassed. Send $1.oo for box containing 10 1/2 ounce bottles of assorted colors—stamped for prices on larger quantities. With our new glass tinting slides you can produce many different effects on moving pictures without affecting the brilliancy of your light in the least. Will not burn or melt, nor are they in any way affected by the heat. Made in all colors.

We make one shade (No. 39) of an extremely delicate blue, scarcely noticeable on the screen, yet it is used to whiten your picture and, strange as it may seem, reduces flicker 30 per cent. All slides prepaid 30 cents each, 3 for 50 cents.

THEODORE A. HALLING
55-57 Skinner Street, Little Falls, N.Y.

When writing to advertisers please mention the Moving Picture World.
THE PHENOMENAL SUCCESS OF THE MOVING PICTURE SHOW

Being a reply to the article "A Coffin for the Theatreium," by Hans Leigh.

Editors Moving Picture World:

Dear Sirs,—The requiem for the theatreium published in the Moving Picture World of the 22d inst. was far too premature. The place of amusement referred to is so far from being "a dead one" that its demise can not even be foreseen by any one; who can lay claim to being a "live wire" and "fancies" are terms that have been applied to moving pictures until they have become hackneyed, but the use of them has lost force and weight for the very reason that it has never been justified. Moving pictures have never been in the class of either a fad or a fancy. Originally they were looked upon as a scientific wonder, then they became a means of entertainment that attracted great attention owing to the apparent mysterious method by which pictures showing animated figures were produced; for some time the public went to the pictures chiefly to see the figures in them move with life-like action and not on account of any photographic art or realism in action, so far as the picture as a whole was concerned. The people did not go to see them because it was a fad or a fancy, but because they were curiously aroused and were intensely interested in seeing for themselves that science had, to all intents and purposes, put life into the figures portrayed upon a canvas or curtain.

The writer who would believe that the theatreium is a thing of the past, or is about to become, cites the career of the bicycle and of ping pong in support of his theory. Like the theatreium, he says, they were crazes, fads, fashions. By the citations he weakens his argument for the reason that the game of ping pong never classed with either the bicycle or the moving pictures. As a game it met the fate of all shallow fads. While the bicycle was a fad, it was a commonality of travel, and its popularity did not wane until it was forced by some better substitutes, the chief of these being the motor cycle and the automobile. Those who could afford it, adopted the latter and gradually the bicycle was doomed to be no longer the fashion. It is still in use, however, so much so, that hundreds of thousands were sold during the past year, but, of course, the constant extension of electric and trolley lines is gradually forcing them out of use. To an extent it is the habit with the moving pictures, but on a theory of extinction a comparison fails for the reason that formidable rivals are in the field, and have been for some time against the bicycle. As a source of pleasure and usefulness and accommodation, it can be supplanted in many ways, but there is not the remotest indication of the appearance of anything that can give the public as cheap and wholesome, and at the same time as instructive as the moving pictures do, and so long as these pictures remain without a competitor, so much longer will the life of the theatreium be protracted.
Were it not for the fact that the writer is interested in the theatromen the article commented upon would not have been given the attention it receives here. The writer of the article in question is, of course, a theatrical writer, and for this reason his opinions as bearing upon the present and future prospects of moving picture enterprises must be taken with a liberal allowance of salt. It is but fair that the public should know the truth and the exponents of public morality and no opportunity to attack and depreciate them has been overlooked. From one standpoint this course has been justified by the plea of self-preservation. The vaudeville actor saw the pictures taking fifteen or twenty minutes of his time and the programmes in all the vaudeville theaters of the country, and that naturally resulted in one less regular act being required in each place. As the pictures grew in popularity, hundreds of managers made big reductions in their salary lists by putting the pictures on their programmes two or three times.

Up to this period the managers of the vaudeville had no compunction about placing pictures on their programmes, looked upon as excellent substitutes and great money savers, but when the five-cent theater rage set in the managers sat up and took notice. Store shows crowded about them and took dime and half dime that in all probability would have passed them and it was a matter that the management set about if the conditions were different. It became a matter of self-preservation with the managers then, and it was until then that the real campaign to prejudice the public against moving pictures began, because the vaudeville actors did not have the means and sources, financially and otherwise, to wage the issues that the managers had. It is quite true that in recent months there have been many moving picture producers have had their pictures taken off the stage screens because of the competition, but the attacks that have been made upon the productions as a whole have never been justified and they have been made with ulterior motives. The writer has made this argument before and has been ridiculed for attempting to place moving pictures as a successful competitor of straight vaudeville. Be that as it may, the fact remains that hundreds of vaudeville houses are being turned into moving picture theatres, two or three a day, and the manufacturers in New York City that have been homes for vaudeville for many years. In the face of this, how can any one look upon the theatre as defunct, or even a hopeless invalid? Some people have argued that these transformations are only experiments. Accepting these versions as correct, we must also admit that the experiments sustain the pictures in all positions, for the promoters have stated that while the reduced price and the cheapness of the pictures have cut down the expenses from about $1,000 per week to about $700 per week. It is but fair to assume that if there was anything in existence or within the possibility of reaching that the price would have fallen hundreds of dollars, to compete successfully with moving pictures they would have been done so and the course taken by the managers who have transformed their theatre is sufficient reductio of the indefensible charge that the majority of the moving picture manufacturers are steadily becoming inferior.

The line of argument leads to the contention that the recent action of some of the picture manufacturers is fully justified if for no other reason than self-preservation against inferior productions. It will keep the manufacturing within legitimate limits and thwart the idiotic efforts of would-be makers of films who know as much about it as themselves, and to adjust the parts of a watch. The fault has not been with the manufacturer who has been serious in his undertaking. The upstart man has done the mischief—the short-sighted man who looked upon moving pictures as a craze and conceived the idea that cheapness and rapidity of production would bring him a fortune before the craze would die out. The result has been a justifiable condemnation of many productions and the opening of the gate for unjustifiable turpitude to man productions of merit. The reason is that not one person in a hundred forming an audience pays any attention to the trade-mark or name of the maker on films, and the odium for bad productions has been cast upon the manufactur- ers as a whole. Up to the present time, it was found that the popularity of the pictures as a whole was too deeply rooted to be effectually disturbed, this was a formidable weapon in the hands of those who sought to kill the pictures, but are now must them back to a renewed life. The manufacturers have been in the same position as the exhibitors. Pirates and

**SOMETHING NEW SOMETHING ORIGINAL**

**BRADY SIGN EXCHANGE**

9 WEST 14TH STREET, N. Y., near Fifth Ave.

Are now ready to furnish all Moving Picture Theatres with

- **28 OIL-CLOTH SIGNS, size** - **24 x 28 in.**
- **7 OIL-CLOTH STREAMERS, size** - **2 ft. x 12 ft.**

All for **$1.00 per week**

Clean, descriptive and attractive. Call and investigate.

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**Opera and Folding Chairs**

Our seats are used in hundreds of Moving Picture Theatres throughout the country. Secure your share of the new wave of demand. Prompt shipments.

READSBORO CHAIR MFG. CO.

READSBORO, VT.

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**Will You Wear the Trust Collar? I Guess Not!**

Three weeks ago $25 a week for seven changes of film was considered good money, but in those days the exchanges of Chicago had a hard luck story and say that they must have $102 for the same service. (New film, anything under eight days; old film, $25 a week.)

Would I sit calmly by and see myself, with 75 per cent, of other Chicago exhibitors, put out of business? I guess not.

Three days at the above price, then Yours Truly had 100 reels of good, new film in our vault, and 30 of the best theaters in Chicago with us to sink or swim. "SINK," says the big combination. "We will fix you when you come back. You can't get films," and a lot of "put you out of business." Talk.

In the meantime we are not afeep. As a result, this is what we have accomplished so far: This month, a new film, choice subjects of 17 manufacturers, makes that you have never seen or heard of. Why? Because the price was too high for the greedy renters. The big combination can't get them now, as they have agreed not to buy from manufacturers outside of the so-called Big Combination of Seven.

Did the Exchange tell you that the price is to be higher March 1? Nix! He waited until you had started on your new week, then, gently gave you the floor, air, and doctrine that you can't have the big combination of seven. Then he tells you to get in line: be a good fellow; there is but one price, and the independent can't exist, etc. Would they pay any attention to us at first? Yes, by giving us the "hitches." You can't do business. "Where will you get the pictures?" Watch them fall in price. Watch them break away. Could you get a bunch of old junk to stick together? I guess not. They say we are fly-by-night or scab operators. I'd rather be either than a hold-up.

Oh, Lordy! What a chance to talk, and what things we might say, and what a chance we have given them to talk. Watch it come back. It will interest you. Against us are 100 rental exchanges, and only one with nerve enough to go it independent—George Kleine, the "Napoleon of the Moving Picture Industry," of the Kleine Optical Co., 53 State St., Chicago, who has joined forces with us.

**OUR PRICES:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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<tr>
<td>7 changes</td>
<td>$25.00</td>
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<td>3 or 4 or changes a week</td>
<td>$20.00</td>
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<td>Song Slides, 1 change</td>
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<td>Song Slides, 2 changes</td>
<td>1.25</td>
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<tr>
<td>Song Slides, 3 or 4 changes</td>
<td>1.50</td>
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As to the Edison injunction talk, just take a peak at the Biograph or Kleine Optical Co. advertisement in this issue, and they go. You don't have to submit to that. Let us put you out of business, and you will protect your interests, backed by 17 manufacturers.

**INDEPENDENT FILM EXCHANGE**

1609-1610 MASONIC TEMPLE, CHICAGO

Independent of all except seventeen big manufacturers who co-operate with us.

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When writing to advertisers mention the Moving Picture World.
pikers have infested both branches to the detriment of the deserving investors and connoisseurs.

There is another plea that can be made for the deserving manufacturer. He is not infallible. He cannot at all times produce subjects that will successfully withstand the criticism of all people. All minds are not alike, and the construction of a plot, its staging and action cannot at all times be calculated with a nicety to meet with universal approval. Some people will condemn some of the cleanest and best comedy as silly, a fairly good dramatic production as trash, and almost every piece of action there is a waste of time. When a production is crude in construction and poor in photographic quality, or one or the other, criticism cannot be complained of, but where effort and merit are shown there should be some consideration. Moving pictures are like plays and actors, and a fair census will show, in proportion, that picture failures have been much less in number than those registered against plays and players. In view of the short space of time within which the pictures have made such rapid growth and the great strain put upon the producers by the abnormal demand, the results as a whole have been far more satisfactory and worthy of commendation than most short-sighted people would wish to believe. We are not the only exchange in this city who is complaining in this matter.

We thank you for past courtesies and we trust you will give this letter the attention which we think it deserves.

Very respectfully,

FORT PITT FILM AND SUPPLY CO., INC.

Copy of Letter.

March 2, 1908

Film Service Association, 15 William street, New York, N. Y.:—

Gentlemen—Your new minimum rental schedule received this day. As a member of the Association, we notified our customers of the Association prices, without having any knowledge that there would be a change made in same. We also sent out last week the Association contracts. This morning we received several long-distance calls from Ohio, West Virginia, Indiana, advising that they did not understand our method of doing business, as we were charging higher rates than other members of the Association, and they claimed to have received letters from the Film Service Association giving notification of the new schedule of prices, and from the circular letter which they sent out, it would seem that they knew that this would take effect, and that they had not notified their customers of the first Association prices.

We more than appreciate the action you have taken in allowing this concern, due to the fact that they are officers of the Association, to have this information before other members of the Association, but we cannot see how we, and we are not the only ones who understand this matter, as there are several others and there will be still more hears of it shortly.

If this is going to be a legitimate Association, we wish to remain members of it, otherwise we shall act accordingly, as we think we are entitled to the same privileges as other members of the Association.

Very respectfully,

FORT PITT FILM AND SUPPLY CO.
Film to meet Your Requirements at Prices in Keeping with Your Necessities.

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Film Review.
The Yellow Peril is a Biograph production. With the family of Mr. Philipp there is employed that wrecker of domestic serenity, a French maidservant whose trim figure and cherry lips are simply irresistible. This is all very fine for Philipp, who is wont to bask in the radiance of the heroine. But alas! his bliss is short-lived, for the peripatetic Mrs. Philipp grows suspicious and seeks to secure a temporary couple in an oscillatory diversion. The maidservant is put to flight, and the sinful Philipp is assailed with all the vouchsafed vituperative verbosity. Storm after storm of opprobrium is hurled at him until with vermiculation his restrained rage bursts forth and he takes his spin, not by "kicking the cat," but by smashing everything at hand. The wife, meanwhile, has gone to the newspaper office to advertise for a Chinese servant—malum in sc. The Confucian arrives, is put to work and fun begins. His services in the library are dispensed with by the irate husband. Next he visits the dining-room, where a globe of live fish appears and he is served an appetizer which he proceeds to appease. He has devoted several when his piscatorial pleasure is interrupted by the housekeeper who drags him through the room by his queue, almost pulling it from his cranium. Now, the affairs gastronomic are presided over by a lady who answers to the name of Bridget, is of pronounced Hibernian and has a strong aversion for anything yellow. What happens when she meets the Chink throws the "Monkey and Parrot" story into the shade completely. So nicely together—had mutin. He resents Bridget's sangfroid with a mouthful of water, spraying her visage as he would a shirt-front. Oh, "the devil with him, down down?" The Chink does—down the airshaft by way of the window, taking the sash with him, propelled by Bridget. There is a temporary understanding between Bridget and the Chink. The latter misses his usual call and is being regaled with hot mince pie and coffee, when the saffron individual returns with a rat in a trap. At the sight of this the multitude of Bridget asserts itself and up on a chair she leaps in terror, while the Cop fans the Chink, who drops the trap. The commotion brings the household to the kitchen in alarm. At the sight of the rat the women mount the table and chairs, while the Cop, hero of the occasion, throws the ratttrap through the window, and peace again reigns. All this while there has been reposing within the incandescent walls of the gas range oven, and it is a warm one, which during the hubbub is quite forgotten, and when the oven door is opened, there is smoke, nothing but smoke, which ends our story typically, as with many seemingly small Chinese servant idea ends in smoke, and the Chink, like Othello, finds his occupation gone.

Playmates (Edison), an attractive story and well told in the following scenes.
At Luncheon: The little girl and her dog—The latter dressed—A pipe in his mouth—The mother and nurse appear—They propose a meal for the girl and her playmate—Both eat very quickly—The child becomes ill—The dog leaves to inform the mother of the mishap.

The Prayer: The child is put to bed—A physician is summoned—The dog climbs into the bed beside the sick girl—The father and doctor arrive—The latter is put upon the dog being removed from the child and doctor prescribes for the patient—Has little hope for her recovery—Her playmate comes in silently and assumes an attitude of prayer by the bedside, which is quickly followed by the child’s mother, and all others present bow their heads.
The Answer: The little girl is able to be up and about again—enables her—She quickly recovers from the illness and is again with her faithful companion.

Pathé’s productions are:
The Explosive Call.—Two countrymen go to market and purchase a calf which they carry off under their arms between them. The man finds life with it and begins filling themselves with liquor. In a short while they are beyond control and they make their way home from the same source—Bang!—The calf. They go from one place to another, meantime scaring the animal so that it refuses to move for them and they must carry it on their shoulders. In this manner they attempt to board a car, but they are shoved off. By this time they are pretty well filled and they insist upon pouring some liquor down the calf’s throat. They are then compelled to leave the animal outside, and when they do this an archan steals it and substitutes in its place an air-filled bladder resembling a calf. When the countrymen emerge they take the thing by a string and it floats along with them. When they set themselves for another drink the effigy rises in the air and one of the men climbs a ladder to bring it down to earth. They finally reach home with unsteady gait, and as they fall into the hands of several friends and the calf and the bladder burst. The discovery of their loss brings them to their senses.

That Mother-in-Law Is a Bore.—A henpecked individual whose mother-in-law is his personal genius is alone at home when his wife goes away. So soon as she is gone her mother undertakes to run the house, including the husband, and she does. He becomes ill and she forces him to steam his swollen face dangerously close to a basin of boiling water until he drops exhausted from the gas of the effort, and she now further tortures him, with the result that when she leaves the room for a moment he plans his escape from the house, the doors of which she had locked. He pens a note to a friend of his asking him to dress himself in clothing just like his own, and a servant delivers the missive. In a short while his faithful friend arrives and it is difficult to tell one from the other. There is a little explanation, and the henpecked husband makes his departure, and the friends of the family become acquainted with its character, too, for the mother-in-law, unaware of the substitution, resumes her violent tactics and suffers an ordinal. He races all over the house seeking relief,
and finally attempts to jump from a window, but she reaches the spot in time and baots him back with a stick. At last, a mass of bandages and bristles, he throws himself into a chair in despair. Now the husband and wife return and matters become straightforwarded. Hubby attempts to make explanations, but the latter will not listen, for sympathy does not ease pain.

Northern Venice.—Life in the city of rivers is here pictured, the first being a view of St. Omer. These are scenes with which the inhabitants conduct ordinary activities in their boats is next shown, one phase being the occasions of marriage. The oarmers are seen following the coffin placed in a flat-boat, into which they follow it, together with the priests. Harvest time is pictured, the crop being taken on the big flat-boats to the storage rooms. The work of a typical Venetian drawbridge is seen, boats with cattle and other cargoes passing under it. An old couple with a load of household goods arrives, products depart from their home and head down stream for the market. A little excitement is furnished when they collide with another boat and the entire load with the occupants is dumped into the water.

Only Thoughtlessness.—To an elderly couple the mail carrier brings a letter from a friend informing them of the death of one in the family; they express their grief mutually and immediately prepare to offer their sympathies. Another letter is brought them which informs them of a betrothal. Now the scene changes to the home of the mourners, where they are receiving condolences. They open their heart freely and are pleased with the sincere expressions until they come to one in which the writer congratulates them. They are stunned and bewildered by the note, and resolve to have further explanation of the outrage. The next scene shows the enraged couple spooning in the parlor, and they receive another letter. But they become enraged and infuriated when in one the writers, our elderly couple, offer them sympathy and condolence. The trio immediately dash out and are soon at the house. Here they meet the betrayed couple, and marching into the house the quartet administers a severe thrashing. But when they stop for a moment's rest, it is found that the envelopes were changed by mistake.

The Mummy.—Reading that a certain dealer has an ancient Egyptian mummy for sale, an antique collector goes out to inspect the curio. It meets with his satisfaction and he purchases it. He begins to carry it about, and meets with quite a little trouble; but his will makes the way and he reaches his room safely. Anxious to begin his investigations, he sheds his boots, rolls up his sleeves, and taking his huge carving knife in hand begins to cut the mummy up. His old landlady passes by and sees her boarder at this peculiar work; he is so engrossed in his task that he does not see her, and she, catching a glimpse of the human form, runs out in alarm. With the cry of: "Stop!" he goes in and up in his house, she summons the butcher, the baker, the grocer and a score of women, who follow in wonder. The entire crowd goes up to the room and they summon the chief and the whole force. Now the army marches into the house, where, cautiously, they climb thestairs. One brave fellow opens the door and the whole mob soon cluster about the sarcophagus. But their alarm turns to laughter when they see that it is only a mummy, and they depart in laughter. In the last view the professor is showing the old woman what's in a mummy.

Streets of Gold.—The film shows only the lower outskirts of the city, and the poet was on the spot. Judging by the first feet that appear they are wearing a newsboy's jacket, and those of his companion is seen clad in a suit of the servants. This is followed by a cask and the steering of the boat is next shown, and the appearance of a group of men and women, who demand that the man be on the spot. The sight by the statue of a boy, a hat and a rock is next enacted, after which the cigar stump picker is seen at work. The last view shows the lower proportions of the passengers in a car, where a big fellow wedges himself in comically between two frail little women. The expression of the feet show the feelings of their owners.

A New Way of Traveling.—Two grotesquely costumed Orientals seem to be catching a clumsy looking Chinese damsel to take a trip with them. The equipage proposed is a queer barrel and when she finally raises her unshapely self from the floor she crawls into it, while the two men, who cask the ride, promptly moves upward, and the next view shows them in mid-air. They sail around many of the planets, which assume all manner of weird forms, the men managing to retain secure positions until suddenly a storm hits them and the curious craft goes hurrying through space; down it runs through the night, until it splashes into the sea and strikes the bottom. The damsel crawls out and all become witnesses of remarkable submarine phenomena. A huge submarine is seen, with human heads on each point, and subterranean fungi and other growths keep moving before them in a bewildering series of evolutions which they view wonderful evolutions in which figure all manner of mists and water nymphs. This performance over, the trio once more like possession of the barrel and an upward tide carries their submarine air-ship to the surface. Here the men find that she had swallowed some operation, and immediately adjust a pump to her mouth and her inflated diaphragm begins to give way to rhythmic spurts of water. The trio then embark on the barrel once more and fly home.

A Statue on a Spree.—The meeting of the town board is shown, where the members are trying to decide upon an appropriate pose for a statue of a distinguished citizen. They finally decide upon one, and a committee is chosen to go to the sculptor and order the figure. A choice is made, and the sculptor is left alone to decide what to do. The sculptor is engaged, and on the stump of the statue he begins to carve a head. The statue is completed, and the sculptor is engaged to carve the head, and he carves it to perfection, and is provided a sum of money with him for good faith. Apparently the sum is a big one for the sculptor, for as soon as the auger committee is gone, he summons his friends and they
go out to "blow it in." They go to a rented room and someone else is already living there. No doubt, the statue is entirely forgotten. But in the next scene, his money gone, the sculptor receives a letter reminding him that the unveiling takes place tomorrow, and he has not even enough to buy material.

Now a friend of his, a funny little fellow, visits upon a scene to help his pal out of the scrape. The statue has been dressed up in white just as he knows the figure will look, and the friend determines to try it. They build a pedestal, he stands upon it, and the statue is transferred to a wagon, covered up. The bogus figure is taken to the public square, where 'mid the speculating, band playing, cheering, etc., the crowd is revelling. The nervous fellow in white in a pose resembling Dr. Munyon's. The townsfolk fall into line and march to the hall, where a great feast is spread, with the sculptor as the guest of honor. During the festivities, however, the artist conceals a bottle and a loaf of bread and manages to sneak down in the crowd and steal the stuff with him and steals back to the costume. Left alone with the liquor, the statue loses its pose and begins to drink; the fellow is soon hopelessly intoxicated and stumbles through the square. Pedestrians pass by, apparently not noticing him, or if they do, they are too frightened to do anything about it. He is just about to drink his fill when the sculptor, who is watching from a distance, and some policemen who now happen by discover the crime, and awakening the sleeping man, march him off as a suspect, at the same time charging the man with murder and selling into the police station. The laborer upon being searched is immediately placed under arrest. Because of the wall which is found upon him, he will be tried for murder, and she pleads for him, but it is of no avail, for the evidence is incriminating; but she resolves to vindicate him.

The next scene shows the wife passing a saloon, and from this place she sees issuing the man who was with her husband on the night of the murder; she conceals herself as he passes her and then goes and finds the man she has been followed. Here, as they lie in wait, she sees the man, drunk beyond control, telling his companions about how he killed the man. This is enough, and in another scene it turns out that there is a sharp scuffle, which results in the capture of the murderer. Of course the suspect is allowed to go free, the murderer is imprisoned, and the laborer goes happily home with his wife.

Unlucky Old Flirt.—An old gent with a weakness for the opposite sex and apparently with plenty of money is seen in his garden, completing his toilet, viz.: adjusting a wig. After his three servants put on the last touches he goes forth, and he is first attracted by a pretty maid with a basket on her arm. Finding that he cannot progress in this case, he goes to the seashore and endeavors to captivating a certain damsel. While he is gone the old man is given a good bath by two girls who handle buckets well, and he runs away. Next he is involved in a melee through which one of his servants and he happen to accept. He meets his antagonist and they choose as weapons buckets of water. Result, another thorough dousing of the flirt. He finally decides to enter the water and when he emerges from the bathhouse in a bathing suit a small boy steals his civilian outfit. Shivering and chattering in the freezing bathing suit, the old gent orders an auto and goes home, where his surprised servants are soon hard at work soothing his nerves.

Dr. Jekyll and Mr. Hyde, by Selig Polyscope Co. Presented in strict accordance with the original book as seen in the图形 case involving each detail of pose, gesture and expression. Pictured from the dramatization executed by personages of indisputable dramatic ability. Its reproduction of this well-known drama has surpassed our expectations, knowing that great care must necessarily be exercised in its rendition. Its conclusion brings special tribute to the fact that only strong perseverance and persistence on the part of those engaged in its production has made a success of it. The following is to assert that we now have one of the few exceptionally clever productions which impress the onlooker with every phase of deep emotion, drama and tragedy enacted by the original company. The leading role and character part executed by the man who plays the double life of Dr. Jekyll—Mr. Hyde—is convincing that no greater display of ability to fulfill this role could be shown by any actor. The other characters prove, by their able support, that the entire dramatic cast is one which does justice to the book itself. To mention that this conception was written by Robert Louis Stevenson is sufficient to recognize its eligibility to class among the foremost interpretations of moving pictures. The play itself is known to every man, woman and child, and its strange story has brought it before the world with universal popularity. No matter what, where or how displayed, whether staged or shadowed, one is permitted to use the business. No better subject, and few so good, has been attempted to the present date. The slightest irregularity be considered the triumph of the moral and physical character of Dr. Jekyll from the admirable gentleman and scholarly to the ferocious brute of a maniac known as Mr. Hyde. This change is remarkably characterized and displayed with a dramatic ability almost beyond conception. He attacks his sweetheart. Her father, the Vicar of the Church, approaches and interferes. With a vision like and demon strength, Hyde kills the Vicar, disappears, and the next moment as seen by Dr. Jekyll.

Act II.—In the office of Mr. Utterson, a lawyer in Charing Cross. Although counsel for Dr. Jekyll, Utterson's suspicions are aroused as to his guilt. Dr. Jekyll visits the lawyer's office. When left alone, he is3 struck, and his glance has a double vision. He takes a glance at the gawls with a nose around his neck. This important feature is shown in a most realistic man-
ner, and then the scene changes to introduce just enough comedy to bring emotion to the sentimental sort.

Act IV—Reveals the mystery of the double exchange. In Mr. Jekyll. Scene 2 shows Mr. Jekyll's laboratory and his last struggle for supremacy of his real being. Here he is visited by Alice, still unknowing this man to be the murderer. They work together with his intense love for the girl, drives him to despair. She leaves, expecting to see him again to-morrow; on to-morrow which never comes. He drinks again the awful drug and when changed to Mr. Hyde poisons himself to kill the Dr. Jekyll whom he hated.

The Souawman's Daughter (Selig).
The popularity of Western romance will never exhaust itself. This new realization of the West is causing a gradual extrication of daring adventure and makes a reproduction of actual occurrences. Possibly, it requires a production based more on facts than imagination, and we take pleasure in this instance in being able to afford the reader a chance to enter the story. We are enabled to present this popular interest. Not a story of Western fiction enacted in some back-yard in the East, but a worthy dramatization of actual events which actually occurred and which was re-enacted on the same ground. This very impressive selection presents back-gounds in several instances of prairie that reaches as far as the eye can see. In being so realistic of nature and life we appreciate that our Western photographer was very fortunate in securing this creation and to those who exhibit same it cannot help but prove a fortune proportionately. It opens with a scene in the Souawman's hut near the mountain. The Souawman attempts to sell his beautiful daughter to a villainous desperado, heedless of the remains of her brother who was also a Souawman. He refuses her, but the Indian woman interferes and tells her daughter of the base transaction. The girl hurriedly sends a note to her cowhide sweetheart. He meets her by appointment, but is trailed by the scoundrel who would buy the girl. The girl and cowgo to her home and rebuke the father. The villain rushes in and they encounter he and the father in a desperate struggle. The girl proves a heroine in assisting her sweetheart. The cowgo helps him in the struggle and_____ the Souawman with everything that is needed to make a winner.

The Story of Treasure Island, by the Vitagraph Company of America; "Fifteen men on the dead man's chest, Yo, ho! yo, ho! and a bottle of rum, Drink and the devil had done for the rest. Yo, ho! and a bottle of rum."]

The first scene shows part of Flint's old pirate crew, with one-legged John Silver in the boat. They have discovered the hiding place of Billy Bones, the mate of Flint's ship, the "Walrus," and they send Black Dog, one of the crew, to capture Billy Bones at the Admiral Ben Bow Inn; but Billy Bones drives Black Dog away, and will have nothing to do with him. Silver then lends Blind Pew, and Pew gives Billy Bones the "black spot." Bones has a stroke of apoplexy and dies. Mrs. Hawkins and her son Jim, who keep the inn, find this and are at once seized with "call ten to night." They are very much frightened, and they open Bones' old sea chest and get the money he owes for rent, and Jim takes the money to give for a good cause. The girl is being very much frightened at the pirates, they run to Squire Trelawney's. The Squire and Doctor Livesey open the bag and discover the old map of Treasure Island, which the pirates were trying to get from Bones. Crosses were marked on the map; fit out a ship and start for Treasure Island. John Silver discovers that Tom, a ship's cook, is actually the castaway with whom the poor sailor, unknown, manage to get aboard the ship as sailors. Jim Hawkins, the cabin boy, conceived in an apple barrel, overcomes the men on the ship and kill the owners. This he privately tells to the captain, and they secretly lower a boat, fill it with ammunition and provisions, and take refuge in the old Stockade Fort, built by Captain Flint years before. The pirates also land and Silver comes with a flag of truce and tries to get possession of the map showing where the treasure is. This the captain refuses to surrender, and the pirates attack the stockade; a fierce fight ensues, and they are beaten and driven off. In the meantime Jim Hawkins, the cabin boy, wandering around the island, comes across Ben Gunn, a poor Maroon, whom the pirates put ashore three years before. He had found the treasure in his lonely wanderings around the island and had carried it off to his cave. The doctor goes and meets Ben Gunn and gives him a piece of cheese, which the half-witted creature had been longing for during his three years on the island. Ben shows the Doctor the empty treasure hole and then takes the Doctor to his cave and shows him the nixie dead, which he enticed to the pirates. In the meantime Jim is captured by the pirates; they are going to kill him, but John Silver prevents them and saves Jim only in hopes of raving his own neck. The Doctor comes with a flag of truce and tries to persuade them to let Jim go, and he gives the map to Silver, as it is of no value to him, Ben Gunn having taken the treasure up. Silver saves his own life and Jim's by showing the pirates the place, which he had discovered for the pirates, wild with joy, go on the treasure hunt. They find the old treasure hole by the aid of the map, but the treasure is gone. Jim Silver, at bay, gives Jim a pistol, and they shoot two of the pirates, just as the Doctor and Ben Gunn come to their assistance, and the three remaining pirates run for their lives. The Doctor, Jim and Silver now go to Ben Gunn's cave, where they find the Captain and the Squire and the treasure.

"Of all the crew that sailed alive. Not one came back of seventy-five."

The Farmer's Daughter, by the Vitagraph Company. An artist is busyly engaged sketching a scene on a farmer's grounds as the owner's daughter passes. The artist stops to admire the painting. The artist stops his work to admire the girl. A mild flirtation takes place, and the couple walk away. Glancing at the sky he sees that the clouds are gathering and make haste to shelter in the barn. A farm hand has observed the "city chap" with the girl and dashes off to inform the old gendarme. The old man gives the information with evident displeasure, and with the helper makes for the barn. The irate father peeps through a knot-hole and sees the daughter and her ad-
miller holding hands and otherwise expressing the feeling of love (a novel effect is introduced showing a knot hole view of the interior of the barn). The farmer is beside himself with rage, and entering the barn interrupts the love making, orders his daughter into the house, and the artist off the premises. At the house the girl appears, followed by her parent. He scolds her, warns her against making such reckless advances. She listens indifferently, and as her father leaves the room she goes to a table, writes a note to her lover, calls an old woman servant, who is dispatched with it. The message is delivered, the artist smiles with satisfaction, writes a reply, and gives it to the messenger. In the girl's room we see a fast preparation for an elopement. A few things are packed up, and padding farewell to her surroundings she leaves the room and joins her lover who is waiting outside.

One Year Later.—In a poorly furnished garret room the same girl lies dying. A Sister of Mercy is waiting upon her. She asks for pen and ink, which is brought, and a letter is written home. Reverting to the farmhouse we see the old gentleman sitting meditating. Tears come to his eyes, and he writes a letter. The old man reads it, grabs his hat and hurriedly departs. Back to the garret we find the girl gradually falling away. The old man lobbies into the room. A glance is enough. He clasps his unfortunate girl to his breast, forgives her for her error just as she falls back dead. The old man bends over his unfortunate child, falls to his knees in prayer.

House To Let; or the New Tenants, is a Vitagraph production. Outside his house a man is tacking up signs, "To Let, "Furnished." He finishes, enters and finds his wife packing up a few articles and dressing. A cat is seen in the room, but no attention is paid to it. The couple pick up their grips, close the door and drive away. But a short time has elapsed when two tramps, one stout, the other thin, walk past, observe the premises and find it a good place to "camp." They force open a window, crawl through, approach the hat rack before which they bow and courtesy hang their dilapidated garments and an umbrella on it, and prepare for a "royal good time." One acts as host invites his partner into the kitchen, dows an apron and proceeds to fix up a good meal. During preparation dishes are broken, things spilled, etc. After their repast the two "visitors" enter the man's den, appropriate cigars and drink; one puts on a smoking jacket, the other slippers, and then walk into the library, smoking. Taking comfortable chairs the partners enjoy a long illustrated song album, commenting on pictures. Suddenly the cat is spied. One grabs it, opens the window, throws it out. A policeman is standing directly underneath and upon his head the thoroughly frightened animal lands and makes its presence known. Leaving the officer struggling to extricate himself from the dilemma he returns inside the house. The two tramps pass from the library into the sleeping room, where things look so inviting that they decide to take a nap. Disrobed and putting on night clothes, tumble into bed, and are soon lost in slumber. The cop outside, after a hard struggle, separates himself from the cat, looks about, discovers the window open, and starts an investigation. Inside the house he finds the hat rack on the rack; the kitchen is in disorder. He takes a drink and goes into the library where traces of recent occupancy are found. The bedroom has finally reached, the two tramps are sleeping peacefully. He stands for a moment contemplating the "sleeping beauties," then much to their dismay wakes them up and marches them off to jail.

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**Song Slide Review.**

"I'M STARVING FOR SIGHT OF YOU!"

Slides by Scott & Van Altena.

The illustrator of this song has selected 16 very charming views; several of them, being of night scenes, have given the colorist opportunity to work in some very beautiful effects. The words and the waltz-time music of the song are popular, and as it is illustrated by a set of slides of particular merit it cannot fail to make a hit if the singer is equal to the occasion.

"SUMMERTIME."

Scott & Van Altena.

This catchy song and chorus is illustrated by 14 slides which are very tastefully colored and the posing of the subjects and selection of the scenery leaves nothing to be desired. This was one of the numbers at Keith's new theater this week, and the pictures as well as the singer received a fair share of applause. The pictures are well adapted to the song, and one, showing two humming-birds poised over a bunch of flowers, is indeed a rare picture.

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MONTREAL, La Patrie Building.
Denver, Boston Building.

Des Moines, Commercial Building.
KOSMIK FILM SERVICE
IS THE
Film Rental Department of the Kleine Optical Company

This service is at present established in six cities of the United States and at one point in Canada.

It is prepared to accept rental orders at reasonable prices, based upon the quality of service required.

Our six Rental Film delivery Stations are located at the following points:

**CHICAGO, ILL.**
HOME OFFICE
52 State Street.

**NEW YORK, N. Y.**
662 Sixth Avenue.
In charge of Mr. Edward Davis.

**INDIANAPOLIS, IND.**
Terminal Building.
In charge of Mr. Fred Limes.

**DES MOINES, IOWA.**
In charge of Mr. A. Gist.

**DENVER, COLO.**
In charge of Mr. Chas. Snodgrass.

**SEATTLE, WASH.**
In charge of Mr. Geo. Endert.

**MONTREAL, CAN.**
Temporarily managed by our Mr. Frank Busby.

Our new subjects in films are placed upon the market simultaneously at these points.

These rental Delivery Stations receive equal treatment in the matter of new film supplies, according to volume of business. The main office at Chicago offers no inducement which the other offices cannot equal.

While not yet prepared definitely to commit ourselves to such a policy, we may agree to rent to only one customer in any city of 20,000 inhabitants or less, giving such advantages as we may have to offer to one exhibitor only in that city.

But it is understood that this will apply to rentals only and in no way interfere with outright sales, as buying customers receive prints as soon as our Rental Bureaus.

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**FIRST RUNS OR QUICK DELIVERIES.**

It is generally recognized in the film rental trade that so-called “first run” orders are unprofitable. We are, however, prepared to accept orders at each of our offices, involving the delivery of any number of new subjects up to 9 reels weekly.

Daily change service of new subjects in the cities of Chicago and New York, owing to the rapidity with which deliveries and exchanges can be made, will be furnished at cheaper prices.

Song slides charged extra. Customers are required to pay express charges both ways.

Kleine Optical Co.
Licensee under the Biograph Patents.

All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

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Mehlhorn Building.

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GUARANTEED TO SAVE
50% to 75% of the M. P. current. Gives a perfect, clear white light and eliminates the buzzing so annoying to your patrons.

You cannot improve upon our

Unexcelled Film Service

We will supply you with anything you ask for at prices commensurate with your demands.

We offer 150,000,000 Tickets at 7c a Thousand, and have 5,000 OPERA CHAIRS for IMMEDIATE DELIVERY, CHEAP.

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439 COMMERCIAL BUILDING, PHILADELPHIA, PA.
Society Italian "Cines"
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Films of Merit Sold Under the Broad Claim
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SOCIETY ITALIAN "CINES"

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The Skull and the Sentinel
277 Feet
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WILLIAMSON & CO.

NEXT ISSUE:
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465 Feet
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NEW YORK CITY

Licensed under the American Mutoscope and Biograph patents. All purchasers and users of our films will be protected by A. M. & B. Co.
GREAT NORTHERN FILM CO. (Nordisk Film Co. of Copenhagen) have now opened their own American branch in New York, and are ready for business.

OUR FIRST ISSUE OF SUBJECTS

THE HOT TEMPER
LENGTH 544 FEET
A splendid historical subject, showing the life of the old hot tempered viking knights and warriors. A story of both educational and interesting quality, containing thrilling scenes of castle life and warfare. (See detailed description in the film review of this paper.)

THE MAGIC BAG
LENGTH 247 FEET
A comical subject, showing the funny pranks of two celebrated professional French comedians and their magic bag. They are sure to make a hit.

No expense frightens us, consequently fine quality is being produced. Don’t hesitate to place your orders in our hands at once. Don’t let your competitors get ahead of you.

GREAT NORTHERN FILM CO.
(NORDISK FILM CO. OF COPENHAGEN)
INGVALD C. OES, Mgr., 7 East 14th Street, New York City
Licensee under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company.

THE MACHINE WITHOUT A FLICKER

The rapidity of our new shutter has been so perfected that 30 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 Mutoscope than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the rock-like steadiness of the pedestal the flicker is thus entirely eliminated.

Five-cent Theatre and Vaudeville House Managers increase their bank account with the Mutoscope. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

THE MOTOGRAPH
OTHER POINTS OF EXCELLENCE IN THE MOTOGRAPH

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 magazines; 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 fire-proof shutters; 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.

FILMS AND SLIDES

Headquarters for the 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.

CHICAGO PROJECTING CO., M. P. Supply Dept.

ENTERTAINMENT SUPPLY CATALOGUE

Explaining everything and showing how big money can be made entertaining the public, sent free. Special literature describing the advantages of the Mutoscope for professional entertainers and theatre managers.

225 Dearborn Street, Chicago, Ill.
none of the theatrical papers took notice of moving pictures except at so much per line until the World entered the field. Now that our large and ever increasing clientele has stamped approval on our efforts we claim all the rights and privileges of a trade organ, and one of these is free speech. We are daily told that the World has been of incalculable benefit to the trade and we will labor and strive to make it still more so.

The Press and Public Opinion.

'Tis true, and pity 'tis 'tis true that the newspapers of the country are still grasping at every straw to poison the minds of the public against moving picture theaters. Big type scare headings and senseless articles by penny-a-liners are regular space fillers. As we said last week, and again repeat, the only way to check this abuse is to remove or remedy all possible cause for complaint. The newspapers are powerful factors in moulding public opinion and it is possible, as well as advisable, to turn their slanders into praise.

In certain cities and sections of the country where this animus of the press is most virulent it would be a good idea for the exhibitors and film renters to appoint a committee to call on the editors of these papers and disabuse their minds of certain false notions and to invite the attendance of newspaper reporters at well-conducted shows.

Also, promoters of theaters should see to it that all the requirements of construction and conduct are complied with, rather than go ahead haphazard and court legislation and interference from the authorities. The theater managers of St. Louis, Mo., seem to have been especially negligent in this respect and they are now rewarded by a veritable hornet's nest of city officials and ordinances and regulations which will put many shows out of business and cause great expense to the others. Column after column of sensational matter has filled the St. Louis papers for weeks which cannot fail to injure the business in that city. The W. C. T. U., the churches and local clubs have taken up the matter, and altogether the nickelodeon manager's path is anything but smooth. Concerted and prompt action by the exhibitors themselves to remedy the evils which should have been anticipated will do more than anything else to save the day.

The statements by two members of the F. S. A. on another page will prove interesting reading. They are both sane and comprehensive reviews of the situation from widely different standpoints, yet united in their expressed desire for a speedy solution of the problems that confront the trade. This paper is open to all such discussions and we solicit other readers to express any ideas or suggestions which will help to clear the atmosphere.

Lectures with the pictures are being used by several exhibitors and we are pleased to see that one manufacturer has prepared a comprehensive lecture with his latest subject. For some subjects it is almost a necessity and well worth the cost of a lecture to any exhibitor.

Send $2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, $1.00.
Necessary Precautions in the Interior Construction of Moving Picture Theatres.

By Henry C. Montague, Washington, D. C.

Specially contributed to the Moving Picture World.

As moving-picture theaters are becoming so numerous throughout the country and as not infrequent accidents are caused by the apparatus used in them, it may not be untimely to consider the causes which lead up to fires or panics and some of the means for preventing them.

Two prime reasons may be given for the necessity of especial precautions in places of this kind, viz.: first, the film presents an especially hazardous risk for producing a stubborn and vicious blaze; and second, the audience being in the dark, with their backs to their danger, and in many cases only one narrow aisle to afford means of escape in case of excitement and this in most cases leading directly to or near the origin of the fire.

In the larger cities these conditions are met to a greater or less degree by regulations and ordinances which are carried out by careful and frequent inspection by city authorities who have experience in, and who devote more or less study to, the question involved; but many moving-picture exhibitions are given by touring exhibitors and others throughout the country, where, in places, the patrons are almost wholly at the mercy of the operator and exhibitor from the mere fact that there is no one in the town who is aware of what precautions can be taken even if they are aware at all of the existence of any peculiar danger about the machine.

For this reason it may be well to state what to many is a well-known and therefore commonplace fact, i. e., that the moving-picture film is composed principally of celluloid and that when not in motion before the light required to project the picture upon the screen, will ignite from the heat of the light itself in a period of about three seconds. There are other ways in which the films may become ignited from the machine, but this is perhaps the one principally to be guarded against.

What is probably the most important and very likely the most efficient precaution to be taken against the danger of fire and panic in the exhibition of moving pictures is that the picture machine be enclosed in a thoroughly fireproof, and as far as possible smoke proof, operating room or booth. This is especially true of the use of picture machines in the regular theaters or play houses, where oftentimes the apparatus is set up in the midst of seats on the floor of the house or at the edge of a balcony or gallery, in which case burning film has been known to have fallen down and seriously burn persons below.

The precaution that seems second in importance is to have ample and properly located means of exit. This might be counted as of first importance as it is a safeguard to life instead of property; but if the machine is properly enclosed there will probably seldom be a necessity for emergency exits. As the machine in nearly all cases is located near the general entrance and exit to the hall where the exhibition is given, and, as before shown, is itself the source of danger, an additional exit or exits should be provided at the end of the hall at which the screen is located or at the sides of the hall.

All available exits should be plainly indicated as such by signs having on them, properly lighted, the word "exit" in letters of sufficient size to be plainly seen and read from all parts of the hall. The aisles of halls should be made generously wide and not limited to one; and as much light as may be furnished without interference with the picture on the screen should be supplied at all times, as an audience is much more affected by panic when in almost total darkness, which is a condition that at times exists, and other alarms than fire are sometimes the cause of panic, more especially under such conditions.

Another matter of importance is the location of the switch controlling the auditorium lights. It is general practice to have this switch, in permanent moving-picture halls, located near the machine and under the control of the operator. It can be readily seen that, where the machine is enclosed in a booth and the switch controlling auditorium lights is in this booth, in the case of a fire or explosion of a film, this switch is in an undesirable, perhaps for the time unapproachable, place; the audience therefore being left in the dark and particularly subject to panic. If this switch is permitted in the booth at all (and there are already rules forbidding the locating of any switches or cutouts in the booth, except the picture machine lamp circuit) there should by all means be another switch, which can be reached from a floor net, switch, connected in multiple, or otherwise, with the booth switch controlling the auditorium lights, by which they may be lighted, as operators have left and will leave the booth at times when the films ignite.

Another important arrangement of the lighting is to have all exit lights connected to the service cables entirely independent of the general or main switch and any lights for passages or stairways used in connection with exits should be supplied from this connection. The reason for such arrangement is that in case of any upsetting of the general wiring blowing the larger fuses or necessitating the opening of the main switch, the lights indicating exits will not be disturbed. This of course infers electric lighting, no other being permitted in halls and theaters where up-to-date rules are in force; and where other has been permitted the sad and dreaded story has already been told.

As far as possible, the use of gas tanks of various kinds for furnishing the light used in the picture machines should be discouraged, though the abolishment of them would mean in many communities a loss of moving pictures. No doubt there are many enemies to a step of this kind, but the most disastrous panics on record that have been attributable to moving-picture machines have occurred where gas tanks were used. In two, at least, of these cases the claim is made by those who are interested in exonerating the picture machine of blame, that the difficulty with the gas tank was only indirectly responsible for the terrible loss of life, but this is certainly only a roundabout excuse; the fact remaining that the use of gas tanks did originate a panic even though the terribly disastrous results were due to other conditions.

With gases charged into tanks under pressure, and perhaps even to a greater degree with gases generated by apparatus on the premises, there always exists a greater or less degree of danger of explosion, which is the surest cause of panic and which may even scatter fire.

If used at all, the apparatus should invariably be enclosed in a substantial iron booth, which may be made collapsible when used for touring. Such a booth should also be used even when electric light is used in connection with the machine. Booths constructed of light angle-iron frame and sheet steel are on the market. It might be a good investment, in protection to human life, for every hall where traveling moving-picture exhibitions are given to have one of these booths as part of its regular equipment; especially in view of the fact that the greater
A proportion of the patrons of these exhibitions is women and children. In the case of halls used permanently as moving-picture theaters, the booth may be constructed of wood and thoroughly lined on sides, ceiling and doors with sheet iron and the floor with cement or sheet iron. Asbestos lining should not be used as it easily peels and tears off, particularly on the floor where the use of it is out of the question because of its lack of mechanical strength. The doors should be provided with good and durable springs which will hold them nearly closed. All other necessary openings in booth should be equipped with a means of closing same in case of fire. Perhaps the best means is the use of metal slides which fit in vertical grooves or guides so that they will drop freely in same and fit when closed in a similar groove across the bottom. The drawings illustrate this form of slide. These slides should be of sufficient weight to drop by gravity positively into the closed position when released and should be held open, in connection with the door, if desired, by a string or cord, or by a chain or wire, held at a point over the machine by a fusible wire or string, thus permitting them to close as a direct result of fire independent of the attention of the operator. As mentioned previously, these openings should be closed as nearly smoke tight as possible, as a pouring of smoke from these openings would many times mean a rush for exits and possibly panic. Trap doors for entering booth should be avoided as they leave an opening in the floor through which burning material may fall, and which is also a menace to an operator who may in an unguarded moment step back into same and therefore lose control of the machine, to say nothing of the possibility of broken bones.

A fireproof curtain enclosure should never be considered or regarded as a satisfactory enclosure, as it affords no protection to the floor which is the first place to receive the burning material and it can only in the merest sense be considered to confine the fire. It gives the audience scarcely any protection from flame and absolutely none from smoke. It may be well to describe how the word "explosion" applies to the ignition of a film. There is no loud report or scattering of material as with a confined explosive, but it is more like the flash and roaring hiss of burning gunpowder unconfined. The explosion of a gas tank, as spoken of previously, is, however, the form that we ordinarily attach to the word.

In the iron-lined booth the wiring should all be in conduit construction, as indeed all the wiring in the theater should be if the safest, most durable and best appearing construction is desired. A neatly constructed piece of exposed pipe work, painted if you like to conform to the decoration or with aluminum paint, cannot be improved upon for appearance by any other form of exposed work. The pipe for the arc lamp conductors should be terminated at a point in the booth from which the conductors may be extended to the lamp switch in as unexposed a place as possible. A good arrangement is to run up through the floor directly under the lamp and terminate the conduit not less than a foot above the floor with a conduit. Circular loom should be placed on the wires from the conduit to the switch and they should not be less than No. 6 B & S. gauge for rubber covered wire. The asbestos covered wire used in connecting to the lamp and rheostat should not be smaller than No. 10 B & S. gauge. The switch for the arc lamp should be mounted securely under the lamp table, should be of not less than 35 ampere capacity and should preferably be enclosed in some form of iron box. An iron box is made for this purpose, for knife switches, through which the handle of the switch projects and the wires are carried into same through holes bushed with porcelain opposite the connections on the switch.

The rheostat should be located in the booth. The practice of locating it in the ticket office for use as a heater has a number of objectionable features. It is not under the observance of anyone; it requires a long run of asbestos covered wire which has not an insulation intended to give mechanical protection to much of a degree; this wire is nearly always run through a floor or partition, and sometimes both, to reach the ticket office; various articles are piled around it without regard for its liability to set them ablaze, as it frequently gets red hot; and some of them have scarcely any protection around the coils. In spite of their being less efficient in current consumption, the users will buy, and the dealers will sell, rheostats of insufficient capacity for the arc which they control, the consequence being that these low capacity instruments run red hot as long as they are connected in circuit. For these reasons it can be seen that it is of great importance that it should be under the observance of the operator. Rheostats should always be provided with substantial metal covers, the perforations in which should not be more than one inch in diameter. It should not be set under the machine as the film will at times loop out on the lamp table and under it to the floor on account of some feature of the takeup, properly so called, which defect of the film which catches in the opening into the takeup magazine and sometimes because of slippage in the takeup mechanism. A good arrangement is to have a shelf for the rheostat to stand on. The shelf should be only sufficient in size for the rheostat alone and should be covered with sheet iron, the rheostat being securely fastened down. It is probably pretty generally known that soldered terminals should not be used for connecting the wires into lamps and rheostats as they become so hot, especially in the lamp, that solder will not hold. There are good forms of connectors which have a good mechanical means of holding the wire without solder, and, if properly attached to it, also furnish sufficient electrical connection.
A suggestion for the lamp house is the use of a fairly thick sheet of mica in the bottom, as holes often become burned in the iron bottom by short circuit or contact with a long carbon in the lower holder. Some lamps have a stop on the lower carbon holder so that the carbon cannot be pushed through far enough to come in contact with the house. The feed wires should not be run into the lamp house through any available opening that may exist but should be run through properly bushed holes, as the insulation may become worn through by the constant motion of the machine when the wires are allowed to lie on the edge of the sheet iron housing, and thereby cause an arc between the conductor and the iron lamp house. The leads between the lamp and rheostat should always be made as short as possible, as all surplus wire should be eliminated from the booth. The use of portable cords in the booth should also be discouraged.

There are few machines made now without upper and lower magazines for enclosing the reels. The use of magazines will prevent the burning of any film in case of ignition except such as is passing between them. They are nearly all equipped with some device for keeping the opening through which the film passes reduced to a minimum. This serves to extinguish a burning film when it reaches the magazine, and if the magazines are kept closed it is improbable that the film could burn inside them, even if the flame should follow through, as a sufficient supply of oxygen could not be maintained inside for the combustion of the film and any burning inside would cause a sudden rise of temperature that would force a current of gas or air out of the opening instead of in through it. Tests show, however, that the devices in use are very efficient in extinguishing a burning film when it reaches them, even when the film is in motion.

The matter of a receiving box is one that is open to some discussion. The claim has been made by some who are not in favor of the use of a take-up reel that it does not accomplish the rewinding of the film successfully and, as mentioned before, the film does at times loop out, or fail to run in on the take-up reel, for various reasons; but where run into a receiving box loosely it will burn, when ignited, until entirely consumed, and the flame has been known in a case of this kind to communicate to other inflammable objects in the booth. With the use of a take-up reel, which in the main does rewind the film into a small magazine, the amount of film which can burn in case of ignition is reduced to a minimum.

To prevent the film from looping out on the table and back under the lamp the principal machines are provided with a guard which extends from the table up to the gate of the machine, in some cases being attached to the gate. Another guard at the top of the machine prevents a flame from a burning film in the machine setting fire to the loop above it.

The most important precautionary mechanism on the machine is the automatic shutter or light cut-off which automatically covers the gate or aperture in which the light is concentrated on the film. This is normally closed over the aperture and is lifted by the movement of the mechanism, falling back into normal position whenever the mechanism stops. This prevents the film from becoming ignited by the concentrated light when motionless and should reduce the possibility of ignition from this cause to almost nil.

The use of motor driving of machines has objections, among which are: The complication of wiring about the machine; the possibility of a spark from the non-enclosed type of motor igniting the films; the possibility of the driving belt slipping off unnoticed by the operator, and above all the opportunity for a careless and irresponsible operator leaving the machine, going to sleep or taking a smoke. The last named act is one which should not be allowed and this is a fact which is recognized by all responsible proprietors and managers of moving picture exhibitions.

The use of booths as storerooms should not be permitted, nothing except what is required for use in and about the machine being allowed in same. The rule which requires the keeping of all films not in use in the machine, in metal boxes, should be strictly observed, as there are records of fires that have started from such films.

With all these precautions, which may seem elaborate, but all of which are in use in many of the recently built theaters, the public should feel assured of the highest factor of safety from panic and fire in the moving picture theater; without them, the moving picture enterprise, which has large educational as well as entertainment possibilities, will die a deserving death.

The matter of precaution in these places has already become recognized as of such importance that in some States bills are being drawn up for enactments into law concerning operating, etc. These form far far have been provided for a sufficient examination of picture machine operators to show that they are competent to be placed in charge of an outfit. It is no doubt important that none but competent operators should be entrusted with an equipment, but no man or woman can ever be alert enough to dampen the report of an explosion such as is possible with the use of gas tanks and generators, or confine the smoke or fumes that will originate in spite of the best precautions when something unforeseen takes place or when something goes wrong.

For such reasons, as well as for others, it seems of the first importance that laws, if made, and there is no doubt that they should be made in every State, should provide for a thoroughly efficient enclosure for picture machine apparatus, no matter who operates them or what equipment is used; that halls should have adequate and convenient exits and be properly lighted, proper provision being made to carry out the laws.

Interviews with F.S.A. Members.

We called on Mr. Joseph Hopp, of the Standard Film Exchange in Chicago and in response to our question, "What is your candid opinion of the present state of the film question as affecting the best interests of the trade at large?" he gave us the following:

STATEMENT BY MR. JOSEPH HOPP.

You asked me for an expression of my opinion of the present film service situation. There are so many circumstances to take into consideration in attempting an answer that could possibly meet the situation, that one must strip his mind of all prejudice or favor and look at the situation as it really is. That it is in a chaotic state is undeniable.

I am not a dreamer and do not try to deceive myself or the people with whom we do business by letting any "wish father my thoughts." Such things are ephemerel. I believe in keeping my feet close to the ground. It is the only way to do in order to adhere strictly to facts and meet conditions as they really exist—and not as some want them to exist, or believe they exist. Let us stare cold, hard facts in the face. In order to do this, a review of the late past and present is necessary, so far as they are of general importance.

In leading up to the Pittsburg meeting, we find that no one could more to promote a protective association among the film exchanges than Mr. Ullman, of Italian Cines. So far as I am able to learn, the meeting was the outgrowth of his initiative. To-day he finds himself evicted from the house he did so much to help build.
Kleine Optical Company, through Mr. Kleine, did yeoman service to form a film exchange association and pointed to himself as the man to direct the movement. Thoroughly I have the highest regard for Mr. George Kleine and count him as a friend, and vote myself a friend of his. Looking at it purely from a commercial aspect, Mr. Kleine could have accomplished much good had he not taken his attention with the Edison people to further demoralize the rental situation. I am very sorry Mr. Kleine has done this. He is a gentleman of rare ability and I believe that he will yet recall the lesson of integrity and help to keep a very bad situation from becoming worse.

The one great mistake is the fact that we have not a film rental association that is free and untrammeled. Every action of note since the formation of the association indicates this. The manufacturers would have the manufacturers understand that the manufacturers have an organization and that they would not permit any exchange men to govern any action of theirs. Why should they persist in dictating to us? Is the association to be for exchange men, then let it be governed by exchange men only. There is certainly enough intellectual quality among the exchange men to properly govern associations be governed by their own members and free from the dictation of one another. Any business between the two can be transacted by conference committees. I fully recognize that the present problems are serious and that there is danger to the exchange men from manufacturers' dictation, because of the great danger that in this manner the burden of the fight among one or more manufacturers is placed upon the shoulders of the Renters. Renters have not been classified as a challenging solution. Nobody who really knows anything on one side or the other, is talking, and few of those who pretend to know anything are making predictions, or imparting any information, with any degree of certainty. It is a most singular situation and the only conclusion to be drawn from it is that the manufacturers and licensees on both sides are playing a waiting game and the exhibitors are plodding along, contented with what they have and indifferent as to what is coming on among the powers that be. All the prophets have gone to sleep. Before the license plan went into operation they were most active and had their predictions been verified the moving picture business would now be in a most thrilling state of activity. But far from everything has turned out as it was not expected. All the papers devoted to moving picture interests are filled with advertisements, but thus far not one line has appeared wherein anyone interested on one or the other side of the situation makes claim to having secured inroads upon the business of anyone interested on the other side. This is an important straw indicating the direction of the wind towards conservatism and caution. Perhaps patience is the term to use, or a term that arouses curiosity from the mere fact that it has presented no marked developments. The only thing that has happened is the suit instituted by the Edison Company against the Kleine Company, and that has not caused even a ripple of interest. This may be accounted for as being a natural event of the situation.

On reflection, one can at least in part account for the calm that prevails. The eleventh-hour act of the Edison licensees in cutting down the rental rates first scheduled and tacking on the 20 per cent, discount inducement to the film renters, were two jolts of far-reaching effect. In a peculiar sense they started a counter-current when matters were looking very rosy for the opposition. Sentiment goes a good way sometimes, but the pocketbook is the best avenue for effective work. That discount proposition was an irresistible one, and the more so because it made the surprising results appear. Take an example. Before the discount went into effect the renter paid, say, eleven cents per foot for his film on a standing order. In other words, an 800-foot film cost him $8.80 net. The same film under existing conditions cost him $9.80 net, and if the renter behaves himself and keeps his face clean he will receive at the end of three months a discount of 20 per cent., bringing the cost of that film down to $7.80. The renter takes advantage of the offer and orders nine and two-tenths cents per foot, as against the former price of eleven cents. But following the scale down we find still more surprising figures. The dealer who can take advantage of the order and get it to his patrons for a retail rate gets the film for $8.00 and with the 20 per cent. eventually taken off finds that the film has cost him $8.00 less $1.60, or $6.40, net, exactly eight cents per foot, and a discount of 25 per cent. on the regular retail price. Look-
ing the situation squarely in the face, it is not so surprising, after all, that the cries of "trust" and "combine" have died out.

Investigation shows that alluring as this discount offer was it has not fully met the expectations of those who conceived the combination form. The fact that a distributor would sell to each other to get their orders in, but a canvass shows that such has not been the case. The manufacturers claim a big increase and this claim is well founded to an extent. One thing has been learned, however, the renters who can maintain the present prices placed centrally on record is that they will be entitled to the three-month discount on whatever their business will justify. This class of customers, it is understood, pay twelve cents a foot for their film. Taking this as a basis they pay $10.00 for an 800-foot film, but with the 20 per cent, discount off the eventual price is $96.00, less $10.20, or $75.80, net. This is really nine and six-tenths cents per foot.

The people mostly frightened by the outlook before the split took place were the exhibitors. They were in a state of great apprehension for weeks before the crisis came, and many were sure that they would be obliged to go out of business. Affairs have adjusted themselves to the situation, however, and no places have been closed as a consequence of what was expected. The renters report that during the present month there has been an average gain of fifteen per cent on the places that are run. The calculation takes into consideration several places that have been closed by the authorities. In the Eastern States, particularly in Massachusetts, the authorities have been very active and that State, on the whole, has shown but a slight gain. The gain in the number of new places is due probably to the transforming of vaudeville houses into picture theaters. Such changes have been very numerous. A number of towns are also getting away from the 5-cent scale and raising their prices. The new places are due to some extent to the transforming of vaudeville houses into picture theaters. Such changes have been very numerous. A number of towns are also getting away from the 5-cent scale and raising their prices. The new places are due probably to the transforming of vaudeville houses into picture theaters. Such changes have been very numerous. A number of towns are also getting away from the 5-cent scale and raising their prices. The new places are due probably to the transforming of vaudeville houses into picture theaters.

During the first half of last month the manufacturers made large sales of films with which they had become over-stocked. The films were new so far as use was concerned, but the subjects had been on the market for some time. The sales were made at very low prices and renters in all parts of the country took advantage of them. This led to a report that any attempt to form a combination would be abortive for the reason that by making these sales the manufacturers had placed in the hands of the renters and exhibitors a wealth of material that was not in an exclusive position. It was claimed that, being well stocked, the renters could forego making purchases for months and yet hold the trade of the exhibitors. At first glance this argument seemed to have some weight, but the man with experience could reason it out seriously. The people who admire the picture shows are up-to-date as well as the patrons of vaudeville, and you cannot make them stand for old subjects. They want a change of programme and it must be made up of new subjects. If their wishes are not complied with they will seek a place that will give them what they want, or stay away until they see a change. As applying to the backwoods parts of the country the argument would probably prove even more true. Nevertheless the aboral sales of old subjects was not a good business stroke for the manufacturers. They are not likely to feel it now, or for several weeks to come, but the effect will be felt before the Summer season many weeks old. The orders for new films during the Summer season because the exhibitors find what they have purchased since the close of the last Summer season are good enough for the parks, seaside resorts and chaustaques. It is quite true to suppose, therefore, that with the unloading of stock that took place last month, added to the regular purchases, the exhibitors who took advantage of the special sales will place large orders for the coming Summer season. There is nothing more important to an enterprising exhibitor than to put forth opposition with up-to-date pictures, but there are not many who will take the chance. Parks, seaside resorts and chaustaques offer only between the first and the last of the Summer. Of course there is no necessity for theaters to be quite so particular as when patronizing places of amusement at home. Most of them want to "kill time" and almost any-thing that affords a form of amusement will go with them. The gate is wide open for the cheap man and he is the man who gets his goods at the cheapest price.

Dame Rumor is abroad again and before the close of another week there should be some real, live news hot off the wire, affecting the moving picture trade. There is a spirit of discontent in several quarters. Charges of deserty are made by partisans of both sides and in some instances treason is strongly alleged. There is no doubt that many of the rumors are put afoot for the purpose of creating discontent with a view to disrupting some of the camps that are arrayed against each other, but some of the stories aforesay indicate that the complaints are not entirely groundless. The under current that is now running promises interesting developments very soon. What they will be cannot be foreshadowed. The situation is too hazy. It must soon clear to some extent, at least, as some of the parties responsible for the rumors are gradually becoming more and more aggressive. If one-half that is heard is true, a number of renters are carrying water on both shoulders, and this cannot be done long before there must be some spilling.

Important Meeting of Film Manufacturers in Paris.

(By cable to the Kleine Optical Company.)

On Monday, March 9, in Paris, at the Hotel Continental, was held the first meeting of an International Convention of Manufacturers of the Moving Pictures, attended by all the principal European film makers.

The business was to consider the disturbance in the American film market created by the action of a trust formed by certain American manufacturers with the object of excluding European films.

The arrangements effected by the American importers in conjunction with the American Mutoscope and Biograph Company of New York to maintain a full supply of films and to protect the interests of the Edison combination were unanimously approved.

An international committee consisting of two English, three French and two Italian manufacturers was elected to take any steps which they believed would protect the interests of European films. The committee was further charged to prepare further information to be laid before another convention to be held in London shortly.

For the purposes of the campaign the amount of $15,400 (fifteen thousand four hundred dollars) was instantly subscribed by the manufacturers present at the table.

Subsequently the Cinematograph Manufacturers' Association of Great Britain, who promoted the convention, entertained their Continental confreres at a banquet.

"THE LEGITIMATE" OPENS WAR ON MOVING PICTURES.

A delegation representing prominent theatrical managers, dramatists and actors in New York, are trying to convince Congress that there is a menace and injustice to dramatic art and the theatrical business in the moving picture shows.

Their mission is partly in the interest of the bills introduced in the Senate and the House, to compel manufacturers and distributors to secure a royalty for the music transmitted through their machines, but it has also a direct bearing on the stage.

The managers contend that the cinematograph and phonograph have invaded the stage to such an extent that the old copyright laws no longer cover the rights of authors or protect managers who have purchased the exclusive rights to plays.

They will urge that the following clause, framed by Daniel Frohman, be inserted in both the Krishite bill before the Senate and the Barchfield bill before the House:

"If it be a dramatic composition that it be unlawful to publicly perform or publish the work or make any performance thereof, or to make any form of record thereof from which it may be mechanically reproduced or represented."

The agitators of the new legislation include Daniel Frohman, Mr. Marshall, F. W. Davis, Thomas, J. D. Drew, George Ade, J. I. C. Clarke, Charles Klein and H. P. Mawson. Each will make a plea for the bill to members of the committees.
Trade Notes

With the cameraphone as an additional attraction to a straight moving picture show, the Arcade Theater, Toledo, Ohio, is again doing business.

The mayor, the clergy and the police are all arrayed against the picture show in Cambridge, Mass. It would be interesting to know what is the sentiment of the public.

Bridgeoton, N. J., has adopted a formidable ordinance governing moving picture shows. The license fee is fixed at $25, provided that all the regulations are complied with.

Kalem Company this week issue "The Scarlet Letter," a pretentious subject, and accompany it with a complete descriptive lecture which they will be pleased to send to all applicants.

The little town of Cardinal, N. Y., is terribly worked up over the advance posters advertising the film of the Thaw-White tragedy. All the posters have been ordered torn down or covered up.

Our respected contemporary, "The Literary Digest," departs from its usually accurate course to print an article with the scare heading, "Dangerous Moving Picture Machines." When will the writers get wise to the fact that moving picture machines are absolutely safe and far less dangerous than that article of household use, the ordinary kerosene lamp?

Popularity of the moving pictures as a money raiser for churches has so increased recently that the nickelodeon owners in Philadelphia now consider the churches their competitors. In fact, the practice has increased so tremendously that some of the big firms which arrange the entertainments have one going at some church every evening and sometimes two or three.

One congregation, that of the Diamond Street Baptist Church, Thirty-first and Diamond streets, has taken up the moving picture business as a more or less permanent method of raising church funds. It gives a show every Saturday night.

So successful has the practice been that debts which had long been a source of worry to the leaders in the congregation have been paid, and the church is financially independent. Many other churches give them occasionally to raise funds for special purposes.

Manager Spencer, of the Delight Theater, Tenth street and Central Avenue, Fort Dodge, la., is one of the few men in the business who is pleased to a certain extent at the increased price of films, he believing it will be the means of crowding from the market that class of films which is immoral or suggestive and for this reason will elevate the business and will make moving picture theaters even more popular than ever.

"The increase to a certain extent works to the disadvantage of the exhibitors, and theaters in all parts of the country have been compelled to close their doors, but it is claimed the step taken will ultimately result in great benefit to the business in general, in that the quality of the pictures will be greatly improved and all suggestive and immoral ones cut out altogether, thereby insuring a sound basis and permanency to the business."

Mr. Spencer believes in giving his patrons the best, and for this reason has accepted the service of the combine at the advanced price, trusting that increased patronage as a result of the superior quality of his pictures will equalize the increase in film rentals.

ASBESTOS BOOThs NOW THE ORDER.

Between the Police and the Fire Inspectors, Massachusetts Showmen Never Know Where They Are At.

Owners of moving picture shows in Pittsfield and vicinity were notified last week by State Inspector James W. Hoitt, of North Adams, that the asbestos booths ordered installed by J. H. Whitney, chief of the Massachusetts District Police, had been approved by the New England Fire Insurance Exchange, and that there would be no further trouble along that line. The present sheet-iron booths, approved and ordered installed by the Insurance Exchange several weeks ago, costs to the show managers ranging from $30 to $100, will now go to the scrap heap. It is expected that the new booths will be in use on or before April 1.

Theaters which hertofofe escaped without any covering about the moving picture windows will now be required to install asbestos booths of the new approved type. These booths will vary in size according to the number of moving picture and stereopticon machines used and are to be made of structural steel covered with asbestos boards at least a quarter of an inch in thickness. Provision must also be made for ventilation. General specifications for the construction of the booths or inclosures are to be sent out by the State Police Department. Notice is ordered to be given to the public.

INJUNCTION ASKED AGAINST THE PRODUCTION OF A "ROMAN SPECTACLE."

A suit to recover damages for infringement of property rights in the dramatization of "Ben Hur" was begun last week in the United States Circuit Court by Harper Bros., as owners of the copyright; Hlaw & Erlanger, the theatrical firm which controls the rights of dramatization, and Henry W. Wallace, son of the late United States senator, the author, and administrator of the estate of his mother, Susan E. Wallace, against the Kalem Company and the Klein Optical Company.

The complaint alleges that without authority or permission the defendants are producing "Ben Hur" in moving picture theaters. The production is advertised as a "Roman Spectacle," the pictures, the complaint alleges, being adapted from "Ben Hur," the play, and produced to grant a restraining order while the litigation is pending.

INDIANA THEATER FAILS.

Elwood, Ind., March 2.—The plethora of moving picture shows in this city and the lack of moving coin caused the firm which recently purchased the Crystal and reopened a new theater known as the "People's," to suspend business to-day. Elwood would not support three moving picture shows at this time. The Princess and the Theatorium are dividing the patronage, but the business is not promising.

The Royal, Piqua, Ohio, and the Luna, of Lorain, Ohio, have also been closed permanently.

FILMS THAT PLEASE.

"In a Difficult Position," a film showing the antics of a dude in endeavoring to hide a bad rent in the seat of his trousers while in a ballroom, is one of the best laugh-producers yet issued.

The tragic story of "Francesca di Rimini, or, The Two Brothers," has received frequent applause for the good acting; but nothing like the rounds of applause it is getting from crowded audiences this week in a theater not a thousand miles from New York. The reason is that the dialogue between the leading actors in the plot is carried on in a realistic manner by people behind the screen. This idea could be well applied to many films which require more than pantomime to explain the situations.

CANADIAN LEGISLATURE WILL REGULATE SHOWS.

Toronto, March 11.—At the Police Commissioners' meeting this afternoon, the Board received a request from the City Council, asking them to grant no more licenses for moving picture shows for a month, pending the application made by the Council to the Legislature for power to regulate them.
Sally, the Beautiful Typewriter,' is an interesting picture story, melodramatic in quality and filled with exciting situations. It shows how a thief planned to get at the securities kept in rich man's safe, his detection by the police inspector, his attack upon her and the final capture of the miscreant. To see the film is like watching a play enacted and it proves every bit as interesting.

ALDERMEN APPROVE SUNDAY OPENING IN ROCHESTER.

Bill Now Goes to the Mayor.

By a vote of 12 to 9 last week, the Common Council passed the so-called Knealey ordinance permitting theaters and picture shows to be open on Sundays. The discussion was spirited at times and party lines were obliterated. The ordinance was adopted against the advice of Corporation Counsel Webb and in spite of the protest of many of the aldermen, who contended that it would be a gross impropriety to take any action pending the decision of Justice Foote in the theater actions now before the Supreme Court.

The ordinance will now go to the mayor, with the other proceedings of the council, for his approval. If the mayor follows the advice of the corporation counsel and vetoes the ordinance, it cannot be passed over his veto except by a two-thirds vote. The ordinance will not take effect until it receives the mayor's approval and the signature of the governor. The amended ordinance as passed by the Board of Aldermen provides for opening the theaters between the hours of 2 and 10 P.M.

THE CITY OF BRAIN FOOD FAME SHARES ITS HONORS WITH THE MOVING PICTURE SHOW.

The Crank Turner Re-christened as 'A Missionary for Good.'

"Cheap theaters are missions for the young, the man that turns the crank operating the moving picture machine is a missionaries to the young men, and the illustrated song a gospel singer in disguise."

That is the way Chief of Police Farrington, of Battle Creek, Mich., has sized it up. That the five-cent theater has done much to diminish drinking and crime in that city was another declaration made by the boss of the city blue coats.

"Yes, sir, by golly," said Farrington, "I honestly think that these nickel shows have really done more to prevent drunkenness and drinking in this city than all the sermons that were ever preached.

"Before we had them with us what was a young fellow going to do for amusement? There was the saloon inviting him and the natural impulse to part with his half-hour's time and he soon fell into the habit of hanging around saloons, meaning bad company, and before long he gone wrong.

"Now look at the difference. For ten or fifteen cents a young fellow can get a whole evening's entertainment, and he can go home with a level head and wake up in the morning without a sick headache and a bad taste in his mouth. And the young fellow can go to one of these cheap shows and it does not cost him his whole week's pay to do it, either. And every one of these cheap theaters here put on a show that could not offend the most fastidious. They also keep the farmer who comes to town out of saloons.

"The saloonmen of the city do not like to see these cheap shows doing business here. Every one of them complains that it takes money out of his pocket, and I would not be surprised to see several saloons close up here as a result of the inroads made by these cheap theaters. I like them, I wish we had more of them here. My officers would have fewer drunks to look after."

SUICIDAL RIVALRY.

As a result of keen rivalry between two moving picture houses, The Scene and The Turn Hall Theater, Rockville, Conn., is seeing action which is more peculiar than any other place in the State. One advertised 8,000 feet of film and the other 10,000 feet of film. The latter took over three hours to pass through the machine, and as the house was packed to the rafters three hours watching a continuous performance of moving pictures for ten cents. Both have men out scouring the country for new pictures and rushing them to Rockville. Everything pictured in the world will be brought before Rockville eyes if the present rivalry continues unabated.

Trenton, N. J., Mar. 5.—The management of the Star makes the announcement that after to-day the pictures in this beautiful theater will be changed every day—six new shows a week.

This gives the patrons an entire new bill every time they visit the Star.

BUTTE, MONT., HAS ITS OWN IDEAS OF MORALITY.

Miss Reitz and E. H. Alexander are arrested in Butte last week on the charge of exhibiting moving pictures wherein were shown scenes of a train wreck. A city ordinance prohibits the showing of moving pictures depicting train hold-ups or the like.

Miss Reitz and Mr. Alexander put up a bail bond of $100.

NEWARK, N. J., TO LICENSE OPERATORS.

Under a ruling of City Attorney Child and with the concurrence of the Fire Board, Superintendent Gasser, of the Bureau of Combustibles and Fire Risks, has undertaken to impose further restriction on out-of-town amusement places in which there are moving picture machines. Beginning with March 1, machine operators will be compelled to submit an examination as to their knowledge of the use of the machines and general fitness to be given a license.

Owners of moving picture shows have been notified in a circular letter that it is the intention of the city to enforce the law by the establishment of a set of rules and by personal inspection.

A series of questions has been compiled and nine men submitted to the tests yesterday afternoon. Seven were licensed and two rejected because they were under twenty-one years of age and lacked the requisite experience. Violation of the terms of a personal license, according to the law, provides that violations of the rules shall be equivalent to a violation of the law itself.

Rules governing the operation of the machine stipulate that it must be tried out and oiled before each performance; films must be stored in metal-lined boxes and not in wooden boxes, and the use of "kinky" films or rolls that are otherwise faulty is forbidden.

Mr. Gasser has instructed to Superintendent William P. O'Rourke, of the Building Department, that in issuing permits for the construction of moving picture theaters, owners be requested to have the machine placed back of what would ordinarily be the stage, with the screen at the front entrance, so as to keep the audience facing the exits.

FIVE CHICAGO THEATERS CLOSED.

Five nickel theaters in Chicago were closed last week by the police by order of Acting Building Commissioner Knight. All of these amusement places had one month in which to comply with the building ordinances and are alleged to have failed to do so. The names of the owners and the address of the theaters are as follows:

H. J. Daniel, 402 East North avenue.
C. E. Hynds, 141 E. Lincoln park.
Anna Hunkele, 422 Larrabee street.
Joseph Vinci, 235 Division street.
Samuel Schiller, 1629 North Clark street.

"We inspected all of these places a month ago," explained Mr. Knight. "Their proprietors were told to comply with the ordinances. We found various violations, such as chairs scattered about in the auditorium, no red lights, rear exits obstructed, overcrowding and having dressing-rooms. None are permitted to operate. Some of the owners have or more violations and others offended in a different way. We want these little places as well as the large playhouses to comply with the ordinance."

ST. JOSEPH, MO., WILL CENSOR PICTURES.

An ordinance has been introduced in the City Council providing for an inspection of all films used by moving picture concerns before they are displayed to the public.

The ordinance provides that all films or pictures for use in moving picture theaters or arcades machines must be approved by the chief of police. If they are satisfactory, he will issue a permit for their display. The permit will cost nothing, and will not have to be renewed when new films are examined and found to be all right. The ordinance provides a severe penalty for anyone using un inspected films or those which have been condemned by the chief of police.

"It is not the intention of the measure to run any one out of business," said T. F. Ryan, author of the bill, last night.
"but to guarantee to the public a clean lot of moving pictures and arcade shows. These places are patronized by old and young alike and only the cleanest shows should be displayed to such audiences."

Fred Cosman, manager of the Crystal Theater, the most extensive exhibitor of moving pictures in the city, said he was in favor of Ryan's ordinance, with the exception of the three-day clause, which provides that all films shall be inspected by the chief of police not less than three days before they are exhibited to the public.

"I receive my films every Saturday or Sunday morning," said Mr. Cosman, "and in many instances only a few hours before our afternoon performance begins. It would therefore be impossible for the chief of police to examine them three days beforehand. I am heartily in favor of the measure myself. We never show any picture in which crime of any kind, such as murders, highway robberies, or anything of a similar nature, takes place. The City Council wishes to see the Crystal in a body nearly every Monday night and I will leave it to them to state as to the class of pictures we show here. I favor the bill, but I hope the three-day clause will be amended so as to have films inspected any time before they are shown."

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A delegation representing prominent theatrical managers, dramatists and actors in New York, are trying to convince Congress that there is a menace and injustice to dramatic art and the theatrical business in the moving picture shows. Their mission is partly in the interest of the bills introduced in the Senate and the House, to compel manufacturers of phonograph records to pay composers a royalty for the music transmitted through their machines, but it has also a direct bearing on the stage.

The managers say that the cinematograph and phonograph have invaded the stage to such an extent that the old copyright laws no longer cover the rights of authors or protect managers who have purchased the exclusive rights to plays.

They will urge that the following clause, framed by Daniel Frohman, be inserted in both the Kittredge bill before the Senate and the Barchfield bill before the House. "If it be a dramatic composition that it be unlawful to publicly perform or represent the same; to publicly exhibit any representation of any performance thereof, or to make any form of record thereof from which it may be mechanically reproduced or represented."

The agitators of the new legislation include Daniel Frohman, David Belasco, Augustus Thomas, John Drew, George Ade, J. I. C. Clarke, Charles Klein and H. P. Mawson. Each will make a plea for the bill to members of the committees.

HALF-HEARTED ATTEMPT TO BOOST PRICES IN OKLAHOMA.

Efforts to form a nickelodeon trust in Oklahoma City have failed. Only one house floats the ten-cent sign, after an agreement had been reached that the price would be boosted.

The owner of the ten-cent establishment says: "We simply cannot pay expenses at five cents a head."

Nine other nickelodeon owners are sticking to their former price. Although several of these had signed an agreement to boost the admission, they are refusing to do so now. "I'll join the combine if all will sign," says one. "I'd rather cut down my show, though, and play safe."

Two of the moving picture houses will be transformed into vaudeville theaters.

RESOLUTIONS ADOPTED BY THE GREATER NEW YORK EXHIBITORS' ASSOCIATION

At a Regular Meeting Held at the Murray Hill Lyceum, New York, on March 6, 1908.

Your committee have carefully considered all the present conditions, and after much deliberation have decided to present to this association the following series of resolutions:

Resolved: That the question of fixing prices of admission—whether to establish them at 10 cents or 5 cents—must be left entirely to the judgment and discretion of all our members in their own localities. This association as a body cannot attempt to dictate to its individual members what they shall charge for admission. If, however, various members who may be competitors in their immediate neighborhood shall decide amongst themselves to agree upon a certain price, and shall sign a proper stipulation to that effect, then this association, through its executive committee, will ratify such an agreement and endeavor to keep it in force. In other words, your committee is strongly of the opinion that "local option" should prevail in this matter.

Resolved: That the matter of the number of reels to be used, the length of show, etc., is also to be considered a matter of mutual agreement between such members as may be thrown into neighborhood competition. Conditions of localities must govern. Business is business and no committee can fix a hard-and-fast rule upon which others may be forced to act. We believe that each man in the business must make and will make his own way, according to his own principles of ethics.

Resolved: That this committee is firmly of the belief that the present combinations of film manufacturers, on the one hand, and of film renters on the other, has resulted in a serious injury to the interests of the large body of exhibitors who make up this association, and that we are entitled to give the situation serious thought and endeavor to devise a way out of the difficulty. We regard the new schedule of prices and the new contract as unfair and inequitable. We are of the further belief that it is inconsistent with the purpose for which we organized to allow offices to be held by any person or persons who are in the renters’ business. We advocate entire independence of action as to where we shall place our reels, and feeling as we do that hundreds of exhibitors here and elsewhere, are the real backbone, the true financial foundation of the moving picture business, this committee does not hesitate to advise the entire association to assert its rights. If one combination of manufacturers and of renters shall act arbitrarily, so as to endanger our prosperity, then we must look to independent sources for relief.

Resolved: That this committee recommends to the association the suggestion that with careful thought and limited action it may yet be possible for the association as a corporated body to transact its own rental business profitably and harmoniously.

Resolved: That your committee further suggests the continuation of its investigating power for several weeks. The matter of counsel fees, the expenditure of our funds, the preparing of a set of by-laws under which we can intelligently operate, and the immediate reorganization of the association, are matters that properly could be before your committee, with the assistance of the ex-committee.

Who's Who—and Why?

J. H. HALLBERG.

It is of interest to note that, under the caption of "Electrical Engineers of the Times" there appeared in the "Electrical World and Engineer" a biography of J. H. Hallberg, from which we make use of extracts. Mr. Hallberg is the Electric Automatic Economizer advertised for the first time in our last week's issue.

Jofef Henrik Hallberg was born in Falkenberg, Sweden, in the year 1874. In 1896 he graduated from Latin Lærercket, Halmstad, Sweden. Shortly thereafter he came to America and entered the Ottumwa Iron Works, Ottumwa, Iowa, as apprentice in the machinist trade. For three years he served as electrical engineer and designer for the Standard Thermometer & Electric Company, Peabody, Mass.

From 1899 until 1903 he was electrical engineer and designer with the General Induction Arc Light Company, New York.

From 1903 this company was merged with the Electric Automatic and Electric Engineers to form the Cincinnati Gas and Electric Company, with full charge of its electric power stations and distribution system, comprising about 30,000 horse-power of steam and electric equipment and a large storage battery. While in charge of this plant he made many important changes in the methods of operating the power plant; and the storage battery, considerably re-
Which Shall It Be?

SUCCESS or OBLIVION

One can be as easily attained as the other.

It’s Up to You

Recognized Quality versus Unknown Quantity

DO YOU GET IT?
IF SO, BE WISE

Keep your eye on the would-be philanthropists

Use the Films that Get the Money

PITTSBURG CALCIUM LIGHT AND FILM CO.
Selling Agents for the Motograph

NEW INDEPENDENT RENTAL SERVICE

NEW FILMS REASONABLE PRICES
First-Class Service Guaranteed

We offer the films of the Independent Manufacturers and also the films of the following makers for whom we are sole American Agents:

HEPWORTH MFG. CO., LONDON
R. W. PAUL, LONDON
GRAPHIC CINEMATOCARPH CO., LONDON
CRICKS & SHARP, LONDON

We beg to solicit your trade and ask you to write us immediately for our rental service terms.

FILMS ALSO SOLD TO RENTAL BUREAUS
NEW SUBJECTS WEEKLY

WILLIAMS BROWN & EARLE

License under the Biograph Patents
All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company

ducing losses and operating expenses. In the early part of 1904 Mr. Hallberg was elected vice-chairman of the Cincinnati Chapter of the American Institute of Electrical Engineers, in which capacity he acted during that year.

In 1905 Mr. Hallberg established an office in New York City as consulting engineer. He has been retained as consulting and advisory engineer to the Commission on Municipal Electric Lighting of New York City, and has been appointed consulting expert for the National Carbon Company, Cleveland, Ohio, in all matters relating to carbon for electrical purposes. He has also been retained as consulting engineer by several large lighting and power, industrial and manufacturing plants.

Mr. Hallberg is the author of numerous technical papers and articles and the inventor and patentee of electrical apparatus and systems, among which may be mentioned a single-phase to poly-phase alternating-current trunk-line electric railway system.

CORRESPONDENCE.

SPRINGFIELD, MASS., THEATERS ARE O. K.


Gentlemen—I beg to call your attention to the false statements published broadcast in the daily papers that the nickelodeon house licences in Springfield, Mass. This is an injustice to our good houses in Springfield, as no such thing ever happened here, but did happen in Holyoke, Mass. Kindly correct this impression in your next issue, and oblige,

Yours very truly,

E. L. KNIGHT
Mgr., Bijou Theater.

EXHIBITORS TO CONTROL EXCHANGES.

Editors Moving Picture World:

Dear Sirs—There seems to be a great deal of anxiety among moving-picture men all over the country lately on account of the formation of the film trust, and a great many remedies have been suggested by various writers. I have read these articles with a great deal of interest as I am an exhibitor myself and am very much interested in everything pertaining to the business. Some of these remedies would, in my opinion, be all right if there was any good way of holding the trust down to an agreement to supply film at a reasonable rate. Unfortunately no such agreement has been reached. The trust has dictated its terms and we must agree to abide by them.

"Oh," they say, "but there are the independent companies." Well, what does that amount to? Just this much: so long as the association holds the prices up the independent concerns will hold them up also. In fact they have to do it. They have their expenses to pay. Some cities have from 15 to 25 different film rental companies. Each has to pay for floor space, fuel, help and the hundred and one items which present themselves to the business man. Now, Mr. Editor—and I might say Mr. Exhibitor—right here is where we might do something. Why not cut these big expenses? In Chicago, for instance, why charge the theaters all over the Northwest for maintaining a large number of expensive exchanges which are absolutely unnecessary?

Instead of all these exchanges, why not have one central exchange and a branch exchange—say every 150 or 200 miles? But how are we to start such an enterprise? Well, here are a few of my ideas: First, organize all the theater managers. It is easy to do that when you can point to a plan of saving them big money. And continue to organize the States until every manager sees it to join the local in his town or county. Let every member pay an initiation fee and be allowed to subscribe for stock; no one outside the managers and exhibitors to be allowed to purchase stock. The money so raised to be used to purchase film, same to be rented to exhibitors as at present.

Now I have outlined a plan which I am positive would have a very far reaching effect. Some of the effects would be:
1. Driving the junk dealers out of business, as the exhibitors could set a scale far below them for good film.
2. Maintaining a good quality of educational, moral and perfectly clean subjects; the exhibitors could then talk direct to the manufacturer and tell him what he is in need of.
3. Keeping the low-grade place out of business; the exchange would not deal with saloons or low-grade resorts; the high-class places could keep an eye on every place in town and
report places which would be unfit to patronize on account of bad surroundings, etc.

Now, Mr. Editor, I have been in the moving-picture business for some time and am now located in a regular "church" town. People here were prejudiced against all kinds of theaters and at first I had a small crowd but by giving good clean shows have I been able to attract not only the laboring class, but also the clergy and higher and wealthier people to the moving-picture shows. Trusting you will give this a place in your valuable paper, I am, Truly yours,

A. K. WYAND,
American Electric Theater, Northfield, Minn.

Tola, Kan., March 12, 1908.

Editors Moving Picture World:

Dear Sirs—I think the managers of moving-picture theaters should get together in one organization to the benefit of all concerned.

Yours truly,

E. S. HARRIS,
Mgr., The Rose Theater.

A HINT TO EXHIBITORS IN WASHINGTON, D. C.

Washington, D. C., March 16, 1908.

Editors Moving Picture World:

Dear Sirs—I notice a paragraph in the last issue of the World, stating that Senator Platt had visited a nickel theater in Washington and that he was gracious enough to tell the manager that he enjoyed the show. I, too, visited all the shows in Washington last week and went the rounds with a friend on Sunday evening, but cannot agree with the Senator. With the exception of three places, all the shows in the Capital city are inferior to the nickelodeons in any other city—even some of the houses charging ten cents put on a show that is a disgrace to the profession. I refer particularly to the dim, unready picture, the annoying flicker of shutters out of order and the scratched and patched relics of ancient films. In all my ten years' experience I never saw such a wretched exhibition as was given by one show on Pennsylvania avenue on Sunday night; between scratches and patches there was hardly enough picture left on the film to tell what the subject was, and the pictures danced about on the screen as if the machine head was falling apart.

There is no excuse for this, as all the shows are making money, or have been making money—several say that the business is falling off. This is not to be wondered at. True, the audiences here are largely composed of transients, and as these people have seen better shows in their own towns, they will steer clear of the others here after having seen one show; the regulars also are realizing that they are not getting their money's worth and staying away.

Only one theater in Washington is getting Class A service. The suicide policy of getting the people's money on false pretences is not only ruining the business here, but its effect is far-reaching. The amusement-seeking public in Washington can and will support good shows and should have the best. A new theater is being built on Ninth street at great expense and it is to be hoped that the proprietor will also set the pace in the quality of the show.

As a lecturer I greatly deplore the custom of running films long after they are mere junk, and hope that the film renters' association will take active steps to remedy the evil before it is too late.

Yours truly,

J. H. UNDERHILL.

A PROSPEROUS SEASON IN BOSTON.

Boston, Mass., March 14, 1908.

Editor Moving Picture World:

Dear Sir—In my visit here in Boston I find all the moving picture theaters doing a great business from morning until night; there is always standing room only in the different theaters, including the Premier, Comique, Star and Keith's new Bijou Dream, which they have installed a glass stairway with running water effect which from the crowds it draws proves that it is a novelty new for Boston. In most of the houses here they employ five or six singers, and the pictures are put on right, which I think is due to the strength of the operators' union here, and I was glad to find that in most cases the operator was classed and treated as a human being, not a machine. The result is good pictures. I visited my friend Mr. Howard and found everybody in his establishment busy as bees. Wishing your paper every success, I remain,

Yours truly,

W. GUNBY SMITH,
of Diamond & Smith.
The Shutter is probably the most important element in a Motion Picture Machine. It is well known that the elimination of flicker in the picture depends upon the degree of non-exposure as compared with the period of exposure. The best that has been accomplished by machines generally known to the trade has been a duration of picture equal to about 50 to 55 per cent as compared with a duration of darkness equal to about 45 to 50 per cent. Greater exposure would be at the expense of brilliancy, on account of the movement of the film. In the Motiograph the period of non-exposure has been reduced to nearly 27 per cent, which means a reduction in the period of non-exposure amounting to nearly 50 per cent, and an increase of equal proportion in the period of exposure or duration of picture, which means far more in the results than the figures would seem to indicate.

The form of shutter construction in general use in other machines is known as the disc type (Fig. 2), which is usually mounted on the framing device and travels up and down with it. In opening and closing the light aperture, which is about 11/16ths of an inch high by 15/16ths of an inch wide, the disc shutter crosses the aperture over its greatest length, which is diagonally across from corner to corner, a distance of about 1 1/4 inches.

The Motiograph shutter (Fig. 3) is a new and original type, known as the “double truncated cone,” by the use of which the light aperture is opened and closed across its narrowest width, which is 11/16ths of an inch. The shutter travel is further cut in half on both the opening and closing movements, by the double shutter, which opens and closes from both sides within the framing device, thus making the period of opening and closing cover a shutter travel of 11/32nds of an inch, as against a diagonal shutter travel of about 36/32nds (1 1/2 inches), when using the disc type of shutter. The period of non-exposure when using the disc type of shutter is still further lengthened by the necessity of using a wider wing on account of the shutter being carried up and down by the framing device. The Motiograph shutter does not change position with relation to the light aperture while framing the picture.

The Motiograph shutter is provided with a pair of Interrupting Wings, for the purpose of dividing the period of exposure but they are reduced in width in proportion to the reduction in width of the main wings.

The shutter is entirely out of harm’s way, being enclosed within the main frame.

Steady Pictures depend upon two conditions, viz: a perfect film, and a perfect machine. Without a perfect film no machine will project a steady picture; while, on the other hand, with the most perfect film obtainable, steady pictures cannot be projected without a machine that is properly designed and absolutely accurate in its vital parts. For example, an error of 5/1000ths of an inch in either the film, the sprocket wheel, or the Geneva Star, even the adjustment of the Geneva Driver (pin wheel), when using a lens of six-inch focus, produces an unsteadiness or dancing movement of the picture on the screen to the amount of approximately one inch, when the machine is located at a distance of one hundred feet from the screen, and a combination of two or more of the above errors may multiply the unsteadiness in proportion to the number of errors. A variation of a much smaller amount than the above is not only tiresome, but very annoying to the eyes.

In the construction of the Motiograph, many thousands of dollars more than is customary have been expended for special tools, dies, jigs, gauges, etc., with a view to making the parts of the machine accurate and uniform. The above, together with great care in manufacturing; are the reasons why the pictures are more steady.

The Geneva Movement for the operation of the intermittent sprocket wheel is used in the Motiograph, because it is...
claimed it is the only movement that will carry the film with sufficient speed and accuracy to give a sharp, clear and steady picture, without injury to the film.

The Motograph Quick Rewind (Fig. 4) is a new and novel arrangement for which a patent application has been filed, and nothing that approaches it is to be found on any other machine. The film is rewound direct from the main crank handle—the most convenient and comfortable location for the operator, besides which, the greater sweep of the handle makes it possible to rewind without fatigue, and by the power being communicated to the opposite side of the machine in order to reach the reel arbor, the magazine is located with door toward the operator, an advantage that is highly prized by every operator of experience. The location of the crank, instead of being on a line with the face of the operator, is on a line with his elbow, which is the easiest position for the arm, besides which the sweep of the crank is double that used on other forms of rewind. Those who haven't already had the experience should hold their arm in that position, turn a short crank with a heavy load for three minutes, and see how they like it. This is more than doing it every half hour, besides the regular work of operating the machine. It's a pleasure to rewind with the Motograph. A thousand feet may be rewound with ease from two to three minutes. To shift the connection between the crank and the reel arbor, all that is necessary is to loosen a small thumb screw under the crank boss of the main frame, turn the crank slightly, pull it outward about 

3/8ths of an inch (see Figs. 5 and 6), and tighten the screw. It is unnecessary to remove either the magazine or the reel for rewinding; in fact, with reasonable care, and by the use of a few

Fig. 5—Position of Crank when showing Pictures. Rewinding Film.

Fig. 6—Position of Crank when

3/8ths of an inch (see Figs. 5 and 6), and tighten the screw. It is unnecessary to remove either the magazine or the reel for rewinding; in fact, with reasonable care, and by the use of a few

Fig. 7.

feet of white leader on the film, it is not even necessary to disconnect the film from either reel until the film is to be changed for a different subject.

Fig. 8—Enlarged View of Fire Trap or Valve.

The Fireproof Film Magazines (Fig. 7) with four roller traps (Fig. 8) are an important improvement, as the double set of rollers offers double protection. The rollers are spring actuated, which insures that they are always in close contact, thus preventing any possibility of an ignited film passing the trap or valve.

Fig. 9.

The Automatic Safety Fireproof Shutter (Fig. 9) is claimed by the manufacturers to be the only safe shutter that has been designed for this class of work. The shutter is direct connected to a spring ball governor and does not have to depend on friction, gravity or air pressure as in other forms, but is closed by the action of the spring. The Ball Governor has proven its reliability by its universal use on the Steam Engine and the Talking Machine. The Governor, which is located in the body of the machine, is connected to the shutter on the film gate in a novel manner that allows the film gate to be opened and closed without in any way disturbing the connection between the two. Several of the other shutters on the market will stand open while the film is in motion. Not so with the Motograph.

Fig. 10—Framing Device.

The Motograph Framing Device (Fig. 10) allows an adjustment of considerably over one picture, and does so without disturbing any other part of the mechanism. Nothing but the Geneva Intermittent Pin Wheel and Star, and the Sprocket Wheel and Idler Roller are carried on the framing device. The Pin Wheel and the Star are entirely enclosed, thus protecting these two parts that are most vital to the life and accuracy of the machine, from dirt and accident, besides retaining the oil. In other machines the framing device carries the shutter up and down, by reason of which the wing must be made larger, which considerably shortens the exposure of the picture and lengthens the non-exposure. The result is a greater amount of flicker. By simply removing the front plate of the machine and the slide rod, the entire framing device may be instantly removed. An extra framing device may be kept in

Fig. 11.

View of the Motograph Mechanism from side opposite the operator.
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reserve for emergency use. Three minutes is sufficient to make the change. The framing handle is in the most convenient location for the ease and comfort of operation that could possibly be selected.

Enclosed Gears and Other Working Parts (Fig. 11) is original in the Moticograph, and adds to the convenience of the instrument. In public places there is unavoidably a great deal of dust. It is brought in on the feet and stirred up by the constant stream of incomers and outgoers, and naturally finds lodgment on any moist surface, such as the lubricated parts of a non-enclosed machine. It gets into the bearings and the gears, and quickly wears out and destroys the machine, besides rendering it at a very early date incapable of doing accurate work. In the Moticograph all working parts are enclosed to protect them from dust and accident, preserve the oil, and subdue the noise.

The gears and other parts of the Moticograph are accessible for oiling, etc., by loosening three thumb screws and removing the side cover. The front plate is held in place by a spring and may be instantly removed or replaced.

Sewing, mowing and other machines were at one time made with open gears and working parts, but experience proved it is not a modern type with enclosed parts. The Moticograph is strictly ahead of the times in the Motion Picture line.

The Moticograph Take-Up is not only entirely practicable and a thorough success, but in our estimation is necessary for the proper handling and care of the film, and is a great improvement over the big floor magazine. By its use the film is kept clean, is prevented from becoming entangled, scratched and torn, and is protected absolutely from loss by fire in case of accidental ignition. The Moticograph take-up is operated by a wide flexible flat belt, the tension of which is regulated by an adjustable idler pulley, which insures a uniform positive tension, as well as a positive and continuous movement of the reel, without the danger of tearing the sprocket holes in the film.

The Indexed Turn Table Base permits of the mechanism being turned a quarter turn either way, which is a great convenience for oiling, inspection, etc. It may be instantly returned to its proper position.

The Frame of the Moticograph is made in one solid piece of gray iron, and being made hollow, it possesses the greatest possible strength in proportion to the amount of material used. Its rigidity prevents vibration in the pictures.

The Reel Arms are of tapered cylindrical form, being hollow in the center, and they are held in place against the accurately machined surfaces by three artistic thumb screws in each.

The Spring Gate Catch is unique and effective. A touch of the finger releases it.

The Aperture Plate, the Sprocket Wheel, and the Sprocket Idlers have been designed with great care to avoid contact with the picture frame of the film. The Double Sprocket Idler Bracket is of advantage especially in running film that is badly worn and has many sprocket holes missing. The patented flanges prevent the film from running off the sprocket. The cuts hereafter show the single idler, but the machines are furnished with the double sprocket idlers.

Interchangeable Parts afford a great convenience to the operator, for, in case of accidental breakage of any part, a new part may be had from stock to take its place.

Simplicity is a very strong point in the Moticograph Mechanism. No parts have been used that are not considered absolutely essential to the production of efficient work, and every part that comes in hourly use by the operator occupies the most convenient location.

The Design of the Moticograph mechanism will be readily recognized by those familiar with the framing, as a radical departure from those in general use, and there are several reasons for this radical departure, viz: a desire to obtain the maximum of strength with the minimum of material; that the working parts should all be enclosed; to have every working part in the most convenient location, with strength and rigidity the best possible artistic effect.

The Finish of the mechanism is most artistic and durable and quite in keeping with the beautiful outlines and well balanced proportions.

Extreme Short Focus Lenses may be used, owing to the location of the shutter, which is unusually near to the film.

The Electric Motor Attachment, which has been designed to fit the machine, may be added at any time. It uses a broad soft flat belt, and has an adjustable housing for maintaining the tension.

The Slide Carrier Swing is an important movement. By its use the slide carrier used for showing Stereopticon views may be instantly swung out from in front of the condensing lenses, which means a saving of about 50 per cent over what is available when the slide carrier is allowed to remain in its normal position.

The "Lid-Off Wide Open" Lamp House means just what the description says. The top opens entire and almost without effort. The height advantage is that the lamp house is unusually large and roomy.

The Underwriters' "Lid-Off" Lamp House is the same as the preceding except that it has a smaller side door that is held shut by a strong spring hinge, and has a heavy wire basket on the top to prevent contact with anything that might become ignited through contact with the lamp house. It also has a supplementary bottom made of Transite Board, which is an asbestos composition.

A Dowser is mounted on the front of the cone and is convenient for shutting off the light to safeguard the film, especially when using a machine that is not equipped with the automatic fireproof shutter. It is also of value in many cities and states where the fire ordinances are very rigid.

The "Moto" Universal Arc Lamp is another special production, and is adapted in every particular for use on heavy current. The carbon is held firmly between the rods and are clamped in place by a single thumb screw. The carbon clamps will hold firmly the entire range of sizes of carbons that are in general use.

All Hand Wheel Adjustments for
Focusing are a special feature that will be much appreciated by experienced operators. It has three adjustments, viz., vertical, sidewise, and endwise. With the all hand wheel adjustments, the point of illumination may be accurately, quickly and positively adjusted to the focus of the condensers, and each adjustment is entirely independent of the other. The vertical and sidewise adjustments and the carbon feed have flexible ball joint shafts or arbors.

**Film Review.**

Caught by Wireless.—Routed out of the groove of conventionality, the Biograph Company presents a thrilling dramatic story that is as novel as it is interesting, showing the thrilling possibilities of wireless telegraphy. The opening scenes are laid in Ireland, the first showing the interior of an Irish cabin, at which a de- jocipot is evidence of wireless telegraphy. The opening scenes are laid in Ireland, the first showing the interior of an Irish cabin, at which a de- petic to arrest a man. Finding the husband absent, offers insult to the wife. The timely arrival of the husband results in the thrashing of the agent. The agent swears vengeance and returns later with two policemen to arrest the husband, but the trio get a warm reception, and in the skirmish the husband escapes and is advised later by a friend to leave the country, which he does after a tearful adieu to his wife and children. He takes the first steamer to America.

The land agent proves himself an unconscionable villain, who not only casts aside his faithful wife, but two years later burghalizes her employer’s safe and flees uninterrupted on a large un- dersea chain. He would have made good his escape but for the ccile of the Marconi contrivance, with which the ship was provided. From Scotland Yard, Lon- don, a message to his apprehension is flashed to the steamer, which is in turn flashed to the New York police headquarters.

Fortuitously, on the same boat there are as passengers the wife and children of the young Irishman, who, having succeeded in getting appointed on the police force of New York, had taken his dear ones to join him. The villain is recognized by the wife while on the ship, so, of course, his capture is an easy matter when the boat touched the dock at New York, where the happy reunited family have the satisfaction of seeing their persecutor run to earth.

The film is replete with stirring situations of a thrillingly sensational character, and the Marconi device, which is accurately reproduced, is most interesting and novel.

**Stage Memories of an Old Theatrical Trunk.**—Following is a synopsis of scenes in this Edison film:

Home of an Old Actress.—An old white-haired lady reading—Her young daughter enters and with all the joy of youth, begins to go to her first fancy dress—The old lady refuses, but relents upon recalling the days of her youth—The daughter has no ball costume—Her mother remembers the costumes she used to wear during her stage career.

An Old Theatrical Trunk.—Mother and daughter ascend to the attic where lies the old trunk—It is filled with numerous-dancing costumes—The young maid takes out one costume after another until finally a dainty little Japanese gown is found—The daughter quickly puts it on.

The Daughter’s Departure.—The old lady shows her daughter how to play the part for the costume she has selected. The daughter rehearses her part to the

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speaks his mind plainly and brings down his fist upon the table. As for instance in this case, the young man saw standing at the helm is sitting with his jug at the dice-table, while his son, Eivind, is taking a walk in the wood with Klenz's daughter, Loretta. The young man not take respecting the play make all concerned jump to their feet and draw their swords and only the intervention of Klenz' wife prevents them from killing each other in the hall. But both knights throw down the gauntlet to one another, and as soon as Thysa has left the room the old ill-tempered man sends out some men in pursuit of him.

His wife, however, has succeeded in sending word to Eivind in order to acquaint him with the fact that his young son will rush to the castle and fight with his father, but at last Yrsa persuades him to run to the boat to break the news to the people before they can go. Suddenly Thysa finds his father being a prisoner and the men being killed. Fortunately he does not meddle in the fight, but a little later he sneaks to the castle bent upon releasing his father or carrying out his plan.

At the castle he meets Yrsa, who shows him the secret passage to her father's room, through which the way leads to the imprisoned Thysa's room. The courageous son is very cordial, but there is no time to be lost; they must go back—through the old Klenz' room. The old man awakes, gives the alarm and calls his people. With their swords drawn they rush into the room to prevent Thysa's flight, but Klenz' wife and Thysa quickly make the room too hot for the father to attempt the union of the loving couple, and with a butten heart squeeze of the hand the peace is sealed.

The Magician (Pathé)—Anyone who is showing two clowns in any amusing posi- tions. One of them gets into a bag to hide and as the other endeavors to be- labor the bag and makes it difficult to reach the striking air and the bag and its occupant is elsewhere. Finally both are seen in the bag together fighting with each other at close quarters, until they make peace again and march off arm in arm.

"Whimsical People," by Pathé Frères. A Pierrette, standing near a crescent moon, snatches five pink suits from the air, and shaking each, it becomes a clown, who sends himself on the moon. In military unison they rush their faces through a series of grimaces, and then leaning forward so far, they all go falling down from the moon.

"Orderly Messes" (Pathé)—When the general goes on a journey he details some orderly men to communicate to the train, which fits packed in a wheel- barrel. The train is a happy subject in and so clumsily does he handle the outfit that he reaches the depot just in time to miss his general. With his brute strength to count on, he sets off along the tracks, pushing the barrow before him. As he proceeds, projects his head, plods, dropping boxes and parcels every now and then. He safely crosses a river by balancing on a thin plank, and when he comes to a bridge, Klenz'-daughter Loretta is waiting,--as usual, to take him to the other side. He finally comes to grief when he follows his charge over a cliff, and the whole outfit is demolished. But still he manages to be present at attention before his general, with only two boxes to tell of his stupid task.

"Wedding in Brittany" (Pathé)—A picturesque view of a wedding in Brittany, with the quaintly costume Britons with their sturdy wives leaving the church, where the cere- mony was performed. The feast is in order, and on a huge lawn, simple table boards with benches are laid out in long rows, and the guests take their places at the sumptuous repast which was cooked in the open air. The feast while, cooking of the victuals are served what remains. The Merriment of the banquet over, the guests disperse about the lawn, where to the tune of the whistle and the waggon, they dance a picturesque gavotte and another native dance in which the hundred participants are formed in a huge circle. The bridal couple in the center with the dancers execute an intricate step. The film includes a view of the simple wedding presents, and the last picture shows the wedding bals and festivities.

"Engaged in Quicksands" (Pathé)—A poor unfortunate is beginning to passers-by, but nobody seems to care to help him. He wanders about the streets, trying to find work. No one will hire. Finally he comes to a hut where a poor man and his wife and baby are seated, and they, seeing the unfortunate, call the housewife to prepare something for the hunchback. She prepares something for the scantly store, and the beggar is soon eating ravenously. He rests at the house for a little while, carousing the little boy, a hairied baby of the kind-hearted couple. When the beggar is talking to the parents the child goes out to play, and soon is forgotten. Suddenly they are startled by its cries for the father runs out, and soon returns, carry- ing his injured little boy in his arms. The beggar is handy with first aid, and endeavoring to ease his many fingers. And when it becomes neces- sary to call a doctor he volunteers to bear the note. The father writes a request to the doctor, and after instruct- ing the beggar as to the course, dis- patches him. The anxious man runs earnestly along, but being a stranger, soon loses his way. He endeavors to find a path and wanders to the beach, where, as he walks, he suddenly finds himself sinking into the mire. The terrible truth that he is caught in a quick- sand and dies upon the spot. He struggles frantically, but it sinks him further down. He tears and tugs madly for lib- erty, but down, down, down he goes, unlucky. He struggles in the muddy sand, and the last picture shows only a writhing, twitching hand protrud- ing from the sand.

"Beauty Parlour" (Pathé) shows a nasher approaching a lady on the street who is elegantly dressed, but when the lady gets near enough to see her face she changes the direction of her course, which is glad to get away. The ugly woman passes on, however, and on reaching the store of a beauty doctor, decides to step in. The M. D. promises her complete satisfaction and gets hold promptly. She has dealings with un- dercut hair to a treatment, and in a lit- tle while she has beautiful raven-black hair. She massages her face and removes the freckles, leaving her with a luminous and fair skin. She gets to work on her teeth; in a few more seconds the woman emerges from the place a fine specimen of natural brunette beauty. The moment the lady leaves, the hairdresser looks up, smashes his hair, and swears that if the woman was not a lady, he would know for himself.
chime, and when the officer reaches the spot he follows the wrong machine, which also has a great number of colors. He is compelled to carry it all the way to the frontier post, and he arrives out of breath just as the machine is about to pass. He shouts a warning, and the officer tells him to go back, but they laugh at him. To prove what he says, he jumps into the auto and seizes one of the ladies; but she happens to be very much bumptious and the performer finishes up much the worse for wear.

“The Vestal” (Pathé) is set in the Roman era. A young soldier and his sweetheart are embracing each other fondly and making plans for the future when the next scene shows the public square, where it is announced that war has been proclaimed. The old priest addresses the populace, telling them that he and all other servants of the Lord, who are none other than this young man. Upon order of the priest, his mail, sword and helmet are brought him, and ‘mid the cheers of the people he bids his love goodbye and goes off to war.

The next view shows the lady lounging in her room attended by her slave. Suddenly another announces that a soldier seeks admittance with news for her. He is promptly shown in; he is a wounded man, and after placing the message in her hands drops a message on his feet. Upon reading it she learns that her sweetheart has been killed. The terrible truth is too much for her and she becomes nauseous and melancholy. Finally, in despair she decides to take the veil and become a vestal in the church, whose duty it is to keep burning perpetually a sacred flame of incense in the tower of the church. She takes her veil with her and is satisfied to so forget her lost lover.

The next scene shows the unveiled girl being marched out by soldiers to a cave where the court of justice is held by the judge. She is thrown into the pit to die. The black hole is uncovered, and after the priest points out to her the extinguished light, she is quickly thrown into the pit, understanding the pleas and efforts of her lover who has meanwhile arrived on the scene. At this moment a miracle occurs, for, of its own accord, the sun, with its rays, flares the veil in the man’s hand having touched it. All gathered about it prostrate themselves before the divine manifestation and recognize it as a heavenly interference. The girl is taken out of the pit and restored to the arms of her lover.

“I Have Won a Pig” (Pathé)—A raffle at a country fair is shown, at which five live stock is being drawn for, in full operation. The good folk gathered about hold numbers and as the wheel turns a clown distributes among the winners, chickens, rabbits and geese. One portly gentleman wins a pig and becomes so elated on receiving his prize that with some friends he goes to a café to drink. He indulges by far too freely and spills many bottles of wine over the vestal priest’s costume, via his mouth, until the animal seems to be intoxicated too. Holding it in arms as he would a baby, the prize-winner goes to an employment bureau with it and engages a governess to take care of it. The lady who accepts the position follows him around faithfully until he reaches his home, where she recognizes his chisel through the door, his wife takes hold of him, and the next scene shows giving him his due drives the pig from the house.

Pathé's "A Good Joke" will amuse everyone. A quartet are making a meal at a feast, and one of them is so full of liquor that he falls from his chair. At this his companions conceive a clever plan for some fun. Taking a white fur suit from a wardrobe, they put him into it, and finishing the outfit with heavy white gloves and fitting a hollow bear head tightly over his own, they turn him out of the house, and his reputation is finally introduced in Dublin. He staggerers along the roads, and soon becoming tired, crawls. In this position he makes his way among some peasants who are bunting, and, with their implements, the terrorized folk run into town, where the alarm is quickly spread, and many amusing scenes follow.

“The Dream of an Opium Fiend” is a tricky subject by Mélies. The opium fiend is seen in a den, punging on this terrible narcotic. He then falls fast asleep and dreams that he has gone and got something for something to drink and he is given wine, which he does not care for, and he is finally given some bottle beer and a glass, but he complains that the glass is too small and he gets a very large sized glass receptacle, into which his wife and maid servant pour the contents of the bottle. As he is about to drink the glass is passed to him through the room and out of the window to the moon, which drinks the beer and the empty glass is returned to its owner by the bottle on the wing, which brings him up a third time to the moon. The opium fiend tries many times to embrace her, but she always disappears from her original position; and once, when he has got her, he has changed into a most ugly creature. He hurts at this hideous transformation everything within his reach. The scene then changes, showing the fiend awake, throwing the different things at the Chinaman attendant of the opium den.

The Cook Wins. An amusing Rossi comedy, well calculated to cause wholesome hilarity. In the quarters of a confirmed bachelor are several candidates for the state of matrimony discussing their fates, when one produces a paper in which he has advertised for a lady with certain qualifications. In great glee they depart for the appointed place, and arriving at the establishment the candidate finds the table spread with a capital apple pie. In turn he is entertained by one endowed with ability to paint, the poet laureate, the pianist and violinist. In conclusion he accepts the temptation of a delicious dainties placed before him so tickle his palate that he desires to see the cook. The little maid is brought out and every shyly accepts his compliments, and when he finally expresses his preference for this demure little maid in foreign costume, he brings upon himself the hatred of the others, who leave in disgust. The little maid was not the one, but an enlarged view of the maid, feeding the human monster and thus insuring his perpetual affection. The Good Sailor. This Rossi subject depicts in a striking manner the typical whole-heartedness of a sailor. In a happy home at the seashore are a sailor and his wife, who own a daughter. Unfortunately the daughter has a sweetheart, a young seaman. The latter calls to pay his respects to the family and makes a candid confession, informing the old co- heir, to the mother. The father is called, and when apprised of conditions, he gravely shakes his head and refuses his consent which is not disclaimed. His ruling brings regret to the heart of the young aspirant for the hand of his daughter and tears and regret to the latter. The laddie departs, but returns after dinner, and being asked if he be clandestinely married. As he cautiously enters, she stealthily comes to meet him, and her heart filled with joy and regret she places a long flint under her eyes she almost reluctantly leaves the home of her youth and to which her heart still clings. The next day the fam- ing sailor arrives, having experienced the sterner father is convulsed with regret and remorse. Shortly after we see our laddie go out to sea in his little craft and our lassie is at the shore waving farewell to her stern experience and the stern father is convulsed with regret and remorse.

The Moving Picture World
LANTERN SLIDES
Illustrated Songs
Lecture Sets, Announcements for Moving Pictures and Slides made to
order for every purpose. We make lecture sets with the description neatly
printed on the slide, especially adapted for Moving Picture Theatres, etc.
We Rent Slides on Reasonable Terms.
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IMPORTED GERMAN CARBONS
The New Carbon for Moving Picture Machines
QUALITY UNEXCELLED
L. E. FRORUP & CO.
SOLE IMPORTERS
235 Greenwich Street, NEW YORK

WANTED
Second Hand Power's, Edison, or Motograph Machine. Also a Pathe
Hand-Colored Passion Play Film in all condition. Address, SEARCHLIGHT, care of
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OF
SECOND-HAND
FILM
Wanted immediately for Export
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INDEPENDENT FILMS
THE BEST SERVICE  THE LOWEST PRICES
We handle all INDEPENDENT makes of Films, and have all the
different makes of film up-to-date. We can give you the
best service for the lowest prices, and no REPEATERS. We have about 100,000 feet of Film in good condition for sale,
CHEAP. WRITE TO-DAY.

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The Largest Independent Film Exchange in Ohio
400 Central Trust Building
746 EUCLID AVENUE - CLEVELAND, OHIO
H. P. HEINZ, Manager.

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Our seats are used in hundreds of Moving Picture Theatres throughout the country.
Send for catalogue and prices. PROMPT SHIPPMENTS.
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We Are Specialists in
The Optical Projection Line
and confine ourselves exclusively to
Film and Song Slide Rental

We are not hampered by the endless amount of
detail that is experienced by others who sell ma-
chines, outfits, supplies, etc., operate vaudeville
and five cent theatres and do a little of everything
else connected with the line. That's only one
reason why we can furnish such

High Class Service
We are pioneers in the business and have in service from one to several of every desirable subject
in both Films and Song Slides that have been pro-
duced, and yet, without the use of either large
advertising space or circus talk, we have most of
the time had all the customers we could supply and
sometimes have many on our waiting list. The
quality of our service does our advertising. We
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If you need a machine we can tell you where to
get the right one at the right price, but, we want
to furnish your films and slides. You prefer a
specialist in medicine or in law, so let us show you
what a specialist can do for the bank account of a
five cent theatre.

Write at once for our Special Offer.
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Room 128, 85 Dearborn St., Chicago
The Irishman, a native of the hills, has been transformed into a boy of twenty. His voice is full of sympathy and understanding, and he is determined to help those who are suffering. The scene is set in the mountains of Glengall, where the Irish soldiers have taken refuge. The British soldiers arrive to search for the traitor, and the Irishman must confront them. He is brave and resourceful, and he proves to be a skilled leader. The battle is fierce, but the Irishman emerges victorious, and the traitor is captured. The Irishman is hailed as a hero, and he is welcomed with open arms by his fellow countrymen. This story is a moving tribute to the spirit of Irish nationalism, and it is a testament to the courage of the Irish people. It is a story that will be remembered for many years to come.
LARGUS-PHONO-CINEMA
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(OPPOSITE ACADEMY OF MUSIC)

BIG FILMS AT LITTLE PRICES
I have about 200 reels of Class A Films
Power's and Edison Machines Always in Stock

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FILM EXCHANGE
13½ East Genesee Street
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Feature Films For Rent

EBERHARD SCHNEIDER'S
"MIROR VITAE"
The Machine with 100 Features

FINEST IN THE WORLD.

Manufacturer of specialties in Machinery, Films and Slides, Cameras, Perforators, Printers, Lenses. Film Rental and all Supplies.

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109 East 12th Street, - New York City

CLIMAX WIRE FOR RHEOSTATS
Does not become brittle
Three times the resistance of German silver
HIGHEST EFFICIENCY—LOWEST COST

DRIVER-HARRIS WIRE CO.
HARRISON, N. J.
The Motiograph

THE LATEST THE BEST

Motion Picture Machine

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, Oxylithe, Carbons, Song Slides, etc. Our goods are for sale by progressive and up-to-date dealers.

Write for catalogue and particulars

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Don’t Miss This!

THE BEST FILM SERVICE AND SUPPLIES AT THE LOWEST PRICES

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TO SUBSCRIBERS FOR OUR FILM SERVICE

The Projectograph (New York Passed) Complete

We contracted for one hundred machines and sell them at cost. Regular price $170. Our price to our customers $125. Write at once, as they will not last long.

CO-OPERATIVE FILM SERVICE OF AMERICA

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THE BIOGRAPH ASSOCIATION OF LICENSEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

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ITALIAN “CINES” - - - - New York
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Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

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A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.
INDEPENDENT FILM EXCHANGE
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7 CHANGES $25.00

Now just listen to this so-called scooped talk by some of the Association of Renters. One tells you last week that Edison had applied for an injunction, file Nos. 28990-1, March 6th, restraining the Kleine Optical Company and George Kleine from infringing on the Edison film patents. This particular house calls that "Fresh News" or a "Scoop." They didn't tell you that a week previous to the above the Biograph Co. applied for an injunction as against Edison. Now what does an application for an injunction mean to the exhibitor? It means that after a fight of two or more years either Edison or the Biograph Company may have their claims judicated and nothing more. This Mr. Scooper advertised the fact that he had given all the other exchanges such a headache with his so-called "Fresh News." Chestnut. If the so-called Association has any headaches they were caused by the fact that the INDEPENDENT advertised service of seven changes for $25.00 a week. Another big so-called surprise, advertised 12½ cents per thousand for tickets in fifty thousand lots. Liberal, isn't it? Why, we are tickled to death to supply our customers for 10 cents a thousand. I guess that will be about all for this time regarding scoops. In the meantime the INDEPENDENT is busy buying and renting films, receiving complimentary letters as to our service, from every customer. Remember that we are selecting from fifteen manufacturers subjects that cannot be purchased by the Association of Renters. Many of the exhibitors do not have received letters from members of the Renters' Association which state that we are charging $38.00 a week for seven changes. This is incorrect, as can be seen from this advertisement. We never have asked but $25.00 for the above changes. We have succeeded in making the man with a headache come down in his prices from one hundred and two dollars a week to thirty-four, and that isn't all. He is coming down more yet. In renting films from the INDEPENDENT you are protected by the Biograph Company against injunction suits of any kind.

Yours very, very truly,

INDEPENDENT FILM EXCHANGE.

TRUNKS FOR MOVING PICTURE MACHINES
and CASES to carry 1-2-3-4-5 or 6 Reels

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Patented 36651 1888

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THE MOST NOVEL YET
Caught by Wireless

THE EFFICACY OF THE MARCONIGRAM SHOW IN MOTION PICTURES

LENGTH, 969 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
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SOCIETY ITALIAN "CINES"
WILLIAMS, BROWN & EARLE
AMERICAN MUTOSCOPE & BIOGRAPH CO.

KLEINE OPTICAL CO., Chicago
STOCK SELLING AGENTS

PACIFIC COAST BRANCH:
116 N. Broadway, Los Angeles, Cal
Hurrah! Spring is Here

Moving Picture Man's Tonic for Spring Fever

Take

One reel of Miles Bros. moving picture service, add to this one set of illustrated song slides, together with one of our non-breakable announcement slides, and take daily. The effect is pleasing and after once tried will be taken regularly.

Now

is the time to clean out your theatre and operating room, throw out your old furnace, or rheostat, and put in our cool, non-buzzing Rheostatocide, guaranteed to save 65% to 75% of your M. P. current, giving a perfect, white, flickerless Picture and absolutely no heat.

Do not waste your time or install any kind of electric arc controller, economizer, auto transformer, rheostat, choke coil, or other machines, claiming to do what our Rheostatocide does.

We have after years of experimenting with all kinds of apparatus found that the Rheostatocide is the only machine for you to invest your money in, as it will never wear out, requires no readjusting and cannot burn up as it gives no heat.

The Rheostatocide has been approved and recommended by the New York Board of Fire Underwriters.

At a recent test made by the Electrical Testing Laboratories of New York on our Rheostatocide the following results were obtained:

<table>
<thead>
<tr>
<th>TOTAL WATTS CONSUMED</th>
<th>TOTAL WATTS SAVED</th>
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<tr>
<td>By ordinary Rheostat</td>
<td>By our Rheostatocide</td>
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<tr>
<td>2750</td>
<td>1000</td>
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<tr>
<td>Rise in temperature above that of room</td>
<td>Rheostat 320 DEGREES Rheostatocide 23 DEGREES</td>
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<td>Temperature of room during test 72 degrees</td>
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Remember summer is coming and now is the time to put in a RHEOSTATOCIDE; it will help to keep your operating room cool, as it gives out absolutely no heat, and will save you expense on ventilating fans.

WRITE US NOW FOR FULL DESCRIPTIVE CIRCULAR

Do not fail to order some of our new unbreakable announcement slides. We have them in all colors. Price, 75c cents each.

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Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 13. March 28, 1908 Price, 10 Cents

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Members Film Service Association

Society Italian "Cines" and Williamson & Co.
Films of Merit Sold Under the Broad Claim and Guarantee of Satisfaction in Every Detail

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The Skull and the Sentinel 277 Feet
Gaston Visits Museum 570 Feet
"Highly Fantastic and Comic. A novelty in every detail. Something new, something odd."

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WHO? WHO? WHO?

Wm. H. Swanson The Largest Moving Picture Supply Dealer in the West Chicago, Ill.

WHY?

Because He Ordered $18,000 $ Worth of the

Hallberg Automatic Electric Economizer

FOR MOVING PICTURE LAMPS AND SPOTLIGHTS AND SCOOPED THE WESTERN AGENCY

You Know: That an Order of this Magnitude is Never Given Without Competition

Here Are a Few of the Questions I Had to Answer:

Q. No. 1. Is the "Hallberg Economizer" anything like the following current-saving devices: B & M Inductive Coils, The Magnetostat, The Rheostatocide, Reactive Coil, Reactance Coil, Kicking Coll or an Impedance Coll?
A. No. 1. No. These are all common choke-coils, under different names, as have been used during the past 15 years in all ordinary arc lamps.

Q. No. 2. How much current do the above mentioned Choke Coils save over the rheostat for M. P. lamp?
A. No. 2. About 50 to 60 per cent. on 110 volts, and from 60 to 75 per cent on 220 volt circuits.

Q. No. 3. Does the "Hallberg Economizer" save more current?
A. No. 3. Yes, About 10 to 15 per cent. more.

Q. No. 4. What size fuse for 40 amp. M. P. lamp?
A. No. 4. For above choke-coils: 50 amp., but only 10 to 20 amp. for "Hallberg Economizer."

Q. No. 5. Are you familiar with any other devices for saving current in M. P. arc lamps?
A. No. 5. Yes. An ordinary old-time compensator can be used. The compensator is also known by the following names: Single Coil Transformer, Auto Coil or Transformer, Auto Converter, Economy Coil, etc. These compensators simply reduce the voltage to about 50 volts. You then use your rheostat on the 50 volt binding post, saving 50 per cent. You may use a small choke coil with the compensator, saving a little more current. The compensator saves current but it does not give a steady light.

Q. No. 6. Does the "Hallberg Economizer" give a better light than any other device?
A. No. 6. Yes, 10 to 25 per cent. better.

Q. No. 7. Why? A. No. 7. Because there is no flame at the arc, and the arc is always absolutely steady.

Q. No. 8. Have you replaced any of the above devices with the "Hallberg Economizer?" A. No. 8. Yes.

Q. No. 9. Do you make an allowance for our old choke-coils, compensators, etc. A. No. 9. Yes.

Q. No. 10. Is the "Hallberg Economizer" the only device with which it is impossible to blow a fuse?
A. No. 10. Yes.

THE HALLBERG AUTOMATIC ELECTRIC ECONOMIZER is Patented—Do not Forget—There is no Device—Just as Good

ORDER EARLY—SAVE MONEY—GET A BETTER LIGHT—ASK ME ANY QUESTION ABOUT YOUR ELECTRICAL TROUBLES AND I WILL GIVE YOU A PROMPT REPLY—WITHOUT CHARGE

J. H. HALLBERG
Consulting Electrical Engineer

Associate Member: American Institute of Electrical Engineers, National Electric Light Association, The N. Y. Electrical Club, etc.

Factory and Eastern Sales Offices, 32 Greenwich Ave., New York, U.S.A.

WM. H. SWANSON CO., 77 SO. CLARK ST., CHICAGO, ILL., WESTERN AGENTS
Phonographic Song Selections.

In our visits we have come across quite a few nickelodeons who are using the phonograph to good advantage with song slides. In the course of a conversation with Mr. William T. Rock this subject was touched upon and he highly favored the idea and wondered why it was not more generally adopted. As he pointed out, there is also a splendid business opening for someone to make a specialty of supplying the records and slides, which need not be confined to the popular songs of the day, but operatic and classical music could be produced, for which, of course, the slides would have to be made from specially posed and trained models. But to make it a success only the best phonograph obtainable should be used and not the scrappy things that are now used as barkers in some places. This opinion of an old and experienced showman is worth consideration and could be adopted with advantage by small theaters which cannot afford the services of a good vocalist, and a poor one is worse than none at all.

The Exhibitor.

We have received a letter from an exhibitor, in which he asks us to treat the answer editorially for the benefit of the exhibitors throughout the country, whom, he says, look to the Moving Picture World for light and guidance. His first paragraph for comment reads:

"I have been renting from a concern who, before the combine, supplied me with film up-to-date and usable. Since the 2d of March I have been receiving chestnuts—film I used three and four months ago are being repeated, and instead of getting first run I have to take what I can get. I am paying seventy-five dollars a week for my service, and during the last two weeks, owing to showing junk, I have lost in takings nearly two hundred dollars each week. I complained to my renter, who said that was the best he could do. I then said: "Well, if that's the best, it is a pity you ever bound yourself to a combine which cannot keep up the demand for films, and I am going elsewhere for my service." Now, Mr. Editor, this is what I want you take particular notice of. He then said: "If you use any film other than that licensed by Edison, I will get an injunction against you and close your place. No one can give you service but those in the combine."

We will answer this before we go any further. We are advised by counsel that this threat is indictable, and that suit may be entered against the person, and damages claimed. First, because no such conditions exist; the market is free and open and the exhibitor can obtain his films where and how he chooses, and use them. Secondly, that it is a threat tending to the restriction of a perfectly legitimate trade or occupation, and under the laws of the United States it is a penal offense for any person or corporation to make such threats. We therefore advise our readers to take no notice of any such nonsense, but to unite and form associations for their own protection, such as are already formed in Chicago, St. Louis, Michigan, Boston and New York. The exhibitors have made the profession what it is to-day, by supplying the public with that which pleases them, and when the public become dissatisfied the whole business is at an end. This supplying of old subjects the public will not stand for, unless they are subjects of rare interest to them. We have visited nickelodeons in Chicago, Pittsburgh, New York and elsewhere and heard the same complaint, viz., not enough new subjects to go around. What the public wants, and what the successful exhibitor must supply, are good, clean, wholesome and up-to-date subjects, and there are ample on the market to give full satisfaction.

Reverting again to our correspondent's letter, he says:

Mr. Renter further stated that the Eastman Company had signed an agreement not to supply the "outlaws" with film, so that all on the market at present is old stuff that was in the country long ago and the only foreign firms supplying new subjects are Melies and Pathe, and that the Edison Company are preventing any film coming through the customs.

We wish to say right here that we do not like the term outlaw applied to men who have the courage of their own convictions and who are standing up for their rights. Webster defines outlaw as "a person excluded from the benefit of the law, or deprived of its protection."
Preparing the Slides for a Lecture.

BY BURTON H. ALLBEE.

Specially contributed to the Moving Picture World.

Illustrating a lecture should be done, camera in hand and on the ground which is included in the text. It is possible to illustrate in other ways, but the work is not so effective and the results are not nearly so satisfactory. Wherever possible the lecturer is urged to go over the ground himself, not once, but many times. Unless he does this his statements will frequently appear incongruous to those who are familiar with the ground described, and the lack of personal knowledge will reduce the confidence of the lecturer.

It is reported of Sir Walter Scott that when he was writing his "Lady of the Lake" he actually rode over the ground described to verify his location of Fitz James at a certain time. Unless the lecturer does the same he will always have doubts of the accuracy of his statements and there will always be a haunting fear that someone in his audience knows more about the ground and distances than he knows himself.

If a personal digression may be pardoned the writer will refer to some of his own work as illustrating this. He is preparing a historical lecture on Washington's retreat through New Jersey during November and December, 1776. He has gone, and is going as this is written, over the ground covered by Washington's army from Fort Lee to Philadelphia, most of the way on foot, camera in hand. Some of the ground has been traversed several times. Some of the rest may be. It is the only way to be positive of one's statements, and though it involves a great amount of hard work and oftentimes much inconvenience, it is the only sure method and its effect will always appear in the finished lecture.

It is assumed that the negatives have been made, and while probably only a few lecturers will make their own slides, still this narrative of processes is made complete for the benefit of those who desire to do the work themselves. It won't hurt the man who employs a professional slide maker to know how to make his own. It will benefit the man who desires to make his own.

If 4 x 5 negatives have been made probably most slides can be made by contact. That is, the slide plate will be manipulated exactly like a print on paper, for a slide made by contact is no more, nor no less, than a direct print on glass instead of paper. And the manipulations and operations are much the same, except that the slide offers more opportunities to manipulate and doctor because the base is substantial and permanent, while paper will stand comparatively little. The printing, developing, fixing, washing and drying do not differ materially from similar operations with paper.

If the whole 4 x 5 negative is wanted, or if a larger negative is used, recourse must be had to reduction. And to accomplish this more or less complicated apparatus is necessary. To condense a 5 x 7, or larger work and a good lens. Otherwise the finished slide is plate into the limits of a 3 x 3 space, which is about all one can count upon on a slide plate, requires careful quite likely to show the effects of crowding, or be otherwise unsatisfactory.

Even though these observations are true good slides can be, and have been made with neither complicated nor expensive apparatus, and more can be. The professional might smile at some of the make-shifts of amateurs, but that matters little. The fact remains that the amateur...
is turning out better average slides than the professional, slides which are more effective and more artistic and are more worthy to be shown as illustrations of a particular subject.

The worker being ready to begin slide making enters his dark room, prepares his printing frame and negative the same as for printing on paper. He opens his box of slides and places one on the negative so that the plates will rest film to film. Clamp the frame, turn up the white light and one is ready for exposure.

Here is where his first difficulty will come. Exposure varies, even as it varies for paper, and to be able to judge with substantial accuracy is one of the features which can only be learned by practice. But for the average commercial slide plate from five to ten seconds is generally sufficient for an average negative three feet from an ordinary gas burner with a flat flame. A 16-candle power electric light will be substantially the same, while a 32-candle power light would reduce it somewhat. Personally the writer prefers gas to electricity for slide making, and has arrived at this conclusion after long experiment with both.

The developer is important. But one always has a formula for a suitable developer at hand. The plate makers know the characteristics of their emulsions and it is perfectly safe to follow their directions. Usually two or more formulae are given. The amateur who wants reasonably clear results will do best to use the hydroquinone. Unquestionably it is the best of all developers for slides and allows more latitude in working than any other developer known. Amido is good, and so is Ortol, or any other developer that has little tendency to fog. Fog is the bane of slide makers, and extreme care must be exercised to overcome it. If the worker wants a formula that works well he can follow the one given herewith. The writer has used it for several years with good results. Its only difficulty is it will turn almost instantly black all over exposures. It yields a positive of good gradation, with clear black tones, which for all around work are unquestionably the best:

A. Hydroquinone ................. 150 grains
   Metabisulphite of potash ....... 10 grains
   Bromide of potassium ......... 50 grains
   Water .......................... 20 ounces

B. Sulphite of soda (crystals) .... 2 ounces
   Caustic soda ................... 100 grains
   Water .......................... 20 ounces

For use mix equal parts of A and B. The image will appear in a minute, or possibly a little less, and development will be complete in two to four minutes, rarely going over three. Before placing in the fixing bath wash thoroughly under the tap to remove the developer. Fixation will be complete in a much shorter time than for a negative, but it is wise to allow the negatives to remain in the bath some little time after the white has disappeared.

Usually the makers give a formula for a fixing bath which is best for their slides; more often than not these baths contain both acid and alum. The only objection to their use is they harden the film and make after work on the slide more difficult than it would be if the slide were fixed in plain hypo of the strength of about one ounce of hypo in four ounces of water.

After fixing the slide should be placed in running water and washed for an hour. If washing is not thorough the hypo will shortly begin to discolor and eat the film and within a comparatively short time the slide will be ruined.

Drying should be in a current of air as free from dust as possible. Particles of dust are magnified by the lantern lens until they frequently appear as large stones, or other obstructions. Cool air is most desirable, but in winter it is often too cool. Sometimes drying can be successfully accomplished over a register which has been partly closed. It is well to remember that drying in warm air intensifies the slide somewhat, consequently over exposure should be guarded against. Slides bleach a trifle in fixing, hence may be a shade over exposed, and yet come out all right in the end.

Mounting ready for the lantern is accomplished by procuring a suitable paper mask, placing it on the film side of the slide, covering this with a thin crystal cover glass and binding the whole with slide binding, a narrow and easily manipulated passe partout. The masks have silver or gold tracings on one side which are really outlines of different shaped masks. With sharp scissors cut out the shaped mask the slide seems to require and bind the whole together firmly, as stated. If the processes have been properly carried out the worker has the most permanent thing known to the photographic world. No moisture can get to the film and barring an accident it will remain as it is forever. Nor do they break easily after being handled. Consequently the finished work is substantially permanent.

It is recommended to spot slides, that is place a white spot on the lower corner, the idea being to pick up the slide with this spot under the thumb. But in practice this is not necessary. If the slides are bound up with the silver on the masks next to the cover glass no spotting is necessary. Place them in the carrier with the silver toward the light and they will come right on the screen.

How many good slides ought a worker to get out of a dozen plates? That question is hard to answer. Some of the masters of slide making frequently throw away a whole dozen plates before they get a slide to suit. Others will sometimes make good slides from the whole twelve. The average will be somewhere between. If a worker at first succeeds in getting one good slide from each three exposures he need not be discouraged. His work is progressing unusually well. As the advances in the work it will be possible to correct many errors in making, and passable slides can be made from what seemed at the beginning virtual failures. At any rate it will be impossible to make slides which will show well on the screen and illustrate your subject at the same time.

Slides by reduction, and the manipulation to obtain certain desired effects, or to correct errors are left for another paper, wherein they will be described at length.

**Paraffin Wax.**

Paraffin wax has a great merit in its inertness to the chemicals used in photography. A wooden dish may be made quite water tight by means of this substance, and can then be used fearlessly for any photographic solution that is used cold. In the case of large dishes the wax may be applied all over the interior, and then a good quality of oil cloth may be laid down and ironed into contact all over with a warm iron. This melts the wax and cements the cloth to the wood; though not so tightly but that if the cloth gets injured in any way it may be pulled off and a fresh piece substituted. For making large trays for developing lengths of film the oil cloth lining is both serviceable and inexpensive.
The Electric Light in the Optical Lantern.

No. 5.—By C. M. H., in *The Kinematograph and Lantern Weekly*.

Continued from page 157.

The electric arc which gives us the brightest source of artificial light that we have applicable to the requirements of the optical lantern, is formed between two carbon points separated a small distance from one another by the passage of electricity across that gap. We have now in this series of articles studied this effect pretty thoroughly, but very little notice has yet been taken of the cause. It would not do for a lanternist to undertake to give an exhibition with the limelight, no matter how perfect was his knowledge of the behavior of oxygen and hydrogen in that connection, of jets and limes, and all the other accessories of a limelight lantern, if he knew nothing whatever of gas cylinders or bags, and was totally unacquainted with the function of the regulator. And before an electric lanternist can hope to conduct a show with anything like credit to himself and his apparatus, or indeed, without mishaps of more or less serious kind, he must know something of the nature, or at least of the behavior under certain circumstances, of the electricity which he proposes to train to his service.

I have already said that the chief source of electricity of the kind that is employed to run an arc light is the dynamo, and that this engine may be likened to a pump whose function it is to force some of the electricity which is supposed to be all pervading away from one position, where it leaves an emptiness, into another, which thus has more than its normal quantity. So far the matter is easily understandable. It does not require any very acute perception to see that when you have too much of anything in one place which is anxious to get across to another where there is too little, and you offer to convey it across the space which it cannot pass without your help, you can justly demand a toll for doing. That is to say, the discontented "something" which is so anxious to transfer itself from the one place to the other, may be made to do a certain amount of work in its passage, and naturally that amount of work is proportional to the extent of its anxiety to make the change. For if it is only moderately anxious, and you say that you will give it the means of passing from place to place provided it will do a large amount of work, it will conclude that it is better off where it is, and nothing will come of your offer. Similarly, if the distance which it has to travel be long, it has this difficulty—the traveling expenses, as it were—to take into consideration, and it will only be worth its while to undertake a small quantity of work, by way of "quid pro quo," than if the distance were shorter.

These are the terms, then, on which you can make electricity do work for you. In return for a free passage in the direction in which it desires to go, it will be willing to perform a certain amount of work, in direct proportion to the extent of discontent with its present quarters, which prompts it to make the removal, and inversely proportional to the length of the journey. Now, unfortunately, we lanternists who have had no previous dealings with this curious customer that we call electricity, are naturally at a loss to know how to measure the extent of this discontent, or to arrive at a due estimate of the traveling expenses, so how are we to know what amount of work to demand as fair payment? We can realize that the "discontent" is a kind of "pressure," and we can measure the distance with a yard measure, but we do not know how to gauge this pressure, and what is the use of knowing how far it is from one point to another if we have no idea of the difficulties to be overcome in each yard? The simplest way will be to seek an analogy in some other form of power or energy and our yard measure, and quart pot, and Bourdon pressure gauge may come in useful.

Electricity, we are told, is *incompressible*, therefore air will not do for one analogue. If we take water we shall be all right upon that point, and perhaps it is the best that we can find, but we shall have to drop it before long, for it will not hold good through all the ramifications of the subject. Let us pre-suppose the existence of a steam engine as the original source of energy, both in the case of water power and electricity, for here is a function place from which they both may spring, and it will not be necessary to say that the coal is the source of the steam, or that the light and heat of the sun were responsible for the birth of the coal. I know you will accept the spirit of my poor explanations, and not examine them so hypercritically as that or I would never have attempted to set them down. The steam engine works a pump whose duty it is to lift water from a cistern at a low level into another some considerable height above. The amount of water which it will raise in a given time is proportional to its strength divided by the height to which it has to carry the water. The result of the pumping is that we have what we call a "head" of water—"pressure" will be a better term for this particular purpose—and we therefore have a stored up power to accomplish a certain amount of work, which will be in direct proportion to the extent of this pressure and the amount of water which is stored. The pressure we measure at so many pounds on the square inch, and the water can be measured in quarts.

This definition and measurement of pressure remains the same if we abolish the upper cistern altogether, and carry the water direct from the pumps to the place where the work is ready for it to accomplish. This change is necessary in order to keep up the analogy to electrical power, for electricity cannot be stored—using the word in its proper acceptance. In the same manner, we may take the thickness of the stream of water as it comes from the pump as a means of estimating its quantity instead of saying how many quart pots it would fill, and here again, we bring the analogy nearer to the electrical standard, for it is not convenient to measure the capacity of electricity. So we may say that a stream of water of a certain thickness, flowing at a certain pressure, will do an amount of work directly proportional to the sum of these two factors. Supposing that the stream was one inch in thickness, and the pressure 100 pounds on the square inch, those two factors multiplied together represent a certain amount of power to do work. If the pressure were 200 pounds, or the stream twice the thickness, twice as much could be accomplished; or if these doubled conditions existed together, they would represent energy of four times the original amount.

(To be continued.)

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.
The Film Service Problem.

The situation in the moving picture field remains practically the same as it was a week ago. The pronounced silence that prevailed alike in the ranks of both the Edison licensed men and the independents shows no serious breaches. Here and there murmuring is heard, but it has been nothing more than a series of rumblings, nothing more. Some supposed wise men have intimated that there was "a nigger in the woodpile" and were threatened with springing out and declaring himself before the present crisis. But if it has been the colored gentleman in hiding, he is still there.

Deflections from Both Sides.

It cannot be denied that a spirit of discontent is manifested in some quarters, but it has been impossible to measure it with any degree of certainty. This is due to the unwillingness of the people who are supposed to be discontented to either affirm or deny that they are dissatisfied. They seem to be standing pat and unwilling to commit themselves one way or the other. Like the principals in the situation, they are playing a waiting game, hoping to win the advantage of whichever way the wind blows. So many of the dissatisfied people remain non-committal. Anybody who "jumps" either the Edison license or the independent agreement is termed an outlaw and none cares to be so outclassed until he knows more about the situation. There has been no deserts and gains on both sides, with possibly a slight advantage in favor of the independents, but, with one exception, these changes have not been of sufficient importance to excite much comment. The deserts and gains have been very few, and in some instances desertions have been claimed without foundation. As an instance, some cases in Pittsburgh and Ohio can be taken. Two or three exchanges declared themselves independents and on first report they were located upon as deserters from the Edison list. Investigation showed, however, that none of the exchanges had qualified previously with either one side or the other and that the step taken during the past week was their first so far as it relates to the Edison situation. The company that attracted the most attention is that of the Cleveland Film Renting Company, of Cleveland, Ohio. This concern had signed the Buffalo agreement and stood by it until two weeks ago, when, as the Film Service Association claimed, the company was also buying independent films. It would seem from what has been learned thus far that the company was buying from both sides at the same time.

Scarcity of New Subjects.

One phase presented by existing conditions shows that the manufacturers under the Edison license have a golden opportunity. The renters are crying for more new films and the producing capacity of the eight companies is challenged. The Association renters claim that the present licensed output is wholly insufficient to supply new subjects in proportion to the demand. It is claimed that old subjects are fast losing their usefulness and ultimately new subjects must be wholly relied upon, so the manufacturers must get busy. The latter claim to the contrary and it will soon be in hand. One concern has already arranged to double its weekly production in the near future, and it is claimed others will take similar steps. A manufacturer who was spoken to on the scarcity of new subjects said the situation was one that would properly adjust, as it will many others. "All things of this character develop with time and what must have time in which to properly meet them," he said. "The new films are heard occasion from the distributors. An exhibitor who took part in a discussion on the subject the other day expressed the opinion that in the wind-up the patriotic phase will be lost to sight. He argued that if the pictures were sold to the public as consumers the question would very likely be material, but if only exhibited the case is quite different. It is not a question of patriotism with the people. It is a question of survival of that which pleases best. The people who really pay for the pictures give the same right as the privilege of seeing them whether they are of foreign or American make. While they have a natural pride in the products of their own country, they will not put their stamp of approval upon them to the exclusion of the foreign products if the latter are of superior quality and all conditions are equal, especially in the pecuniary sense. There is a lot of horse sense in this, too."

"Frenzied Agitation" Finds a Champion.

"Offit. Towne & Linthicum, the Edison attorneys in Milwaukee, have filed restraining suits against not only George Kleine and the Kleine Optical Company, but also against the following, who are proprietors of moving picture shows in the city of Chicago, where films are being used which are not licensed by the Edison Company:

Christopher Rohland, 434 Milwaukee avenue; William Miller, 237 North West street; John H. Adel, 236 South Halsted street; E. J. Dorgan, 105 North Milwaukee avenue; Abe E. Nils, 439 South Halsted street; John Furla, 710 South Halsted street; J. H. Ferris, 270 South street; D. E. Mulvey, 2950 South street.

In addition to these suits, J. Edgar Bull, the Edison Company representative in New York, declared in New York Supreme Court proceedings against the American Mutoscope and Biograph Company and Sussfeld, Lorsch & Co., who, it is understood, are importing films for the Kleine Optical Company, that importations under the license are being pressed most vigorously. There is no question, say eminent barristers who are following the controversy closely, that the Edison Company's position is an undeniably powerful one. Even if this being maintained, it will be encountered. The first place, to speedy hearing, and according to authoritative advice the result is a foregone conclusion. In the meantime the Edison Company is taking evidence in every State in the Union, so quick to bring action are all the authorities that as best as is practicable, simultaneously. At any rate, the keynote of the Edison Company's movements at present savor
strongly of decisiveness. Up to the institution of the suits here mentioned they have allowed exhibitors and other "rebels" a certain latitude in which to be "good," and also to allow the situation to develop into something tangible. Now that the general trade has asserted itself to a certain degree the time of grace has been terminated and those "outside" will soon find themselves kept busy trying to keep their fences up. Recent activity of the Middle West indicate a decided tendency on the part of "trust fighters" to scoot to cover.

[The above invective clip from the trust organ and opine that small coterie of readers thereof will not be scared. "Out-laws," "Rebels," "Outside," "Trust fighters," are terms expressive, which show the weakness of the cause, and, in the words of a well-known saying, "If you cannot win your case, abuse your opponents all you can."

Mr. Rock is trying to barmboozle the public, trying to win the case in the press, is poor policy. All the barristers' opinions in the world are not worth the paper they are written on, without the decision of the judge. We do not care to prejudge, and will wait for that.—Ed.]

Interviews with F. S. A. Members and Others.

MR. WILLIAM T. ROCK,

of the Vitagraph Company of America.

Dropping into the Vitagraph offices last Saturday afternoon, the crowd of busy clerks denoted a very healthy condition of the business. Through the half-open door of the telephone booth we could hear the doleful wail of Mr. Rock mildly expostulating with some dilatory customer who persisted in sending in his orders at the eleventh hour. Presently he emerged with a smile and—

"Hello, Moving Picture World. How's tricks?"

"We hold a 'royal flush,' Mr. Rock. How is the lower limb of the octopus? You are so far downtown that we rarely have the pleasure—" etc.

"Well, you don't see any crevices around, do you? Tell you what, in spite of the—1—1 capers of the borehead, business was never better with us. Come inside and have a Vitagraph cigar and tell me what is going on."

"Well, Mr. Rock, you desk telephone keeps you pretty well in touch with the pulse of the trade and I can tell you nothing new, but would like to have your views as to the possible outcome of the present situation."

"Situation, by Rock! There is only one possible outcome. Say, those people don't know what they are up against! I am sorry for some of them—yes, indeed!—for they are my friends; rare good fellows, some of them, but misled, running a wild-goose chase. and it is too tom-fool bad, just when something had been accomplished that would tend to place the business on a better basis.

"You think, then, that the present suits brought by the Edison Company will be upheld and that they will press their claims?"

"Undoubtedly. Why, man, all they have to do is to draw up a general complaint, print fifty or a hundred copies and file suits in as many cities of the Union. This can be done at very little expense, but look at the thousands of dollars that will have to be spent by the other side in engaging lawyers and defence for all these suits. No doubt you are aware of the statement made by the Edison Company that all the money received by them for royalties would be set aside to defend their rights and protect their licenses.

"Then it is really a fight between capital and capital—a case of dog eat dog, as it were.—not to decide who is justly entitled to the meat.

"Well, you know what a hanger-on in a fight the Edison mastiff is. When he gets through with the other fellows they will not go back their hocks left.

"Well, the disposal of the suits now pending will give us some idea of the future state of affairs."

"Yes, but look at the time spent, the worry and anxiety and the ill-will which is reflected from the business. Why man alive! the Vitagraph owns scores of patents, many of which, if enforced, would yield us royalties or seriously embarrass our competitors, but we have made it a point to avoid litigation expenses because we have been forced upon us and we devote our energies to improving our output and our facilities, and this is the reason why the Vitagraph Company stands where it does to-day.

"Then you don't think that the Independent stronghold is im-pregnable. How about the patents which have already been sustained on the Biograph camera?"

"Bah! All ding dong nonsense. Everyone knows that the Biograph camera does not and cannot produce standard film if operated on the lines sustained in the patent claims. We all know that this means that the Vitagraph has not only been making standard width film for about four years. You have no doubt seen the old Biograph film? Yes. Well, that was film! There was where you got good pictures—perfect in definition and every eighth times the size of standard film and therefore too expensive.

(Telephone bell rings.) "Hello, hello! Yes! No! ——!

(Was that the smell of burning sulphur—or the odor of the cigar?)

"Well, Mr. Rock, we all regret that the manufacturers and the renters do not work in harmony for the welfare of the business at large. We have been trying to get the renters to ban the business.

"My friend, although I am an old hand at this game and have also done some film renting, I regard Miles Bros. as the real pioneers in the film renting business. They are keen, far-seeing men and have built up an enormous trade, and I am certain that Mr. Herbert Miles, with his experience in this line, could come nearer to it than to solving this problem, and also give you an interesting story of the evolution of this comparatively new business. You know the conditions which led up to the formation of the F. S. A. The manufacturing field was threatened with dozens of upstarts. By the time that they had learned to produce a good film they would have nauseated the public against moving pictures by the stuff which would have flooded the market. On the other hand, see how it has been handled in the rental business and the peddling of worn-out films was killing the business of our only prop—the exhibitor.

"The Film Service Association started with the object of placing the business on a sound basis, we would have admitted the films of those firms which were entitled to consideration by their standing in the film world and the quality of their products. The American importers who held agen-cies for these firms and the mileage that American products here missed a grand opportunity to make a business scoop; because their demands for an immediate decision could not be acted upon they chose to break away. And now what are they to look to for a supply of film? A lot of unheard-of small foreign manufacturers whose productions the American public will not stand for."

(Here Mr. Albert E. Smith, Mr. Rock's partner, came into the office, debonair and smiling as ever, but rather tired looking, having returned a few days ago from a strenuous trip through Europe.)

"Glad to see you back, Mr. Smith. Did you see the Moving Picture World in Europe wherever you went?"

"Yes, and no; not as much as I wished. I see. I was pretty well on the jump all the time. Allow me to congratulate you on the success of your business, and the way you handle the news of the trade. I enjoy the paper very much and your issue of this week entertained me after supper last night instead of the usual daily paper."

"Thank you, Mr. Smith. This is indeed a compliment, coming from you. What impression do you retain of the business in Europe?"

"Very bright and promising. England is yet far behind. I did not have time to visit other cities there, but in London the few theaters that have overcome the very strict municipal ordinances are prospering. But Paris is where you want to go to see motion pictures in perfection! Perfect as to photographic quality, steadiness and freedom from flicker. The theaters are new and attractive and the admission prices can be those in this country. Imagine the public here flocking to the theatroriums at 40 cents per head!"

"But do not these places also present strong vaudeville attractions?"

"Oh, no! Just a straight picture show, although some have the chronophone and nearly all have high-class music.

"No doubt your trip has given you many fresh ideas, Mr. Smith, that we will soon see in productions from the Vitagraph factory."

"Oh, perhaps; but we have never been short on ideas and we have now in our vaults thousands of feet of negatives ready to print from as fast as the demands of the trade warrant us in so doing. You have been kind enough to commend the quality of some of our productions in late numbers of the World. Let me give you a parting tip to be on the look-out for still better quality in the future. But it is late; come in next week and you may have an interview."
INGVALD C. OES.

Of the Great Northern Film Company.

"Mr. Oes, for the benefit of our readers I have just stepped in to get some information concerning your company and its aims. Will you please give me these particulars, as I would like to know something about your company and what it is doing?"

"Do you mean in the nature of feature films?"

"Yes, that is what I would like to know and also to learn if they are suitable for our American audiences."

"What do you mean by 'suitable for American audiences'?"

"I mean are they clean, straight cut, good stories in which there is nothing that will offend the good taste of the audience."

"Yes. Our productions comply with all these conditions and we specially take pains to avoid producing tedious subjects. We are able to turn out full of real life and constant entertainment as possible, and we generally succeed in this. Our film is something out of the ordinary and quite new in the line, a fresh breeze on the American market which will fill and push many a sail on in the business. We have special films, such as Historical and Scenic, Modern Drama and

"This being the land of the Vikings and full of historical romances, I suppose a number of your film stories are based on these episodes?"

"Yes, we issue a number of films of this description, such as "The Hot Temper," for instance, and others of like nature, but, as I mentioned before, our productions are universal."

"Have you any other interesting data that you can give us?"

"Mr. Olsen, the company's director, has with good reason chosen Copenhagen for its principal residence, it being not only isolated from other rival undertakings, but it also is exposed to competitors appropriating our many new and fresh ideas. Mr. Olsen renders with his many years of successful activity as a conductor of elegant establishments abroad the best guarantee that nothing will be forthcoming which does not possess the most absolute conditions for attracting the public. We have about 500 capable and highly-paid photographers, engineers and assisting experts. Our chief engineers and chief operators are new-comers, but they are ready to be spread over the country in the near future and there is just as much ready for shipment to America as soon as it is required."

Mr. Oes, the resident manager of the Great Northern Film Company and a pleasant and capable gentleman to meet and welcome addition to our circle of acquaintance in the film manufacturing field. He was born in this country, but has spent the greater portion of his life in Denmark. In speaking of the activity of his firm's products he is in earnest and he looks forward to a large and increasing sale of their films in this country. We wish him success.

MR. TURNER, OF "WALTURDAW," LONDON, ENG.

Interviewing Mr. Turner, of the English firm of Walturdaw, he said that he was about to return, after a month's visit here, with the conviction that England could learn from America in business enterprise or the race for wealth, but America could learn and profit by the adroit and thorough manner in which any attempt to form a trust or corner a staple product was always met. While there is no agency here yet, many Walturdaw films had been sold through concerns which were now in the Association, and he naturally felt sure at having to serve business relations with many old and valued customers. He felt confident that the outcome would be an open field, and very wisely so and the best man wins. He considered Pathé mainly instrumental in the resolve to shut out the other foreign manufacturers. While he did not approve of Pathé's business methods, he admired him as a specimen of a self-made man. Asked to what he attributed Pathé's great success, he said: "Enthusiasm and love for his business. From a humble beginning he adopted the principle that if his income was $20 per week he used $2 for his personal expenses and re-invested the balance in procuring and improving new apparatus." In America he had noted that it was a common practice for a man to draw for his personal expenses or pleasure all that the business would stand and that it was mainly conducted upon paper.

A NON-INFLAMMABLE FILM.

By F. Paul Liesegang in "Der Kinematograph."

There is no problem in the moving picture question that has been studied closer than the possibilities of making a non-inflammable film. Experiments in this direction are pretty nearly as old as celluloid itself.

Now then a rumor arose that the problem had been solved, but up to now all experiments in this line have been more or less failures.

Either was the translucence of the film impaired or else its substantiality.

Celluloid consists of several ingredients; chief of them are guncotton and camphor.

Of course, many experiments have been made either to substitute any of these substances for something that would lend itself as a proper ingredient of the celluloid film, but a new chemical that would neutralize the two others—the camphor and guncotton both, as is well known, being very inflammable. The first experiments along this line were an effort to make a substitute for camphor. Dozens of patents were applied for and several hundred different substances were tried, but the result was not encouraging. It was an important question, though, and a great problem to solve, and thus the scientific world worked hard and tried other ways.

In the beginning of this century the world was startled by
news of the invention of a new celluloid derivative, that would substitute the guncotton in the celluloid industry and create a new class of fireproof celluloid in the manufacturing of film and paper. The new substance was called Acetyl-cellulose, and several of the leading German manufacturers, as Cross & Bevan and Friedrich Bayer & Co., took the matter in serious consideration. The new invention was promised to be "a real thing," and as to the photographic quality and in transparency it was splendid. But it was soon found out that the new film was not up to the standard of the old one, being somewhat brittle and not able to stand the barharous treatment of the new projector machine. We were the right track, though," said Mr. A. Eichengrün, of Elberfeld, in a lecture delivered in Danzig last year before the German Chemical Association, "and I will prove it, too." And he did. The new film has not been patented. It is a non-inflammable film consisting of a substance called celluloid. This film is perfectly non-inflammable and the pictorial quality wonderful. The substance of the cellluloid film is very satisfactory, and to demonstrate its superiority an endless film was run on through a projecting machine 150 times without a break. But the most important feature of the new film is its non-inflammable properties. Take a piece of ordinary celluloid film and light it with a match or even expose it to the heat of stove and it will catch fire and burn to ashes in a few seconds with a hissing sound and a dense heavy smoke. Do the same with a cellulloid film and it will hardly burn if at all, and other substances it is less combustible than India rubber.

A very interesting experiment was made with two reels of film, one of celluloid and one of celluloid. The celluloid film, when exposed to the electric arc light, caught fire in three seconds. But on the one containing the machine with fireproof magazines saved the rest of the reel. Quite different was the cellulloid film: Ten minutes constant exposure with the same light did not affect it in the least.

No one can fully comprehend what a revolution this wonderful invention will make in the future of the moving picture business. The time will not be far off when the fireproof boxes and hermetically sealed operating booths are gone. No one will care if the pictures are taken with the perfect pe- riodon man any more, and no "penny-a-liners" will fill the papers about the last "tasteful moving picture disaster." It will herald a golden prosperous career for the moving pictures.

NO SUNDAY PERFORMANCES IN ROCHESTER.

Rochester, N. Y., March 9.—Justice Nathaniel Foote, of the Supreme Court, has handed down a decision denying the application of James H. Moore, proprietor of Cook Opera House, for an injunction restraining city officials from preventing Sunday moving picture shows, concerts, lectures, etc., at his theater.

Justice Foote says that it has been the common understanding of the city and city officials from preventing Sunday moving picture shows, concerts, lectures, etc., at his theater.

Mr. H. VON HARLEMAN.

MOVING PICTURES OF THE INVISIBLE.

Frederick Hovendon, vice-president of the London institution and a member of many learned societies, is preparing for four lectures, entitled "A Study of the Principles of Nature," in which he divulges some startling scientific discoveries, the truth of which he is prepared to prove by experiment. Mr. Hovendon declares that electricity, heat and ether are one and the same fluid, and if illuminated can be made visible to the naked eye. His second startling statement is that he can take moving pictures of the invisible. His theory is that every human being exhales ether or electricity at the finger-tips, and that moving pictures may be taken of this process. This last assertion Professor Hovendon has proved in the following way: A square glass box is filled with cigarette smoke, mixed with ordinary air. The experimenter thrusts a finger through a hole in the bottom of this glass box, and turns on a powerful lamp. The ether or electricity may be seen coming out of the finger tips, and of this photographs may be taken. Professor Hovendon adds that the fluid seen issuing from the finger tips is electricity, proved beyond dispute by the galvanometer.

The "Opal Theater," Hollister, Cal., is doing excellent business under the management of Mr. Elmer Tompkins.

Mr. A. Leichter, an expert operator well known among theatrical people, left the city this week to open the Saranac Lake Opera House, at Saranac Lake, N. Y. He hopes to hear occasionally from his friends.

C. H. Peckham, of the Cleveland Film Renting Exchange, has resigned his position on the Executive Committee of the F. S. A. He found the position too irksome. W. H. Swanson, of Chicago, is appointed to fill the vacancy.

From Pathe Frreres we have received a copy of their "Supplement no. 1, 1908," being an illustrated and descriptive catalogue of their latest and most popular films. No doubt they will be pleased to send a copy to prospective purchasers.

From Philadelphia we learn that the Smith-Hardican Company have been granted a permit to convert the building at 1214-18 Greenwich street into a store and moving picture theater for George H. Earle, Jr. The cost will be $35,000. Stearns & Castor are the architects.

The Pittsburg Calcium Light and Film Company have opened attractive offices at 156 East Main street, Rochester, N. Y. A full line of moving picture supplies is carried in stock, together with the latest films. The manager is Mr. H. K. Sornborn.

The quarters of the Selig Polyscope Company in Peck court, Chicago, having become too cramped for their constantly increasing business, they move this week into more central offices situate at 45-47-49 Randolph street, where every facility for the convenience of their customers is to be found.

Mr. C. H. Oxenham, proprietor of the American Exchange of Brooklyn, has gone South for a much-needed rest, after a well-rounded and busy Winter, during which time many building improvements were made on the experiment and repair laboratory. After visiting many places of interest in Florida he will return in April.

From the Atelier "Sarium" Fasangasse 49, Wien 3, Germany, we are in receipt of "Piquant Films," an illustrated catalogue of subjects adapted to men audiences only. Judging from the illustrations there is nothing offensive in these films and the claim is made by the publishers that they aspire to reproduce only the highest form of art and will not tolerate anything that is outre or suggestive.

Headings Family Theater, Bellevue, Ohio, which was lately opened, is reported to be playing to good business. This is a very pretty theater, the roomy lobby being tastefully decorated and the walls marbleized and gilt ornamented. The interior walls are in pale green with a stencilled border of darker shade. The stage is fully equipped for vaudeville performances and has a fireproof drop curtain. Vaudeville, illustrated songs and moving pictures are produced.

Reverting to the meeting of the European Cinematograph Trade held in Paris, the following are the manufacturers represented: Gaumont, Urban-Eclipse, R. W. Paul, Warner, Lux, Ross, Aquila, Theo. Father, Cricks & Martin, Graphic Company, Warturdaw, Ltd., Raleigh & Robert, Ambrosio, Nordisk, Cines, Berlin Cinematograph, Hepworth, Clarendon Film Company, Williams, Brown & Earle, Kleine Optical Company. Some very interesting information is on the way to us, which we hope to publish next week.
INDIANA COMPANY FORMED TO OPERATE THEATERS.

The Commercial Amusement Company, of Indianapolis, has filed articles of incorporation at the office of Secretary of State. The capital is $10,000, and the company is incorporated to own and operate moving picture shows and five-cent theaters. The company is a reorganization of the Manhattan Amusement Company, which has been running a five-cent theater in West Washington street. The new company will continue to operate the West Washington street place. Edward P. Reynolds, who was identified with the old company, is a director in the new company.

PATERSON (N. J.) SHOW IN HIGH SCHOOL.

A moving picture show in a public high school is the latest development in the moving picture business, for at the last session of the school year west of New York an educational moving, picture was shown in the high school at Paterson, N. J., by J. Guildeman, of New York, for a license to establish such a place of amusement in the high school building. Of course the building where Mr. Guildeman desires to locate is not one that is owned by the city, for Paterson does not own its high school building, but the application was made for 175 Market street, better known as the Smith Building, where the commercial department of the high school is located.

Mr. Guildeman stated that there would be no danger in having his picture show there, as he had an apparatus by which the pictures were projected from the rear of the building, the picture machine itself being located outside the building on a platform to be erected on the outside wall of the rear of the building. He stated that the chief of the fire department had looked into the matter and declared that there would be no danger.

The members of the committee were not favorably inclined toward Mr. Guildeman’s application, but in order to be fair toward them they laid the application over for three weeks, and in the meantime they will pay a visit to the place and make a thorough investigation.

PHONOGRAPH BARKERS A NUISANCE.

That the use of the phonographs in front of the moving picture theaters in North Adams, Mass., is to be abolished is now an assured fact, according to a statement made by a member of the license committee of the City Council. When the present licenses expire, and it is understood that this will be very soon, new ones will be issued with the express stipulation that no phonographs will be allowed.

Ever since the first moving picture theater was opened here there has been a constant fight on the part of the merchants to have them abolished, as the noise which comes from them is very annoying. When the doors are kept open in the Summer the din becomes unbearable.

If there were kept in good repair and pleasing selections played it would not be so bad, but in one case at least in this city the record is placed on the machine when the theater opens in the afternoon and the motor is started. The same combination may go on until the theater is closed, and the machine howls, rasps, screeches and groans until it seems as if the horn must be split from the bell to the nozzle.

COLLINWODD FIRE PICTURE TABOEOED.

Acting under orders from Chief Kohler, detectives visited a moving picture show at 716 Superior avenue, N. E., Cleveland, O., and viewed the pictures purporting to portray the scenes following the Collinwood fire. Orders were at once given to have the films withdrawn.

William Bullock, vice-president of the moving picture company, and W. R. Hines, manager, called on Kohler and said that they would at once remove all posters advertising the pictures from the front of their theater and also withdraw the films.

The detectives reported that while there was nothing objectionable to the films in themselves, complaints had been made by Superior avenue business men. Kohler then decided to order the films withdrawn.

NEW THEATER FOR OWEKO, N. Y.

The Unique Theater is to be opened about April 1 at 199 Main street, Owego, N. Y. It will be under the management of Thomas & Sprong, proprietors of the Theatorium Company, which house has been located at 42 Lake street for over a year.

IS THE "LEGITIMATE" REALLY JEALOUS?

Moving pictures have cut St. Louis theatergoers off from the privilege of spending their money to see the Belasco stars this season.

Just because a rattle scope, or a flashlight, or whatever the westeners happen to call that particular machine, has been running at the Garrick since the first of the season there closed a few weeks ago, David Belasco has canceled the engagements of David Warfield, Blanche Bates and Frances Starr at that house.

Miss Bates was to play "The Girl of the Golden West," which has been seen here; Mr. Warfield was to give us a few nights of his new "Grand Army Man," and perhaps a review of the "Music Master," while Miss Starr was to star in "The Rose of the Rhine" which she has been.

Belasco declares the Garrick has been "cheapened" by the motion picture show. In this he shows himself more farsighted than the managers of Mrs. Fiske, who plays there next week, or than the Episcopal Brotherhood of St. Andrew, which is holding Lenten services there every noon.

But s-s! Don’t anybody tell the grand opera impresarios about the moving picture shows they have had at the Odeon. Or we may never be able to get such artists as Carroll Herrhardt, Rejane, M. Le Borgy, and M. de Feraudy, to mention only the most famous. The voices of the artists themselves will be reproduced by phonographs, so that they can achieve the hero to impossible of appearing simultaneously in theaters all over the world.

This is the latest development of the moving picture business in France. Cinematograph shows have gradually replaced the little musicals and circuses for which Paris once was famous. They now threaten to invade the field of the Comedic Francaise itself.

There are at present in Paris a hundred or more shows of this kind, as widely different from the original picture spectacle of a few years ago as a modern ocean liner is from a canal boat. The cinematograph nowadays is generally accompanied by an excellent orchestra, or, at least, an "orchestron," and sometimes with choruses of fifty or more voices. The feature of a witty and sometimes serious phonographic accompaniment has but recently been added. It has been developed, however, at a great rate.

Speaking of this new departure in dramatic authorship, M. Capus said it differed materially from that of the ordinary theater. "In a general way," he said, "the author has to bear in mind that here he has not the usual theatrical dialogue to fall back upon in explaining the situations to the spectator. For the cinematograph, to speak, everything is dependent upon the action. If we wish to retain the attention of the public we have to maintain an unbroken connection with the original scene. We can complicate the plot as much as we desire, but we have to keep the same leading character sequentially in view at the risk of confusing the man in front. And yet it is not an ordinary pantomime. The pantomime with its grotesque action and exaggerated facial expressions is here wholly out of place. The cinematograph theater is really dialogue in action—a dialogue which has to be written as carefully as the dialogue in an ordinary piece, and which has to be concise, rapid, full of color and free from everything not indispensable."
BIRMINGHAM, ALA., IS WELL PROVIDED WITH SHOWS.

Our Southern correspondent writes that of the many moving picture shows in Birmingham some of them are deserving of special mention. One of the latest theaters to be erected will be located on the corner of Seventeenth and Nineteenth street. J. M. Bradley, Ben F. Barbou and J. X. Hamrick are the owners and the place will be managed by Mr. Hamrick, who is general manager and part owner of the Mr. Twelveth Theater on Twentieth street, near Third avenue. Mr. Barbou is interested in the Marvel, which enjoys a fine reputation for good shows all the time.

Another new place that promises to get much of the moving picture business in Birmingham will be that of Coley & Newsome, which is one of the handsomest places of its kind in the city. It has just opened at 906 Second avenue and caters to the highest class of trade. The place has been fitted up artistically in every way and has had much experience in the moving picture business.

Mr. Joseph Zusser is the owner of the Thentorium on Twentieth street near First avenue and the place is crowded all the time. Thomas Dozier is the manager and he never fails to look after the comfort of the patrons.

Still another popular theater is known as Fairyland, on Twentieth street, near Fourth avenue. It is owned by J. J. Hall, and managed by Mr. O'Rourke, who keeps up with everything that appeals to the public.

Kleine Optical Company have recently established an office at 208½ Third avenue, and F. M. Busby is the local manager. They carry all the latest films, slides and carry all accessories in the moving picture theater line, and do not belong to the renters' association.

The moving pictures are here to stay as long as such men as Mr. Warneck are at the head of the enterprises and continue to furnish the class of amusement that may be seen in any of them at any time.

DETROIT TAKES A HAND IN THE FRAY.

Detroit aspires to be the seat of war in the international motion picture controversy which involves the American and European capitalistic interests. We extract from an interview attributed to President Willard H. Goodfellow, of the Detroit Film Exchange and published in the Detroit Free Press.

Managers of theaters and places of amusement using motion pictures are being coerced into doing business with the 'trust,'” says President Goodfellow, “by threats that they will be unable to get films unless they sign 'trust' contracts, which call for prohibitive agreements. They have advanced the argument that films that are purchased outright must be returned to the 'trust' in seven months, and no rebate is made to the buyer, despite the fact that the charges are the same per foot as when the buyer retained permanent ownership. The clientele supplied from Detroit consisting of about 200 amusement places, were approached and many signed. Through the co-operation of the patrons themselves, however, we have succeeded in doubling the business.

“The co-operation of foreign makers with the independent is a body blow to the 'trust.'

“We are not affiliated, but simply co-operate. We will take motion photographic views of new subjects for general use by the independent film manufacturers.

“A bluff that the 'trust' is working that carries some weight with the uninformed is that the Edison Company has the exclusive patent on films indented with ratchet holes. Fearing instant action because he uses films of this class causes the exhibitor to become a 'trust' victim.”

THE "EDENGRAPH."

This new project machine, which was referred to in our columns of February 25, will be offered to the public by Mr. Frank Case who is the inventor, and, as the name implies, it is the machine that made moving pictures popular at the Edison Museum.

It is claimed by the Edengraph Manufacturing Company, who make the machine, that this is the most perfect projecting apparatus ever constructed. Built like a watch, parts interchangeable and absolutely foolproof as well as foolproof. Compact in design, quick to thread, flicker reduced to a minimum, are some of the claims of the inventor.

This is not a transformed machine, but an invention, the result of twelve years’ experience in cinematograph apparatus, both in making machines and in projecting to the public. Mr. Case has been chief operator as well as machinist at the Eden Museum for the past ten years, and the reputation of moving pictures at this popular place of amusement is due to the perfection of the projecting apparatus and improvements made from time to time by him.

The first Edengraph will be finished in about ten days, when it will be delivered at the office of the Department of Gas and Electricity for their approval. Due notice will be given by advertisement in the Moving Picture World when the machine is ready for the trade.

We are requested by Mr. Cannock to thank the writers of the many letters sent him inquiring for machines since the article published in this paper February 22, and he desires us to say that in a short time all correspondence will be answered through the company’s office.

HANDSOME THEATER FOR WILLIAMSPORT, PA.

Daniel E. Gorman is having erected in Williamsport a handsome theater, the front of which is of unique and pleasing design. The construction is of marble, embellished with ornamental plaster work, attractive without being gaudy. Over the ample lobby is a balcony for the orchestra. The above sketch, furnished by Messrs. W. H. C. Huffman’s Sons, the architects and builders, will give an idea of the design.

COLLEGE MEN ON THE RAMPAGE.

Ann Arbor, Mich., March 17.—Fifteen students in the University of Michigan, who were arrested during last night’s student outbreak, were in jail to-day, awaiting arraignment this afternoon before Justice Doty, on the charge of "rioting." The deans of the university faculty inspected the men under arrest to-day, and it is reported that they will be dismissed from the university. The city authorities are so aroused over the outbreak that the officials will make an effort to have a new sentence imposed on the students without the alternative of a fine.

The students spent last night in jail for their part in the wrecking of the Star Nickel Theater during a riot, which lasted until nearly one o’clock this morning. The moving picture machine and the theater piano were also smashed.

The trouble started on Saturday night in a dispute between a student named Kamm and E. Reynolds, proprietor and manager of the theater. Someone-whistled while the performance was in progress, and Kamm was ordered to leave the play-house. He got up at once to leave, but it is said that at the door he slapped Reynolds in the face. At this point a special policeman entered, and ordered the employ of the theater, took Reynolds’ part, and is said to have inflicted a scalp wound on the student by a blow with his billy.

News of the affair circulated among the students, and some of the bolders spirits among the students planned to make
rehearsals against the theater management. Last night a pro-
cession was formed that went through the district of the
student rooming houses, shouting: "All Out for the Star
Theater!" College men poured out to join the marchers at
every block, while the procession reached the theater fully
two thousand men were in line.

Crashing glass announced the opening of the attack as one
of the collegians hurled a brick through a front window of
the theater. This was too much for that moment there was excitement.
Windows not only of the Star Theater but of adjoining build-
ings were shattered by showers of rocks, and the students
finally attacked the building in "rush" formation and prac-
tically cleared the place. Incredibly, the students jeering at the officers and stealing their helmets for souvenirs, and when the fire department was summoned to
drench the crowd with water, the boys ran away with too
few feet of hose. Captain Devoe, chairman of the Fire
Commission, ordered the firemen to return to their station, declaring no one had any right
to call out the firemen for such duty.

President Angell, the venerable head of the university,
vainly pleaded with the young men, and asked them to dis-
perse, but his words could not be heard twenty feet away in
the turmoil.

A bell, which sounded at the local armory, indicating that
the State militia were preparing to turn out, calmed the riot-
ing students at last, and about midnight the mob began to
disperse. Some of the police and several of the students
were slightly hurt, but no serious injuries resulted.

THE LATEST IDEA IN WEDDINGS.

There have been brides of many kinds and many shades, and the latest one to be married in the den of lions was suc-
cceeded by the automobile bride. She, in turn, was completely
over-shadowed by the fair maid who promised to love, honor
and obey in the basket of a cloud-penetrating balloon. It
has remained for staid and conservative old Maryland, how-
ever, to furnish the very latest thing in brides.

Residents of Madonna, Whitehall, suburbs of Baltimore,
received the surprise of their lives recently when they atten-
danced a unique wedding in church of the Evangelical
Church. Assembled in the parlor, waiting for the lec-
ture to begin, they were almost startled when a wedding
march was struck up and Miss E. Maud Devoe marched in
by the N. M. Engle. Before they could recover from their astonishment, Miss Devoe was Miss Devoe
no longer, and congratulations were being showered upon
bride and groom. The ceremony was performed by the pas-
tor, Rev. C. M. Engle.

Just as the guests were settling down for what was to be
a commonplace evening after their exciting surprise they were
further astonished when the pictures began to be thrown
up onto the screen. They depicted the love and courtship of
the couple, leading up to the unexpected ceremony.

'A TRIBUTE TO MOVING PICTURE SHOWS.

To a person in search of different phases of human nature
there is no better place to find them than a visit to the
moving picture shows which have become so popular
all over the United States. This new form of pastime has
developed a wonderful scope and it has to a great extent
taken the place of many another form of entertainment for-
merly popular with the people. One thing, it is an amuse-
ment which is within the reach of the pocketbook of all.

Picture shows present a wide variety of forms of enter-
tainment. Technical enjoying for those who love the
lovers of the drama, having their tragedies and comedies, and
they go deeply into the mysterious. So far advanced
has become the art of making pictures that seeming impos-
sibilities are portrayed in such a realistic manner that one is led
to doubt even his own vision.

An interesting feature of these shows is a study of the people
who visit them. Take a Saturday evening crowd, for in-
sance. As soon as the doors are open for admission the
people begin to come, and the announcements of the subjects
displayed before each house are as rigidly studied as are the
bill boards of the theater, and if a person has only a limited
time he can take something new and good as suggested by the style
of picture he selects. Some of the shows present a varied
programme, and it is here that the moods of the people can be
best seen. On the inside, seated alongside of each other, a
most eccentric assembly is gathered, the banker and the
solid business man with his wife and children dressed in
prevailing fashion, will move over and make room
for a man in his working clothes or a sailor from one of the
ships.

Old men and women whose gray hairs betoken years of
life and opportunity for having seen all classes of amuse-
ment, are seated alongside of those who have to reach, and
stretch in order to catch a glimpse of what is being shown
over the heads and shoulders of grown-up folks. The pic-
tures of the scenes flashed before the people all make their
way to the heart, and if there is nothing else, the only
thing we are looking at pictures and that the acts before them are not
actually carried on right in front of them and by real people,
and so well are they acted out that the absence of spoken
words is hardly noticed.

The evildoers of the world are shown in the most heart-
rending manner, and the right elements are emphasized
like never before. As an educational feature also these shows are
filling a great want. Nightly and daily scenes of life among people
of whom a major portion of us have only read are depicted,
and the manner of life of these different people and the
educational and recreations have taught lessons to every person who visits these shows.

Many a person is now more familiar with the great occupa-
tions of the world's commerce, the knowledge being obtained
by reason of these pictures.

Moving pictures are a study and the people who
attend them are good subjects for those who love to study
human nature, for with such a variety of material every hu-
man emotion is appealed to in some form or another.—Gal-
veston, Tex. Tribune.

HALF-HEARTED ATTEMPT TO BOOST PRICES IN
OKLAHOMA.

Efforts to form a nickelodeon trust in Oklahoma City have
failed. Only one house floats the ten-cent sign, after an ag-

ation by the ten-cent establishment says: "We simply
cannot pay expenses at five cents a head."

Nine other nickelodeon owners are sticking to their for-
mation.

Moving pictures are a study and the people who
attend them are good subjects for those who love to study
human nature, for with such a variety of material every hu-
man emotion is appealed to in some form or another.—Gal-
veston, Tex. Tribune.

SHE RUNS HER OWN THEATER

Litchfield, Ill.—Miss Mabel Edwards, of this city, stepped into
the ranks of theater owners shortly after she accepted a position
as singer of illustrated songs at the local moving picture show.
She is now proprietor of the Lyric Theater, and the fact that
some of the best people in the city are among its clientele is
evidence that the young lady's novel departure from radical lines
as a bread-winner are appreciated.

Miss Edwards is a singer of some ability and reputation, and
when the amusement place wanted a vocalist she applied. While
many of the views of lovers 'neath the shady maple trees, or
pathetic pictures of heroes dying on the field of battle were
shown on canvas, she must sing a typical topical song. She
found out the people liked to see these kind of pictures, and
also that she could purchase the business cheaply from the
proprietor, who was content to let the place take care of itself.
After she assumed control she found places of employment for
other members of her family as ushers, ticket sellers and door-
keepers, by making the locality understand that educational
as well as entertaining, succeeded in interesting the public enough
to solve the bread-winning problem.

Send $2.00 for a Subscription to the M. F. W. and get posted with
first information. Six months, $1.00.
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CORRESPONDENCE.

ECCENTRIC CORED CARBONS.
An article in a former issue which referred to carbons in
which the core was not in the center, but placed to one side
so as to give a more perfect arc, brought a batch of in-
quiries as to where these carbons could be obtained. So far
they do not seem to be obtainable in this country, but the
following letters will put our readers on the right track.

235 Greenwich St., New York, March 21, 1908.
Editors Moving Picture World:

Dear Sirs—We do not carry in stock the carbons in which
the cores are to one side, as there has never been any call
for them, but they are made by the German house which we
regularly sell and if we should receive a sufficiently large order we will be
pleased to supply them.

Truly yours,
L. E. FRORUP & CO.

11 Broadway, New York, March 23, 1908.
Editors Moving Picture World:

Gentlemen—Answering your inquiry in regard to eccentric
cored carbons, we would be pleased to supply our "Electra"
cored carbon in this form provided that the order was large
enough to warrant us in making the necessary dies and
changes in machinery.

Yours, etc.,
REISINGER & CO.

WHO INVENTED THE CHOKE COIL?
Watertown, N. Y., March 11, 1908.
Editors Moving Picture World:

Dear Sirs—In your paper of February 28 an article appears
under the heading "Saving the Electric Current" which
seems that you have turned it over to be answered by an employee
of the firm of Miles Bros., who claims to be the inventor of
a device that they have given the name Rheostatocide. I
beg to state that you have been misinformed as they are
inventors in name only. Enclosed you will find a circular
of my Inductive Coil, placed on file in United States Patent
Office in March, 1907, and on which patent was allowed me
October 26, 1907. About twenty-five of these coils were in
operation in different moving-picture theaters of this State
when Mr. Mullin, who is interested in my invention, received
a letter from the firm of Miles Bros., in which they stated
that they had heard something of my Inductive Coil and
would like further information in regard to it. We sent them
a few of our circulars, the same as the one mailed you, and
received an order for two of our Inductive Coils, which they
said were to be used as samples as they would like to handle
our coil on commission. They were evidently used to copy
from, as we heard no more from them until several months
later when they came out with a clumsy makeshift of our
Inductive Coil, which they styled the Rheostatocide. We
notified them that they were infringing us, but receivéd no
satisfaction.

The Editor can see for himself, if he cares to go to the
trouble, that the Rheostatocide is our Inductive Coil divided
in two parts and connected in series, the working principle
remaining the same, and I can easily prove to his satisfaction
that I had one of my Inductive Coils in operation in the mov-
ing-picture theater of J. M. Mullin, of this city, in December,
1906, nine months prior to the time Miles Bros. brought out
the Rheostatocide. I am hoping you like to see fair play, I send
you this statement.

Respectfully,
ALBERT H. BARBER,

1027 Huntington St.

(As is our custom, a copy of the above was sent to the writer of
the article for his reply, if any.)

Bradford, Pa., March 16, 1908.
Editors Moving Picture World:

Dear Sirs—In reply to the letter signed by Albert H.
Barber, No. 1027 Huntington street, Watertown, N. Y., which
you are to publish in your paper, I desire to state that Mr.
Barber is entirely at sea regarding the "Rheostatocide" and
its invention.
The writer, during the latter part of 1906, conducted extensive experimental work on auto-transformers and choke coils with a view of perfecting a coil for use with the open arc lamp in use with the moving picture business.

On January 22, 1907, a compact coil had been made and tried out in the laboratory. On February 5 this coil was placed in service in the “Dreamland” show at Bradford, Pa., and has operated from that time up to the present date.

This coil made such a remarkable saving in the cost of current for the operation of the arc lamp, that the writer, after further tests, applied for and received United States Patents completely covering this type of coil. These patents are dated November 8, 1907.

Having been informed by the Patent Office that my patents were granted, I naturally desired to secure the best and largest house in the picture business to handle the coil. With this object in view I visited Mr. Miles Brothers, in New York, and after careful tests of the coil convinced Mr. Miles that the coil was all right. After closing the contracts I was requested by Mr. Miles’ electrical engineer to make a test on a coil which he had in use in one of his picture shows, and made this test, as requested, and the official reports are on file with Miles Brothers. I had never seen this coil before the tests and did not know until some time after that it was the Mullin Coil of which Mr. Barber speaks.

If Mr. Barber cares to investigate, he will no doubt find that my patents do not infringe in any way those he may have covering his coil. The Mullin Coil uses the air as a return path for the magnetic flux from one pole to the other. This return path in the “Rheostatocide” is almost entirely iron. The resistance, or reluctance, of the air path in the Mullin Coil is about 0.00001 times as great as the reluctance offered in the “Rheostatocide;” hence the Mullin Coil must use a greater amount of power to force the magnetic flux from one pole to the other. The length of the air gap in the Mullin Coil is about 12 inches, that of the “Rheostatocide” from nothing to never more than three inches.

Do you wonder that the Mullin Coil is not in the same class with the “Rheostatocide”?

I wish to remind Mr. Barber that, should he care to take the trouble, he will find that the principle of operation on which the Mullin coil works is public property long before we had the pleasure of looking at our first electric incandescent lamp. And that any patents based on the principle could be worse than useless. My patents cover very broadly the special design of cores which give the return path of the magnetic flux always the minimum air gap and hence the least reluctance and greatest possible efficiency.

From the above I trust it is plain that Miles Brothers had no connection whatever in the invention or development of the “Rheostatocide,” and that if they did not take up the sale of the Mullin Coil it was because, after careful tests by electrical engineers, they were satisfied that the “Rheostatocide” possessed certain elements which were lacking in other coils. That they made a wise choice is borne out by the fact that they are selling large quantities of these “Rheostatocides” even at the double price asked for the Mullin or any other coil on the market.

Yours very respectfully,

L. O. LANGWORTHY, E.E.

WANTED—A NATIONAL OPERATORS’ UNION.

Spokane, Wash., February 5, 1908.

Moving Picture World, New York:

Gentlemen—This city is a strong union town and two rival unions have been trying to have the moving picture operators to join. I don’t see how any good can come from either one, and the organizations are not the proper ones for the moving picture operators to join, but the main objection is the excessive initiation fees, which are about fifty dollars. I am a union man, but a square deal one. There are a half-dozen moving picture operators employed in Spokane, with more in future to come, and what we want is an operators’ union and a union for operators. Would you kindly help us out on this point, for the benefit of all concerned? Affiliation with American Federation of Labor is desired. What course is to be taken? Where and how application is to be made and other information upon this subject which you doubt possess owing to past experience of like nature.

Please publish this in your next issue. Thanking you in advance,

Very truly,

EDW. H. PEIRSON.

Address, Box 3333.

Song Slides

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Avocations Fathers.
The Wail.
A Hymns Bannah.
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BIography.
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A Good Joke.
White Caps.
Gendarme Has a Keen Eye.
In the Days of Louis XVI.
The Girl Across the Way.
The Devil's Three Sins.
A Briton's Adventure.

Lubin.
Our Own Little Flat.
In the Now.
The Girl Across the Way.
The Pursuit of a Suit.
A Romance of the Fur Coun-
ters.
Easy Money.
New Way to Pay Debts.
And a Little Child Shall Lead

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Vitagraph.
Cupid's Realm.
A Tale of a Shirt.
The Money Lender.
At the State Dinner.
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A Child's Prayer.
The Story of Treasure Island.
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How beautiful is the vision of the poten-
tatious age! It is the most luminous, scintillat-
 ing ray in the atmosphere. The interstices of this luscious quality is the theme of the Bio-
ograph's story, wherein the inconspicuous filament-
aries launched at the Hebrew race.

In a squall one good woman falls ill with fever, attended by her six-year-old daughter. Misegre indeed are their possessions, and, to make matters worse, they are served with a cross diagnosis order by notice of a merciless landlord. In desper-
ation, the poor girl is left to her fate. There is no one to ask aid of the Amalgamated Association of Char-
tles to relieve them. They are huddled in a house, the existence seems all but hopeless.

Avaricious Father.—An old man living in a squall room boards away a fortune which he has taken under the threat of his Comes to the mind of the old man's character is soon understood. The scene begins with a poor woman, whose husband is ill in bed and whose children are crying for food, father to the poor. He becomes established at the Charity Lodge, and on the day of his departure, he does not forget to keep the appointment with the woman, whose son is ill, and who has been promised help by the Lodge. He leaves the child with his trust, and when the woman returns, the child is found safe and sound. The poor woman is overjoyed, and the charitable act is celebrated by a banquet.

While this film story is of an apparent lack of character, there is enough of the lighter shades to relieve it. The pawning scenes afford many bits of good character portrayal.
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him and with little ceremony land him in a cell. He passes his prison floor a little while, but sudden members of a guard do not lose their strength into the tank and the whole building collapse, he runs from the fall to his home, where his wife greets him with the finest feast for him. He drinks and eats drinks until he is drunk and lies in a cell. She shows how jealous she is of his husband's strength, she takes the black of the Bible, she applies the saws to his locks, and when he awakens he is completely undone. She engages in the entire right. When he loses his shoe, the breath of the Act is shown. She finally dispatches his cause of carpentry, and she finds that he had only been dreaming, the race being still in wild disorder. She finally dispatches him to his carpentry shop where again he falls asleep, and the tools of their own accord, run over the wood, sawing, cutting, planning and measuring without unaided. But again he is awakened. He finds his wife prescribed, still waiting. When his wife next seeks him marketing he falls asleep near a post and the basket and utensils in it take the form of a gentleman fashioning himself full capacity, return to the basket and shuffle back to the ground and away, and taking charge of the basket and its contents, go with his wife prescribed, and find the wife, meanwhile, becomes suspicious at the absence of her better half, and goes out in search of him. She finds him asleep, and at the post, and a rough reception follows.

Different Ways of Smuggling.—In this film are illustrated some of the ways in which the liquid in bottles carried by school children with lunch, but the customs officers catch on just in time. The manner in which the bottles are shown, the canister being whipped by a man in uniform, so that with a bag of smuggling goods on his back he runs away in terror at the sight of a real customs officer. The last scene shows what notorious smugglers will go. They rig up an entire funeral cortege, with priests, pallbearers and mourners, but the officer catches them in the coffin. It is full of merchandise. They march slowly toward the frontier, and all goes well until they come to the post. Here the alarm is given to the soldiers, and without a glance the officer rushes into his office just in time to save his wife from the clutches of the two footmen, who had just succeeded in bringing home, with a vengeance, the wife had set up for longer protection.

Friday, The 13th, a Selig Polyscope film, profusely abounding in facetious aptitude and appearing conclusively, so calculated as to suggest that some portion, or the other, is sure to delight any one who enters the cinema this evening. It is the crowning of comedies; a rare sort of giggie producer, crucked full of fun.

The best—more appropriately, the victim—encounters as hazardous a lot of mishaps as could befell any mortal. He is a young man of degree of safety for life or possible avoidance of fatal injury. The second film, a photographic, shows the only interval for a long breath, a mad bug is busy about the dining room of a well furnished home, killing dogs and slaying wrong and she superstition points to the calendar, the 13th, and the 13th. She worries over this discovery and becomes more confused. The subject of this picture is decided upon because the morning meal is not served. Thenubby enters this (where the "big noise" begins. The subject of the film is that the victim is already late at his office, and insists on breakfast and because the 13th is the only day served is only half cooked and consequently tough. The scene is laid in a hot dish—in fact, on several hot dishes. It is also superstitious about the weird looking calendar date, becomes more annoyed and excited, looks at the table cloth under his chin in his confused search for a bushel. He is with the victim, the table-over with him, upsetting all the dishes. This makes him so some he kicks off his boots and composes himself, which proves to be an ill deed. The maid appears, he tries to take his spout out of his hand, and again fails in this attempt. His wife is from sympathetic over his misfortune and immediately follows him. He falls in the snow just outside the door, sees his wife and "lights a rag," with her heart's desire.

Next the victim trips to catch a car to get down the country, and on a snowy road, a town with the snowy street. He then sees two men riding horseback, and their rights a couple of times and he intervenes by shooting them apart. It is an instance of interference, he comes in a snow-bread, head first, rampantly clean to break his corpus callosum, but still cleavage as a rider, he has to be in a bicycle, which turns out to be a failure, is bruised considerably. He returns with such a fierce disgust that the tires comes on. Succeeding this he hires an extremely fast, strangely, ramp buck, gets out and upon seeing the wagon's number to his 12, almost prostrates. Goes off and makes another reckless drive, turns a sharp corner and is hit by a car. (Mid. Note—This was a dangerously hard fall, and an
When a young girl greets him. It is the maid
Hester. She is all bundled for a long journey
and carrying a bundle of personal property. She
embraces a tall, middle-aged man who is obviously
the learned minister, and the young man
pats the child-wife on the head. Makes
himself comfortable in the Ministry's
chair. He points out across the waters. She must go.
Then he signifies that he will join her as soon as he
gets his boat. He is an old gray-bearded man, with a
broad shoulder, and a bristly head which
the blue sky while around him, weeping mothers,
brothers and fathers, watch the last waving
kerchiefs from the small boats.

in America.—The Minister.—The ship has reached
America. The stowaways in a strange land
thunder. The last to come off the boat is
stalwart, and handsome, with a broad
shoulder, and a bristly head which
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THE MOVING PICTURE WORLD

discipline, so fashioned as to confine the human head to its tight group. She ascended a flight of wooden steps and was thus disposed to the surrounding multitudes, as at the back of her shoulders above the street.

Hester, with her bag, stands before the platform. The Scarlet Letter gleams for a second.

One of the group turns to the young minister and bids him pray for the earring one—the gruesome token of fate. He tries to avoid it. She, speaking for and all to hear, bids her tell the name of the man who wears her—points into the crowd, at himself—everywhere—wiping his brow in the agony of suspense. The girl deliberates, shakes her head; but no—no. She herself will should the warning. The young minister too much—too much to mutter it; he is who speaks to them.

The Minister's—A. cottage in the forest. Hester appears, leading her little daughter, grown now to be a girl of three or four years. Woman still wears the Scarlet Letter. Hester seats herself on bench in front of hut. Child clammers near. Pushes up his hat. It means: Mother strokes curly head and bursts into tears. Child comforts her. Little girl gets her mother's sewing. Hester enters house. Child playing alone—little girl. Young minister passes, spies the cottage, draws nearer. Little child crawls in his lap and minister breaks down. Weeps. Hester appears unseen at door of cot. Sees her weeping. It is not for her to claim her—she softly, sadly shuts the door. While they thus wait these two, the minister and the child—a corner appear the witch and the husband. Witch points to the very obvious witch's mark on the child's face. They look in another way.

Hester's Indignation. The same view as before of the scaffold and platform in the Market Place, only—now alive with a holiday scene. The minister, Hester, her child and the minister come upon the scene. Minister impressed by the sight of the spot where he once was, tiệns the minister. He rushes weakly, blindly up the stairs to the door of Hester's cottage. As he comes over the multitude. Hester runs after him to draw him back. The child at her knees with arms around them. The minister determine, shouts out his own guilt to all and, centering his hate, brandishes a whip, showing a livid A burnt upon the flesh. Points to his own—towards his. Her husband, dashing upstairs, tries to separate them, but the young minister—his hands falls over his body in agony of grief, with child held back by the awed father.

Our Own Little Flat (Lubin).—A young married couple start their married life by living at the home of the bride's father. The old gentleman suffers from a bad attack of gout and ill-tempers, and "Auntie," a maiden of many summers, objects to the liberties the young people take with the house. She prods the old man on till he drives them out and bag and baggage.

Then they fix up their "own little flat." Everything is in disorder, and at a loss when they cannot pay the furniture man. He calls in his assistants and they proceed to take everything. The objects are few but valuable. The house presents a very fair appearance, but any body unfortunate enough to sit on it life assured a business. Father-law calls and after take a tumble. Father-law in calls and after take a few tumbles in a highly excited state, and is in charge of his house. He makes up to the house. Father-law in company to the young wife. She accepts and makes an instantaneous hill. The father takes her back home "Auntie" proceeds to once more show her authority, but is summarily fired out, bag and baggage.

Do It Now (Lubin).—Mr. Grouch is dissatisfied with his help. Everything goes too slow, so he constrains his to "Do It Now." and binds up in his office. He then rings for the foremost "Do it now." and proceeds to "Do It Now." he snaps up around him. Next, Mr. Grouch off his chair. The next—Mr. Grouch. He calls "Do It Now." he snaps up around him. Next, Mr. Grouch. He takes the sign off the wall. tears it halves. It is indeed a "feast" for a while with the work as it is done now.

The Girl Across the Way (Lubin).—An artist drifts with a girl across the street. It is a "feast" for the girl. The artist is the stromatog. She leaves Mr. Grouch secretly. Seeing the sign "Do It Now," she snaps up around him. Next, Mr. Grouch. He takes the sign off the wall, tears it halves. It is indeed a "feast" for a while with the work as it is done now.

The Pursuit of a Suit (Lubin).—Mr. Cohen puts a brand new $5,-00 on a figure outside of his store, at the reduced price of $7.50. Two tough characters needing new suits, decide to play a trick on Mr. Cohen, and are soon in the store. The artist becomes so seduced, the other girls think it about time to cut a coat. The lesson he receives from "wiley" will prevent any more strange coups for some time.

In Cupid's Realm (Vigilograph).—A very bashful young man calls upon a young lady with whom he is in love, and finds that another young man occupies one chair after another, impatiently awaiting the arrival of his "adorer." The girl enters the room and bids her brother, and she causes them to place of the dummy while the other carries the dummy away. His accomplish follows shortly, after a bath which he stole from a farmer. The farmer seeing the dummy run away calls out Mr. and Mrs. Cohen. The little girl is captured, they are stripped of their clothes and everything is substituted, and they are then marched to jail.

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The Boy's Best Friend (Lubin).—A good dog is given to a young boy as a playmate. The dog is a good companion, but the young man wants to take it away. The dog is given to a boy, and he plays with it. A friend comes along: father explains the situation. The friend handles -- the unfortunate man, who embraces him and dashes away to catch his train.

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LENGTH 544 FEET

A splendid historical subject, showing the life of the old hot-tempered Viking knights and warriors. A story of both educational and interesting quality, containing thrilling scenes of castle life and warfare. (See detailed description in the film review of last week's "World.")

THE MAGIC BAG

LENGTH 247 FEET

A comical subject, showing the funny pranks of two celebrated professional French comedians and their magic bag. They are sure to make a hit.

GREAT NORTHERN FILM CO.

(NORDISK FILM CO. OF COPENHAGEN)

INGVALD C. OES, Mgr., 7 East 14th Street, New York City

Licensee under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company

"ARCO"

HIGH GRADE IMPORTED GERMAN CARBONS

The New Carbon for Moving Picture Machines

QUALITY UNEXCELLED

L. E. FRORUP & CO.

SOLE IMPORTERS

235 Greenwich Street, NEW YORK


WANTED

Second Hand Power's, Edison, or Mutoscope Machine. Also a Pathe Hand-Colored Passion Play Film in 11 condition. Address, SEARCHLIGHT, care of Moving Picture World.

THE MACHINE WITHOUT A FLICKER

The rapidity of our new shutter has been so perfected that 30 to 40 per cent, less non-exposure (which has hitherto caused the tremulous vibration producing so many tired eyes and headaches) is found in the Mottograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the sound-like steadiness of the Mottograph, the flicker is entirely eliminated.

Five-cent Theatre and Vaudeville-House managers increase their bank accounts with the Mottograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of taxing them, and where all fire risks are removed.

THE MOTTOGRAPH

OTHER POINTS OF EXCELLENCE IN THE MOTTOGRAPH

1908 Theatre Model, Especially Approved by the Underwriters' Association

FILMS AND SLIDES

Headquarters for the finest, largest and most complete stock in the United States. The success of all our film and slide exhibitions depends on our ability to satisfy the interest of an audience to a degree that puts our competitors in the shade. We keep our stock thoroughly up to date and our film department is equipped with the latest equipment. THE MOTTOGRAPH provides for professional entertainers and theatre managers.

When writing to advertisers please mention the Moving Picture World.
Independent Films

Merit is the only consideration that controls the selection of the films which we place upon the American Market.

Speaking without prejudice and without bias, it is our opinion that the films marketed by this Company have a higher average of merit than any other single line.

WHY?

1. Because the manufacturers whom we represent in the United States have enormous plants involving investments of millions.
2. Because they have expert knowledge of photography and of the masterful handling of plot, pantomime and staging.
3. Because we do not market any films which we think unsuitable, nor do we force vulgar, indecent or ultra-sensational subjects upon film exchanges or the public.

See our advertisements which will appear next week for descriptions of a mass of high class films which we shall place upon the American market during the next few weeks—all new, never previously shown, some of surpassing merit, and most of them of feature strength.

The date of release will be governed by market conditions, and exhibitors who are complaining because of lack of new subjects are invited to place their orders with Independent exchanges to which these subjects are being supplied.

We control exclusively for the United States, Motion Picture Films made by the following firms:

<table>
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<tr>
<th>French Factories</th>
<th>English Factories</th>
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<td>Gaumont</td>
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<td>Aquila</td>
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Films are sold outright without restrictions as to their use

NOW READY—FOR SALE OR FOR RENT

HACKENSCHMIDT-RODGERS WRESTLING MATCH

LONDON, JANUARY 31st, 1908

Before the National Sporting Club of London

LENGTH 1,000 FEET. THIS FILM IS SOLD OUTRIGHT WITHOUT RESTRICTIONS

We consider this one of the finest and most interesting films that we have ever seen, both photographically and in action. At no time was Hackenschmidt on the defensive, and although not nearly as tall or as powerful in appearance as his antagonist, there was never a moment when Rogers seemed to have a chance.

Shipments will arrive from Europe weekly

WE ARE SPECIAL SELLING AGENTS FOR AMERICAN BIOGRAPH FILMS

Kleine Optical Co.

License under the Biograph Patents

All purchasers and users of our Films will be protected by the American Mutoscope and Biograph Company

NEW YORK CHICAGO MONTREAL, Can. SEATTLE INDIANAPOLIS
DENVER BIRMINGHAM DES MOINES
Boston Bldg. 2008 3d Avenue, Harrington Bldg. Commercial Bldg.

KLEINE OPTICAL CO. OF MISSOURI
523-4 Commercial Building, 6th and Oliver Streets, St. Louis
**THE MOVING PICTURE WORLD.**

**Kwitcherkicken**

Read, mark, inwardly digest and remember the above, then

**GIVE US YOUR BUSINESS**

We'll increase your Theater profits with

**FAIR PRICES**

**FILMS OF MERIT**

**SONG SLIDE HITS**

Perhaps it's in the film, or it may be in your carbons, but we've got a dandy New Lens Proposition to improve your picture. Drop us a postal to-day.

**This is no Church Talk or Western Hot Air. It's FACTS**

**Consolidated Film Co. of New York**

**NEW YORK**
143 East 23d Street

**ROCHESTER**
94 State Street

**PHILADELPHIA**
913 Market Street

**HANDBOOK FOR**

**Motion Picture**

**AND**

**Stereopticon Operators**

**BY**

C. FRANCIS JENKINS
Medalist Franklin Inst.

OSCAR B. DEPUE
With Burton Holmes

**PRICE, $2.50**

**THE KNEGA COMPANY, Inc.**
1306-8 G Street, N. W., Washington, D.C.
U. S. A.

**INTERNATIONAL CINEMATOGRAPHIC EXPOSITION**

in Hamburg (Germany)

**JUNE 13th to 28th, 1908**

**CLASSIFICATION:**

1. Cinematography in all its different branches
2. Photography
3. Optics and Projectors
4. Electric Engines and Electric Light
5. Musical Instruments: Pianos, Talking Machines, etc.
6. Heaters (Radiators, etc.)
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8. Literature.

Exhibitors apply to

**BUREAU des AUSSTELLUNGSKOMITÊES**
Hamburg, St. Paul ("Conzerthaus Hamburg") Germany
STOP LOOK LISTEN

We bought 100 complete New York Passed Moving Picture Machines.

Regular Price $170.00
Our Price - 125.00
(To Our Film Rental Customers)

Write for prices on your film service.
Prices to suit your needs.
Supplies at a discount.

Co-Operative Film Service of America
137 East 17th Street
NEW YORK CITY

FILM SERVICE

For the New England field right at home; "the best the market affords."

All communications given prompt attention. Prices reasonable.

W. E. Greene
228 TREMONT ST.
Boston, = = Mass.
THE BIOGRAPH
ASSOCIATION
OF
LICENSEEES

Operating under the BIOGRAPH PATENTS

Offer a complete and regular supply of films of domestic and foreign manufacture through the following well-known agencies:

KLEINE OPTICAL CO. - - - - Chicago
ITALIAN "CINES" - - - - New York
WILLIAMS, BROWN & EARLE - - - Philadelphia
AMERICAN MUTOSCOPE & BIOGRAPH CO. - New York
GREAT NORTHERN FILM COMPANY . New York

Controlling in addition to the films of the American Mutoscope and Biograph Company the entire output of—

Gaumont
Urban-Eclipse
Lux
Raleigh & Robert
Ambrosio

Rossi
Aquila
Theo. Pathe
Warwick
Hepworth Mfg. Co.

R. W. Paul
Cricks & Sharp
Graphic Cinematograph Co.
Society Italian "Cines"
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Great Northern Film Co. (Nordisk Films, Denmark)

A regular weekly supply of from 12 to 20 reels of splendid new subjects is now available.

Films are Sold Outright Without Restrictions

All renters and users of films purchased from any of the above licensees are guaranteed absolute protection free of cost from any form of patent persecution, and are privileged to use such films upon projecting machines covered by the LOOP Patent of Latham.
INDEPENDENT FILM EXCHANGE
1609-10 MASONIC TEMPLE, CHICAGO, ILL.

7 CHANGES $25.00

Now just listen to this so-called scooped talk by some of the Association of Renters. One tells you last week that Edison had applied for an injunction, file Nos. 28990-1, March 6th, restraining the Kleine Optical Company and George Kleine from infringing on the Edison film patents. This particular house calls that "Fresh News" or a "Scoop." They didn't tell you that a week previous to the above the Biograph Co. applied for an injunction as against Edison. Now what does an application for an injunction mean to the exhibitor? It means that after a fight of two or more years either Edison or the Biograph Company may have their claims judicated and nothing more. This Mr. Scooper advertised the fact that he had given all the other exchanges such a headache with his so-called "Fresh News." Chestnuts. If the so-called Association has any headaches they were caused by the fact that the INDEPENDENT advertised service of seven changes for $25.00 a week. Another big so-called surprise, advertised 12½ cents per thousand for tickets in fifty thousand lots. Liberal, isn't it? Why, we are tickled to death to supply our customers for 10 cents a thousand. I guess that will be about all for this time regarding scoops. In the meantime the INDEPENDENT is busy buying and renting films, receiving complimentary letters as to our service, from every customer. Remember that we are choosing from fifteen manufacturers subjects that cannot be purchased by the Association of Renters. Many of the exhibitors no doubt have received letters from members of the Renters' Association which state that we are charging $38.00 a week for seven changes. This is incorrect, as can be seen from this advertisement. We never have asked but $25.00 for the above changes. We have succeeded in making the man with a headache come down in his prices from one hundred and two dollars a week to thirty-four, and that isn't all. He is coming down more yet. In renting films from the INDEPENDENT you are protected by the Biograph Company against injunction suits of any kind.

Yours very, very truly,

INDEPENDENT FILM EXCHANGE.

TRUNKS FOR MOVING PICTURE MACHINES
and CASES to carry 1-2-3-4-5 or 6 Reels
SOLE MAKERS
LEATHEROID MANUFACTURING COMPANY,
532 Broadway, NEW YORK

Biograph Films

MAN'S HUMANITY TO MAN

Old Isaacs, The Pawnbroker

THE PARADOXICAL ALTRUISM OF A MONEY LENDER

LENGTH, 969 FEET

Write for our descriptive circulars; get on our Mall List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
11 East 14th Street, New York

Licensees

KLEINE OPTICAL CO.
SOCIETY ITALIAN "CINES"

WILLIAMS, BROWN & EARLE
GREAT NORTHERN FILM CO.

AMERICAN MUTOSCOPE & BIOGRAPH CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

KLEINE OPTICAL CO., Chicago
SPECIAL SELLING AGENTS

PACIFIC COAST BRANCH:
116 N. Broadway, Los Angeles, Cal.
Are You Located
near any of our offices? If it is inconvenient
to call write us, and we will have one of our
representatives call on you, and fully explain
why you should transact all your business
with us.

Remember! We as pioneers of the film rental service can
help you make your theatre or park a howling success.
Every one should write us now for full information regarding
our new novelties in non-breakable solid glass announcement
slides, made in all colors and very artistically designed.
Then we wish to call your particular attention to our perfect
and unexcelled film rental system. We positively have
the largest stock in the world from which to select.
Our Rheostatocide saves you 65 per cent. to 75 per cent. of your Moving Picture
Current, gives out no heat, no buzzing and is indestructible.
It saves all expenses for new connections, lugs, fuses, etc.
Don’t install an inferior machine. It is throwing away money.
Every day you are without this apparatus you are losing dollars.

PRICE OF
Rheostatocide
CASH WITH ORDER
$75.00
or One Hundred Dollars, Fifty Dollars on delivery and the
balance one-half in thirty days and one-half in sixty days

MILES BROS.
(MILES BUILDING)
259-261-263 Sixth Ave., New York
439 COMMERCIAL BUILDING
PHILADELPHIA, PA.
THE
Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 14. April 4, 1908 Price, 10 Cents

FILM SERVICE
TALKING MACHINE CO.
Members Film Service Association
ROCHESTER, N. Y.

Society Italian “Cines”
and Williamson & Co.
Films of merit sold under the broad claim and guarantee of satisfaction in every detail

Originators of the following galaxy of headliners and feature films:

“CINES”
PULCINELLA (sometimes called Harlequin Story)
WATCHMAKER’S SECRET (sometimes called Clockmaker’s Secret)
A MODERN SANSON (sometimes called a Modern Samson)
IN THE DREAMLAND (sometimes called a little Jules Verne)
VENETIAN BAKER
FIREMEN IN THEATRE
CHRISTMAS
MAGISTRATE’S CRIME
ADVENTURES OF A COUNTRYMAN
BUTTERFLIES
JAPANESE VAUDEVILLE
FALSE ACCUSATION
OTHELLO
COUNTRY DRAMA
THE RIVALS
SLAVERY OF CHILDREN
MODERN YOUTH
GITANA

WILLIAMSON
GABRIEL GRUB
MOONBEAMS
BRIGAND’S DAUGHTER
JUST IN TIME
STRUCK
TWO LITTLE WAIIFS
THE ORPHANS
HOME FOR THE HOLIDAYS
RIVAL BARBERS
GETTING RID OF HIS DOG
WHY THE WEDDING WAS PUT OFF
REMORSE
AN AFFAIR OF HONOR
BOATS
TERRORS OF THE DEEP
BIG BOW MYSTERY
THE SOUL KISS
STARVELINGS

143 EAST 23d STREET - - - NEW YORK CITY

Licensed under the American Mutoscope and Biograph patents. All purchasers and users of our films will be protected by A. M. & B. Co.
The Cameraphone

THE PERFECTION OF MOVING PICTURES
THAT
SING AND TALK

WRITE FOR PARTICULARS

National Cameraphone Co.
1161 BROADWAY, NEW YORK

Biograph Films

WAR'S AFTERMATH
A Famous Escape

The Story of the Thrilling Flight of a Party of Prisoners of War
LENGTH, 730 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

American Mutoscope & Biograph Company
11 East 14th Street, New York

Licensees: KLEINE OPTICAL CO., WILLIAMS, BROWN & EARLE, GREAT NORTHERN FILM CO., AMERICAN MUTOUSCOPE & BIOGRAPH CO.

We will protect our customers and those of our licensees against patent litigation in the use of our licensed films.

KLEINE OPTICAL CO., Chicago
PACIFIC COAST BRANCH:
STELLING AGENTS

116 N. Broadway, Los Angeles, Cal.
The Film Service Association.

When we were in Chicago we saw a petition signed by holders of some 40 votes in the Association, asking that a meeting be called at an early date, suggesting the 28th of March or April 4th. This was duly forwarded to the proper officers. The Executive Committee met March 21 and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the F. S. A. be held. Why? The Executive Committee decided to act as detectives, in other words, it was decided that the Association itself give every possible aid to the Edison Company in furnishing information and data upon which the parent concern of the film amalgamation would be able to bring further suits against the alleged infringers.

Discussing the position with some of the renters, they, with one exception, all complain of undercutting of prices and a large diminution in their receipts compared with four or five months ago; that it was just as much as they can do to pay the accounts, as they have become due, and further, that they were giving thirty days' notice to the manufacturers to discontinue the service as ordered, because it is impossible to make it pay under present conditions. One renter said the position of a renter is not an enviable one; he is paying exorbitantly for the privilege of being a member of the Association. Not only is he paying his dues, but he is also paying for all the litigation that the Edison Company is now entering upon, as well as 25 per cent increase for film. We asked how he made that out? Well, said he, Edison Company get $200,000 royalty. Yes. They promise to spend all that, preventing foreign film coming into the country. Yes. Well, who pays it? Not the manufacturer! His price for film has gone up from eight or nine cents to twelve cents straight, and he can easily afford a half cent for tax. It don't come from the exhibitor; he is paying less for his service.

The renter is paying to sub-rent films three and four cents per foot more and receiving less for the service he supplies than he did two months ago. Then where does the money go and who benefits? Is the renter any better off? "Why, I tell you what, when I had paid all my bills on Saturday I had just got fifty cents to give the wife. There is only room now for two or three big renters in each city; the little ones must go to the wall. I cannot supply variety enough and we are all in the same boat. Tell us what we are to do. I speak for several to whom I have spoken and all complain as I do. There are not half enough new subjects to go round, and it is harder to get business. Just you go and visit the shows, take any half dozen, and I'll guarantee you will see the same subjects in all."

Scarcity of Film Subjects.

We went to satisfy ourselves concerning the scarcity of subjects and visited, within a radius of half a mile from the Flatiron building, ten nickelodeons, and in nine the same reel was being shown, and these were two of Pathé's. The tenth house had an old reel on exhibition, and it was raining a perfect deluge. We do not think the exhibitor is going to submit to such conditions long, as one of the audience remarked: "I have been in the habit of going to every show in a block or two, but I've been done twice to-day. I went to ——, then to ——, now I'm here and the same thing's on that I have seen twice before, so I'm going to quit running round and stick to one."

Continuing our visits uptown east and west to Seventy-second street, we found rather better conditions prevailing. Returning downtown we found still greater variety than existed in the shopping district. Who is responsible for this state of affairs? Will you answer, Mr. Renter?

Our Visits.

Who is, or was, Goebel? and who Caleb Powers? These questions we asked several of the audience where a film showing the great Goebel tragedy was being shown, and no one could answer our query. We were very much disappointed in this production, the photography, and the perspective are poor, the scenes mediocre, and why a trial scene is shown three times over we are at a loss to understand, unless it was to add feet length, and dollars to the cost. We never saw fantastic scroll work in a court of justice, and why the scene painter put them in this is a puzzle. The death scene is gruesome and wants cutting out as unfit for exhibition to women and children. Taking the film as a whole, it seems to us as if the voice is the voice of Jacob (Laemmle), but the hands are the hands of Esau (Lubin).

We want to see more edifying subjects than common murder trials produced, especially such poor attempts as the above.

Send $2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, $1.00.
Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER VI.—THE CARBONS.

There are as many different ideas regarding the kind, degree of hardness and set of carbons as there are hairs on a dog's tail, and the advocates of each will advance plausible arguments in support of their particular pet theory every time.

For ordinary work, where from twenty-five to forty-five amperes of current are used, five-eighths cored and the same size solid below is, in the writer's judgment, best for direct current. Five-eighths cored above and half-inch solid below will fill the bill for alternating, but care should be exercised not to get the solid too hard or they will burn red, thus producing poor light. A medium grade of hardness is best for both direct and alternating. Many prefer five-eighths cored both above and below for alternating and better results will be produced if it is desired to use two craters than with the solid below. For low voltage and weak current, smaller, very soft carbons should be used. There is no set rule, however, that can be made to fit all conditions, and if your light is not all it should be, try other carbons. Don't be afraid to experiment until you get what is best for your particular case, and above all things don't be satisfied until you get the result you desire. It can be gotten all right and it is simply up to you, Mr. Operator, to get it. Setting the carbons is a question upon which scarcely any two operators agree, but let it, in the first place, be thoroughly understood that practically all available light comes from the small cup-shaped depression (crater) that forms on the upper carbon with direct current and on both carbons with alternating current. With this in mind it will readily be seen that the operator who wants the best light will bend his energies and exercise his ingenuity in so setting his carbons that these craters will be of good size, well shaped and as nearly as possible squarely face the condenser lens, the latter being of prime importance. It is up to the individual operator to experiment until these results are as nearly perfect as may be obtained. An angle that would in one case produce the desired result will be found to be all wrong in another. In general, however, the writer has found that, where direct current is used, setting the carbons in line with each other and angling the whole back about twenty-five degrees from the perpendicular, setting the tip of the upper carbon about one-eighth to three-sixteenths of an inch behind the center of the lower tip, gives the best results. But very excellent light may be obtained by setting the lower straight up and down and angling the top carbon sharply back. But in any case, with direct current, always set the upper carbon tip back of the lower as above directed. This is for the purpose of forcing the crater to form on the face of the upper tip instead of at its center, in which case much of the light would be lost.

With alternating current no set rule may be given with any degree of assurance, since there are so many varieties of this current. Let it be said right here, however, that excellent projection light may be had from alternating current, though getting it requires skill and patience. It must be borne in mind that with alternating current, craters form both on the upper and lower tips, this for the reasons that the current flows both ways and each carbon is alternately positive and negative several thousand times per minute. By angling both carbons ahead a portion of the light from both craters may be obtained, but by this method it is practically impossible to maintain good craters and it is a very open question whether a part of the light from two comparatively poor craters is better than all that from one good one which may be obtained by setting them about the same as for direct current, save that the tips are always centered with each other for alternating current. Personally the writer prefers the latter method, but this is a question each one must decide for himself when he is so unfortunate as to be compelled to handle alternating. By the latter method better craters are maintained, but no light at all will be available from the lower.

Always be sure your carbons are in exact line side-wise. If they are not, they will be likely to "sputter" and the crater cannot be made to squarely face the condenser. As a general thing, if the spot shows oblong, the long axle of it leaning, it indicates carbons out of line side-wise. Carbons should always be carefully pointed, and time spent in doing this well, is well expended. Since one can not get a good light almost from the start with new carbons. The careful operator will, on receiving a bundle of carbons, at once point them all and place them in a suitable receptacle ready for instant use. The best method of doing this is as follows: Rest the end to be sharpened on edge of a bench, holding with left hand. Then rotate slowly toward you, filing the point with a medium wood-rasp. This will quickly produce a perfect point. A flat place a quarter of an inch should be left—that is to say, don't file clear down to a sharp point. With direct current it is well to file a flat place on one side of the upper carbon point to assist the crater in forming quickly. To cut carbons into lengths, first notch a quarter of an inch deep on one side, then strike sharply over edge of bench opposite notch and the carbon will break square off at the notch. By this method the careful man may sharpen and cut into lengths a full bundle of carbons in half an hour and not spoil a single one. Don't buy cheap carbons. They are an abomination. Get the best money will buy, every time—it pays.

THE CONDENSER.

Condenser lenses are made of standard diameter, 4½ inches, but of varying focus, and it is of prime importance that lenses of the right focus be used. The sizes most commonly used are 6½ and 7½, and from these two, several combinations may be had. Both lenses may be 6½, both 7½, or a 6½ in front and a 7½ behind, or vice versa. The shorter the throw the lower the number of focus required. In ordering condenser lenses the first time, always order from some reliable optical firm, giving exact length of throw and size of picture. Ascertain just what he supplies you with and you may then order where you will and always be right if you order the same thing. The lenses are subjected to the fierce heat of the arc lamp and will occasionally break, even with the most careful management. When you hear an operator boasting that he "never breaks a condenser," just tell him that Mr. Richardson says he is a prevaricator—that sounds better than the other word and means the same thing. Of course, however, breakage may be very largely augmented by ignorance or carelessness. But glass that is subjected constantly to alternate heating and cooling will occasionally break, no matter how careful one may be. There is, however, a wide divergence of opinion as to how best reduce breakage to a minimum. Many good, competent operators will assure you that breakage is caused by draft, but you will find others running with
the whole back or top out of the lamphouse and a big fan in the room and he doesn't break many lenses, either; which seems to prove that draft has little to do with it. The man who has a perfectly tight lamphouse and keeps his condenser casing tightly closed breaks just as many lenses as the other fellow, I have observed. The writer, after careful study of the matter, is of the opinion that breakage is due mainly to four causes: (a) The round (metal casing) which holds the lenses, too small, thus binding the lens when it expands under heat. Lenses should *never fit tight*. There should be one-sixteenth inch play when they are placed in the round and the *ring should not be screwed down tight*. The lenses should rattle when the case is shaken. This does not mean that they should be *too loose*. There is room here for exercise of a little judgment. But of the two (too loose or too tight) better far too loose. (b) Circulation of air in lamphouse and vent-holes in condenser casing closed, thus allowing circulation of air on one side and not on the other, producing unequal cooling and consequent liability of breakage. (c) Stoppage of screen over lamphouse by clogging with carbon ash. This produces excessive heat in lamphouse, with consequent abnormal heating of lenses. The perforated screen at top of lamphouse should be kept clean, as well as the one below (see "Lamphouse"). Some lamphouses have no screen. (d) Light too close to condenser, caused by lenses of wrong focus. This is disastrous to lenses, if you allow any flaming of the carbons. Get condenser lens of right focus and lamp will be far enough away that blaze from flaming carbons will not strike the lens, also heat on condenser will not be so excessive. No matter what you do, however, you will break a condenser lens occasionally, and a stock of them should always be kept in the operating room.

(The Spot and the Machine next.)

**Hints to Operators.**

**By "Leicht."**

The first and main thing an operator should bear in mind before entering his "coop" is the responsibility before him.

* * *

Never imagine that you know it all.

* * *

When you need advice, ask for it.

* * *

Do not experiment during work.

* * *

Don't light any matches in your "coop."

* * *

Refrain from smoking.

* * *

Always attend to your business.

* * *

Keep your eyes on your arc and screen.

* * *

See to it that your automatic shutter works right.

* * *

See that your take-up works well.

* * *

Clean your machine every day.

* * *

Keep your "coop" in good condition.

* * *

Allow no one in your "coop" during a performance.

* * *

Don't loaf, for there is always something for you to do.

* * *

If you want to make a suggestion, make it to the boss.

Keep your film in a tin box when not in use.

* * *

Have your tools always in a handy position.

* * *

Make it your duty to examine your machine every day before starting your show.

* * *

Keep the door of your booth always closed.

* * *

Keep oils, cement, waste or anything inflammable, when not in use, in a metal box with cover.

* * *

Everything well done is done right.

* * *

When you are not turning the crank see that your light is shifted toward the stereopticon.

* * *

Do not fool or crack jokes from your booth during a performance.

* * *

You have barrels of time to enjoy yourself during your leisure moments.

* * *

Enjoyment for you in your "coop" may sometimes result in disaster to others.

* * *

If you are a good man and have a good job, don't try to be the "boss," for there are a lot of "crank turners" ready to fill the bill at a lower salary.

* * *

If all that you understand about operating is to turn the crank, thread your film and feed your light, I wouldn't want to be bearing the burden of your responsibility.

* * *

Don't try to mix in any other branches of the business but your own. You have your own troubles to look out for.

* * *

If there is anything you wish to know that has not appeared in this paper heretofore, I would be pleased to hear from you.

* * *

If you are an operator, don't try to be a sign painter. It's a case of a "Jack of all trades and master of none."

* * *

Always keep your head clear and know what you have to do next, then you will have no trouble in holding the situation safely.

* * *

If you are an experienced and competent man and out of work, send us your name and address and references.

**NEW MOVING PICTURE THEATERS TO BE OPENED**

G. Johnson, manager, Auditorium, Crookston, Minn.

Grenon & Floyd, care Moving Picture Theater, Eveleth, Minn.

Manager Moving Picture Theater, Ottumwa, Iowa.

Manager Bijou Dream, Loomis-Miller Blk., Fremont, Neb.

Bill-Jay Theater, Belvidere, Ill.

Manager Plaza Electric Theater, Hillsdale, Mich.

Mr. Bonney, manager Gairy Moving Picture Theater, Upper Sandusky, Ohio.

Mr. Smith, manager Reno Moving Picture Theater, Bluffton, Ind.

A. Lee, manager Moving Picture Show, Dixon, Ill.

Sullivan & Collins, managers Dreamland Theater, Syndicate Blk., Canton, S. D.

Manager Bijou Theater, Burlington, Iowa.

Manager Casino Moving Picture Theater, Trescott street, Taunton, Mass.

C. W. Floyd, care Moving Picture Theater, Tecumseh, Okla.

Rascoe & Johnson, managers Moving Picture Theater, Holdenville, Okla.
The Electric Light in the Optical Lantern.

No. 6.—By C. M. H., in The Kinetograph and Lantern Weekly.

Continued from page 258.

The term by which we measure the pressure of electricity—it is also called potential or electric-motive force (E. M. F.)—is the “volt.” The power to do work which is represented by a current of so many amperes at a pressure of so many volts, is found by multiplying the two together, when the result is called so many Watts. Thus, ten amperes at an E. M. F. of 100 volts—the pressure at which electricity is generally supplied commercially to the consumer—is estimated as 1,000 Watts. Another name for the same thing is a “Kilowatt,” and this quantity has been adopted by the Board of Trade as their “writ.” Just as the companies reckon up your gas bill at so much per thousand feet, so the electric people charge their customer according to the “units” they have absorbed.

But there is another aspect of the question to be considered before we have done with the water simile. Before we can make one stream of water pumped out by the engine do work for us we must convey it to the point where the work is to be done by means of tubes, and we must also provide it with a return path to the pump after the work is accomplished. These tubes must be proportional in their internal diameter to the quantity of the water, or the stream will be unduly diminished if they be too small, and a large amount of the energy will be wasted before it reaches the scene of action. Also the thickness and strength of the walls of the tubes must be proportional to the pressure on the water, or it will escape and be lost. In any case there will be a certain amount of loss owing to the friction on the stream of water by the walls of the tube in which it is conveyed, and this friction or “resistance” will be proportional to the roughness of these walls, or the material of which they are composed, and also to the length of tubing.

It is the same with electricity. The amount which will pass around a given circuit is in direct proportion to the pressure which drives it—measured in volts—multiplied by its quantity or current—measured in amperes—and inversely proportional to the sum of the resistances which it meets with on its journey. Electrical resistance is measured in “ohms,” and the ohm is interchangeable, as it were, with the volt and the ampere. There are three factors, therefore, in every electrical circuit through which electricity is passing, and if you know two of them you can find the third by the simplest deduction. Thus, if there be a total resistance of five ohms in a circuit in which the dynamo or other source of electricity is creating a pressure of 100 volts, you may be absolutely certain that the current is no more or less than 20 amperes. Here is a simple little formula—the invention of some American genius—which is easy to remember, and which puts the whole thing into a nutshell:

\[
\frac{E}{R} = \text{current in amperes.}
\]

\[
\text{E stands for electro motive force or voltage, C for the current in amperes, and R for resistance, which is measured in ohms. To use this ingenious device, when you want to find one factor, the other two being known, you place your finger over the letter which represents the unknown quantity and multiply or divide the others with one another as indicated by their position.}
\]

Now let us see what all this means to the lanternist. In the first place it requires a certain minimum pressure of electricity before an arc can by any means be made to form between the carbon points. There is, as it were, a certain amount of resistance in the arc which must be overcome and subdued before you can do anything. After that, any increase of pressure will serve to drive a proportionately larger amount of current across the space between the carbons, and the quantity of light emitted depends upon the amount of current that passes. Twenty-five large Grove battery cells will yield a fine arc light, and one might suppose that twelve similar cells would give a light of nearly half the brilliancy. But it is not so, for the potential of twelve such cells falls far below the limiting number of volts, and no arc at all can be established. An arc light for lantern work, where the lamp employed is one of good and efficient make, so that the greatest possible amount of the total light which it yields finds its way through the system of lenses, a current of ten amperes will give a brilliant illumination far surpassing that of even the best limelight jet. Now, the resistance of the arc when running in about ten amperes—for in this case the resistance varies with the strength of the current—is approximately three ohms. If such a light is to be run upon a 100 volt current, where the wire “leads” are sufficiently large, as they usually are, that their resistance need hardly be taken into consideration, an artificial resistance of seven ohms will have to be included in the circuit in order to cut down the current to the required ten amperes. It will be seen that as the quantity of current that flows around a circuit is directly proportinate to the pressure divided by the resistance, if there be not sufficient of the latter, you will get a far larger current than you will know what to do with. For instance, if on a hundred volt circuit you only have a resistance of one-tenth of an ohm, directly you switch the current on you will have a rush of electricity of one thousand amperes, and that will require a copper wire one inch in diameter to carry it properly. If you attempt to send an electric current through a wire that is too small to convey it, that wire will get so hot that it will probably be melted before you have time to switch the current off again.

It might easily happen, and indeed it often does, that owing to the wires accidentally touching one another, the resistance of the circuit becomes in a moment reduced far below its proper amount, and the consequence is an immense flow of current that—were it not for certain safety devices, would speedily melt up the wires and probably set the place on fire. It is to obviate these disastrous results of an accidental “short circuit” as it is called, that the supply companies always put a “fuse” on their leads when they bring them into your house, and they lock it up so that you cannot get at it. A “fuse” is a very simple device. It consists merely of a short piece of tin wire of a thickness proportional to the maximum current that it will be required to carry, which, owing to easy fusibility, immediately melts when more than the normal current passes through it, and dropping out from its terminals, automatically cuts off your supply of electricity.

When writing to advertisers please mention the Moving Picture World.
The Film Service Situation.

The lines are being drawn tighter.

Slowly, but surely, the lines are being drawn tighter and tighter in the situation between the Edison and the independent interests. Developments of the past week have shown that there has been considerable activity under cover by the Edison people in the matter of the vigorous tactics that have been adopted by them in the matter of the nickelodeon. It is evident that the situation is becoming more acute and that the situation will soon be brought to a head. The Edison people have been working hard and have been successful in their efforts.

This is a very serious situation for the independent interests. They have been working hard to maintain their position and to keep up with the Edison people. They have been successful in some respects, but they have been unable to keep up with the Edison people in the matter of the nickelodeon. The Edison people have been working hard and have been successful in their efforts.

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know of any patent under which any protection whatever could be given. If there is to be such protection, I suggest that the methods of exhibition and other service may be put down in Trenton by the Biograph Company. This patent has nothing to do with moving picture films, but relates to a detail in the construction of projecting machines. Such exhibits as may use Edison projecting machines and be protected by the patent are the defense of all suits that may be brought against them for the use of such machines and will pay all damages that may be recovered, provided, of course, the Edison Company is given control of such suits.

Chats with the Interviewer.

I. W. ULLMANN, Of Society Italian "Cines" and Williamson & Co.

"Yes, I can give you a few impressions," said Mr. I. W. Ullman, of the Italian Cines, when questioned as to his views on the outlook. "Primarily, I feel," he said, "in spite of the regrettable features of our outlaw make-up, that we are serving the very holy purpose of drawing attention to the verity of that ancient truism that 'Where evil lurks there is a probability of all Manhood.' We overheard a remark while on a visit to Buffalo, in the early part of February last, hinting at the Oneness, of the Many within the Hypnotic fold that lorded it over the renters—the irony of events following on the heels of the superseding of the sharer, that has not been a moment within the camp of the so-called Independents when a true shortage could be shown in spite of the abnormal demand made upon every Independent exchange.

"Every importer has placed upon the market his regular quota of films, and this forced the forced to increase their forced in our market, beginning March 2, 1908, of upwards of 75 per cent. A few moments' reflection of the difficulties confronting every importer at this juncture, and the manner in which he has met them will convince the onlookers who can get hold of fables and ideas carry a single brand or trade-mark. It has been shown in other walks of commercial life that the moulding of public taste in a cosmopolitan nation may with greater safety (for the welfare of the industry, of whatsoever nature) be lodged with the combined representatives of all interests, rather than to delegate so gigantic a task to an individual representative. Whether our industry shall survive, is not a question of the strength and mouldings of an individual manufacturer, but rather, I claim, a question of turning our ideas to human interest. We are in a cosmopolitan nation, the interests of this nation are cosmopolitan; the industry will survive in America, if our film production achieves the feat of satisfying this cosmopolitan taste. Every exhibitor possessed of an independent mind will recognize that the growth of the independent exchange business. I have made careful inquiry to determine whether the Independents get less for their service than the association exchanges and I am informed that they are not far behind. They can get their price you need from the association exchanges and, as a matter of fact, you can hardly expect anything else when you consider that the majority of the exchanges are, by connection with the Edison licensees, forced to continue buying films of any other than the eight Edison licensees, which group can supply about two-fifths of the needed film supply, and that hence the film of competitive exchanges in the association must beg for the privilege of becoming a revenue property, whereas the independent exchanges procure a premium for the privilege.

"We notice your prices are higher than the F. S. A. Why? Are the productions better?"

"Why did we raise our prices? We raised our prices for films for two very excellent reasons, as I conceive it: First, serious inroads had been made upon the importers' business, which in itself forced an advance; secondly, we believed, as events have proven, that the Independent Exchanges could better afford to buy their films at a premium and thus maintain the standard of products, because of the comparative few copies of a given subject released by the Independents which virtually amounts to a premium on every exchange, as I claim our films are really worth 100 cent more per foot than those of the Edison licensees to an exchange.

"No, we are not uprating over the legal status of the situation, talent and legal minds have that in hand. We have taken every possible precaution to make secure our grounds and the energy we are displaying is the best and surest evidence of our convictions. Our film product is a fair indication of the brain quality in our camp."

"Whence you select your subjects carefully and you go into great detail matter. Did you conceive this impression from your visits to France?"

"Yes, I am always interested in all details pertaining to developments in our trade. No, I did not get my impression from France; to be sure France occupies an important position in film circles, but the ideals of the entire world (logically) are a necessity in the work of composition to our film story producers. Some producers conceived the idea that our industry, could live for a relatively short period only and, shaping their business policy on this theory, are seeking to extract the entire coinage of the world in a fortnight. This course I feel will prove re-active: it is in fact the single element which works most injury to the financial position of the majority of exchanges in the country.

"I am amused at the efforts made to blind the exchange world on the true inwardness of the phrase 'Quality.' Unless I am greatly deceived, 90 per cent. of the film renters in this country will, along George C. Moore, a second guess and ablest film critic in the business. I say this in a spirit of fairness—no one can doubt that his efforts have tended at all times to make more sold the ground upon which the exhibitor must build."

GEO. KLEINE REPIES TO CRITICS.

A concerted attempt is being made to give the impression that Edison film licensees represent America, and the Independents, Europe. By direct statement, by innuendo, by commerce, by repetition, the idea is created that this is a patriotic movement fathered by Edison, to reestablish the American market for films, the trade for American manufacturers, which the wicked foreigners are trying to filch: that the latter are unknown, and their product inferior.

"And the language in which genius speaks: it knows no country, no geographical limitations, because it is universal. Whether in a film, a painting, a symphony, or a statue, the country of origin is as unimportant as the box in which a potato is carried, the maker of which Shakespeare may write Hamlet, or the chisel used by Praxiteles.

"Provincialism in the film business is not only out of place, it is ridiculous."

Mr. Wm. T. Rock is quoted in the Moving Picture World of March 28 as follows: "The Film Service Association started with the object of placing the business on a better footing, and to do this it was necessary in the first place to shut out the importation of foreign stuff that was not suitable or good enough for the American market—a lot of unheard-of small foreign manufacturers, whose productions the American public are not fond of.

"In the Show World dated March 28, Mr. Aiken, Vice-President of the Film Service Association, speaks as follows: "The Edison Manufacturing Company, who control the film situation by reason of their patents, have, in my estimation, produced the most excellent films that we have ever seen. The Independents, as have in the past demonstrated their ability to produce films of a quality that would be a credit to the business, and that are necessary to the exhibitor's success."

"Then, again, I say, we are in a burst of patriotic though turgid pyrotechnics, writing as follows in the Index of March 28: "I wish to repeat that when comparing the names and products of the above-mentioned concerns with the names of the others (Edison, Essanay, Kalem, S. Lubin, G. Melties, Selig Polyscope and Vitagraph Company) I had no hesitation in placing Pathé Frères in the front rank of the American concerns who were the only ones favored by the American public.

"Every story subject of Pathé Frères that I have ever seen, excepting scenic films, bears the ear-marks of their European factory, with European actors, taken in a European theater, straight, or with a European setting, and incidentally their positives are sold in the United States by Europeans. Of the entire output of Edison licensed subjects, probably 90 per cent. are of European origin, that is to say, made from European negatives. A third of all the imports are European, and theFilm Service associations demand good films, and I have never found a subject rejected because it was made in Europe, or accepted merely because it was made in America. A geographical distinction is false economy; first, it is entirely entertaining to observe the French rooster strutting behind the American flag pretending to crow "Yankee Doodle," while the listening ear hears the "Marseillaise"; and if he could crow in words, he would probably dwell on the line: "L'étendard sanglant est levé."
THEATER SEES A REAL DANGER IN THE GROWTH OF THE PICTURE PLAY.

By Louis V. De Foe, in the N. Y. World.

When David Belasco, in an article in The World about seven years ago, said that he foresaw the time when every scene on the stage would be superseded largely by effects of light, and that it would soon be possible to reproduce on a flat surface any previously performed play, not only with every minute detail of lighting and expression, but also accompanied by every subtle shading of their spoken words, his prophecy met with much good-natured derision.

That prophecy has arrived much sooner than Mr. Belasco anticipated. With it has come, in the opinion of Daniel Frohman, one of the gravest perils that has ever threatened the business of producing plays and managing theaters. The scientific and technical development of the drama, the discovery by authors and actors that a new field which offers possibilities of great money profit has been opened to their professions have made it impossible for theater managers to keep the product of their stages. They realize that it will only be a matter of time when their box-offices will be at the mercy of the moving picture and talking machines.

The Paris cables in The World last Sunday described how ingeniously the cinematograph has been adapted to become a substitute for theatrical entertainment at prices against which the regular theaters cannot compete. It was told that whereas the leading dramatics of France had been retained to write plays for moving reproduction on a screen, and that several of the leading actors in the Paris stage had been engaged to act them before the cameras. Among the actors is Victorien Sardou, Maurice Donnay and Alfred Corto, who have ridden under the leadership of Henri Lavedan, the first to turn an honest dollar in the new scheme. None of the actors who, it is said, will perform the characters are such celebrated artists as Le Bargy, Lepicier and others.

By coincidence it happened that on the day previous to the World's report, a commission of leading New York managers, playwrights and actors was organized to go to Washington to protest against this sort of thing by urging Congress to amend the present copyright laws so that they will cover the mechanical reproduction of plays as well as actual dramatic manuscripts and performances. This demand is a variation of the "canned music" agitation which composers, under the leadership of Victor Herbert, have been carrying on unsuccessfully for more than a year.

Just now the theatrical managers and playwrights stand together in their demand for a more adequate copyright law. If the former claim the right to control the mechanical reproduction of plays in which they have invested their capital, the latter insist to carry their royalties for their use. The managers, however, are anticipating with misgivings the day when playwrights may find it more profitable to deal with the moving picture and phonograph impresarios than with themselves. The existing copyright laws control only the tangible means to a theatrical representation, not the representation itself. They do not cover pictures or sounds on the stage or the devices by which they may be reproduced.

It is idle, of course, to fear that the animate drama as an art will ever be greatly affected through its reproduction by moving photography or phonographic record. The relationship of the two will remain similar to that of the photograph and the living subject who poses for it. However interesting or minutely perfect may be the reproduction of the picture framed by the prosenium arch or the record of the sounds which proceed from it, there must always be lacking the throb of life itself, which is the vitalizing essential of drama. Therefore, the art of the stage will supply its own peculiar defense against the ingenuity of the reproducer.

But the business of managing theaters is quite another matter. A great portion of the public is satisfied with a reasonably good substitute for the real article, providing it can be bought for a few cents. Therefore, this fear on the part of theatrical managers that moving picture shows, if unrestricted, will not only take the novelty off their regular productions when performed "on the road" in advance of the traveling companies, but also produce the patronage of the theater galleries.

This encroachment has been uncomfortably noticed during the last year from the point of view of theatrical producers. It is estimated that there are between 800 and 1,000 moving picture theaters and halls in New York, most of them do a flourishing business at a schedule of from five to ten cents admission. The Manhattan Theater has been giving moving picture entertainments exclusively for more than a year, and within the last month Keith & Proctor have substituted similar shows in place of the former vaudeville bills at the Union Square and Twenty-Third Street Theaters.

John Fynes, who directs the moving picture department of Keith & Proctor's theatrical interests, is authority for the statement that mechanical representation of the drama by a combination of the cinematograph and phonograph has found an established place in stage entertainment, and that it has been perfected to such a degree that it has actually become a popular that turns for real drama.

"To discover," he said, "how much our audiences would be affected by a real play represented by moving pictures, we put on a sixty-five-minute pictorial version of the old melodrama 'Sesostra,' the night before St. Patrick's Day at the Union Square, and the interest it awakened in our audiences was surprising. It had to be in the nature of pantomime, for we have not yet the facilities to combine the cinematograph with the phonograph, which would be valuable in the way of closely the spectators followed the plot. We have had equal success with a reduced version of Dr. Jekyll and Mr. Hyde, and we intend hereafter to present other plays in moving pictures.

The union of the biograph and phonograph to furnish at once the action and the dialogue of plays has offered a difficult problem to inventors, but it has been solved by a French experimenter, so that it will not be long before we will be able to move reproductions of any form of drama with artists of world-wide fame shown in the casts—on a screen, of course. The difficulty has been to make the two machines operate in perfect union—to make gesture and facial expression accord exactly with the spoken word and even with the delicate details of vocal inflection. As this has now been approximately overcome, the big manufacturers of biograph and phonograph records, both abroad and in this country, are itinerating with actors and getting ready to turn out complete visual and oral records of plays. Competition will next make it necessary to engage actors of greater prominence and also to bid adieu to theatrical managers for the manuscripts of leading authors.

"Managers of moving picture theaters will welcome any change in the copyright laws which will help to protect the rights of regular theater managers, authors or actors. The expense of the royalties will come out of the manufacturers of the records. As the reproductions of the first record are practically limitless, the increase in the most to the individual manager will be slight. Recognition of an obligation to dramatists and others who control the rights to their plays will also help to dignify our branch of the entertainment business.

The rapid development of moving pictures as applied to reproductions of dramatic art may be gauged from the fact that only a short time ago our "acts" were of only fifteen minutes' duration. They have increased to "acts" covering sixty-five minutes. So it is perfectly practicable now to reproduce a performance of a drama in one day, engaging the characters and scenery in colors. To accomplish this requires a photographic tape between 8,000 and 10,000 feet long.

Discounting all commercial considerations, what changes in the ephemeral nature of the drama will the perfected union of the biograph and phonograph have brought for the playwright of the next generation! The focus of science will be turned from oblivion to the earth when the curtain falls and preserve them in faithful picture and exact sound for all time. The great actor need no longer lament that all trace of his genius must die with him. Though its mechanical record may have no greater relative
value to the original than a photographic copy bears to an object of plastic art, what an intense interest it will hold for those who come after! The art value of a photograph increases to a fabulous amount when one reflects how priceless is the reproduction of the lost Leonardo da Vinci portrait, if only on a camera’s film.

Daniel Frohman, who is the most energetic of New York theatrical managers in the campaign to prevent the encroachment of moving pictures upon the legitimate theatrical managers claim that such plays are not acts of actual plays upon the business of legitimate theatrical management, and insists that their ultimate effect will be beneficial to the drama.

“Moving views of stage performances,” he said, “have been perfected to such a degree that they really have a definite educational and artistic value. They will, of course, will be greatly increased by their combination with the phonograph which records the dialogue and the voices of the actors. The danger which some managers sensed in the case of the cheap stock companies has not materialized. Performances of two years ago had the actual result of increasing the audiences in the higher-priced theaters. Mechanical devices will never quite satisfactorily reproduce dramatic art, but they may lead to a wider appreciation of the art of acting and plays, and certainly to a more definite knowledge of the stage of a preceding generation.

Anyway, we have arrived at the point where theatrical managers are facing a vigorous effort to protect their business against an entirely new and quite unexpected element which has entered their business. Few people realize how great a part the representation of dramas in motion by the camera has been in public entertainment, how enormously it has been developed and what wonderful possibilities lie in its future.”

COPYRIGHT LAWS VS. MOVING PICTURES AND THE CAMERAPHONE.

The competition of the picture play is attracting the attention of the leading theatrical managers of the country, who are speculating on the effect of the development of the scientific and technical applications of the camera and of the phonograph upon the theatrical playhouses. The vogue of moving pictures has already provided competition for the vaudeville theatres, and Keith & Proctor have recently substituted moving picture shows for vaudeville in the Union Square and Twenty-Third Street Theaters in New York. Now word comes from France that a number of the leading dramatists have been retained to write plays for moving reproduction on a screen, and that several of the leading actors on the Paris stage have been engaged to act them before the cameras. Among the former are Victorien Sardou, Maurice Donnay and Alfred Capus, who have fallen in under the leadership of Henri Lavedan, the first to turn an honest dollar in the development of his idea. “The most of the actors who perform the characters are such celebrated artists as Le Barge, Jeanne Granier and Bartot. Louis V. De Foe, dramatic critic of the New York World, says: It is idle, of course, to fear that the animate drama as an art will ever be greatly affected through its reproduction by moving photography or photographic record. The relationship of the two will remain similar to that of the photographic and the living subject who poses for it. However interesting or minutely perfect may be the reproduction of the picture framed by the prosenium arch or the record of the sounds which proceed from it, there must always be the thrill of life itself which is the vitalizing essence of drama. Therefore, the art of the stage will supply its own psychological defense against the ingenuity of science. But the business of managing theaters is quite another matter. A greatly expanded public is supplied a new type of amusement, a substitute for the real article, providing it can be obtained at a sufficiently reduced price. Therefore, this fear on the part of theatrical managers that moving picture shows, if numerous, will take away the novelty of their regular productions when performed on the road in addition to the travelling companies, but that they will also seriously reduce the patronage of theater galleries.”

The managers are already organizing to amend the present copyright laws control only the tangible means to a theatrical representation, not the representation itself. They do not cover pictures or sounds on the stage or the devices by which they may be recorded and reproduced. The managers, however, are anticipating with misgivings the day when playwrights and playwrights have to deal with the moving picture and phonographic impresarios than with themselves. The justice of the claim is not to be disputed. The difficulty of all the copyright laws have now to deal with means of reproduction instead of being limited to cases where there was the right of ownership in the printed publication there is every reason why he should share in the earnings from the sale of the new medium of record.—New Bedford Mercury.

AUTHORS AND MANAGERS GIVE MACHINES A TRUCE.

Compromise to Be Effected on the Basis of a Royalty.

Washington, March 28.—It was predicted to-night by members of the Senate and House Library committees that a compromise will be reached which will settle the controversy between the manufacturers and purveyors of mechanical music-producing machines and moving picture machines on the one side, and composers, playwrights and theatrical managers on the other. The basis of the compromise, it is said, will be the payment of certain royalties to mechanical device people to authors and composers when their works are reproduced, the mechanical interests to have a license in consideration of the percentage. This compromise is to be presented to the Senate and House Library committee on Monday, and four days later, by which time arrangements will have been made, the parties will meet in conference. The issue is one of the most serious and impending problems in that measure.

Representatives of the talking machines argued that the proposed bills were unconstitutional, and that decisions of the Supreme Court of the United States show that that court does not regard mechanical mechanisms as within the purview of the idea of the copyright; also that perforated rolls and talking machine records are pieces of mechanical instruments.

MOVING PICTURES IN ITALY.

Milan, the center of Italy for the moving picture machine trade, has already sprung forty moving picture theaters. Every available hall is being turned into a moving picture show, while nearly every second and third-rate theater and “cafe charme” has started a moving picture show. Throughout Italy the public is supplied with a rush of mechanical pictures. During the dull summer season even the larger theaters are used. The films come chiefly from London. Italy also has a few film making firms, the chief of which is the Gaumont. Occasionally films are exhibited from the United States.

Dramatic and scenic tales, natural scenery of an interesting nature and comical farces are sure to fill the hall at any time in Italy. The Italian loves to see living scenery; for instance, a moving picture view of Niagara Falls was a huge success here a short time ago. The Italian also likes to see typical scenes of national life, such as, for instance, bull fights in Spain, and Winter sports on the snow and ice in Switzerland. Railway scenery is very acceptable, as are views of large towns. Pictures of the larger towns in the United States would be a huge success in Milan. Occasionally, a typical Italian scene of the setting sun on the sheeting, such as cowboy life and train wreckers. The Italian is disgusted, if not already surfeited, with pictures of singing and dancing women; neither does he like fantastic scenery from fairy tales. American film making firms should see that the film headings are printed in Italian. Pictures with foreign titles are not acceptable.

The consulate has been informed that American picture machines are not liked in Italy, being considered poorer for the operator. The chairmen of the Gaumont, by the consulate said that he has been in the trade for several years, has used all kinds of machines, and has found that the best are those where the operator’s attention is not required in looking after the mechanism, but in watching the films themselves. In the case of American machines he had to devote all his time in looking after the machine, thereby not paying any attention to the films, which were out in half the time they otherwise would have done.—United States Consular Report.
Trade Notes

Williams, Brown & Earle announce that they are prepared to supply a portable galvanized iron booth, that is equally serviceable for the traveler or the permanent hall. The outside dimensions when set up, and can be easily taken apart and transported and set up again in ten minutes. The price of the booth complete is $40.

In one of the moving picture houses a little girl in the audience created a bit of merriment. Pictures of Cupid and his work were being shown. The god of love hammering out hearts and did other stunts necessary to cause his reign to be a success. One scene showed a continuous performance of kissing between a man and a maid while Cupid stood beside them wishing. The clock marked off the hours as the kissing went on until night had passed and the milkman had come. Then the little girl could stand the injustice no longer, so she cried out, "Mama, why don't they kiss the little boy once in a while?"

George Haffavant, said to be employed by a moving picture machine company as a salesman, was arrested by Detectives Lavane and Loughlin, charged with grand larceny by William Dresser, of 542 West Forty-second street, and Hugo Shultz, of the Bronx, New York.

Dresser and Shultz say that Haffavant negotiated the sale of a moving picture machine to them in Pittsburgh recently, and after making over a bill of sale disappeared. They met him in Central Park yesterday, they say, and one followed the man while the other telephoned for the police.

Owing to the rapidly increasing demand for their service, the Noveltv Slide Company has just opened up spacious studio and offices at 221 East Fifty-third street, New York City, where they will be pleased to see their old customers and make new friends as well. Their stock is one of the largest in the country, and their manager, Mr. Joseph F. Congal, reports a very large business. In addition to the slides renting, the Noveltv Slide Company will manufacture picture song slides and announcement slides of real high-class novelty and artistic originality; this department is in charge of Mr. Gerard Passy, the well-known French photographer. Their first new song slides, "Mary Blaine" (Helf & Hager, Publishers) is now ready, and the photography and coloring is certainly very good.

A reader sends us the following, which gives one some idea of the ignorance of the public in general as regards the moving picture machine:

"I was operating a machine in a small town in the northern part of the State over a one-night-stand circuit. In this particular case it was impossible to use a booth, and so I had to work in the midst of the audience. One of the pictures on the programme was a reproduction of the great French auto race. In one of the most exciting parts of this picture the film came apart at a splice and of course I had to stop. The minute I threw the switch, a rough-looking lumberman who sat quite close to the machine bellowed forth with, "O hell! they'll all be by now before he gets the darn machine fixed."

COLLINWOOD FIRE PICTURES BAD TASTE.

Councilman Haserot's proposed bill to prevent the moving picture shows in the Collinwood fire, has awakened hearty support all over the city. Prominent citizens, clerical and lay, united in condemning the fire pictures.

"They ought to be suppressed," said Rev. Dr. Worth M. Tipply, pastor of the Epworth Memorial Methodist Church. "We want to forget the horrible scenes of the fire, not have them flaunted in the faces of parents who have lost children in the disaster."

Dr. Dan F. Bradley, Pilgrim Congregational Church, was equally incensed. "We might as well bring the morgue down to the public square and invite the people to come in and charge an admission. It is playing for gain to the most morbid instincts in people."

"I cannot condone the work of the moving picture men on the Second ground," said Rev. Gilbert P. Jennings, of St. Agnes' Church. "It seems particularly horrible to feature these things right here in Cleveland in the presence of the parents and brothers and sisters of the victims. In places away from home I suppose we can take steps to protect the feelings of the survivors in Cleveland. I hope the bill will go through the council."

SCARE AT LAEMMLE'S

Smoke caused by a fire in a vault stored with films in the concern of the Laemmle Film Service Company, 190 Lake street, caused excitement March 20 among a dozen girls employed on the second floor, and many of them fled out of the building. The fire was discovered on the first floor, but the smoke was carried up a ventilating shaft to the second floor, where the young women were at work. Films valued at $2,000 were destroyed. No one was hurt.

THE USE OF THE CINEMATOGRAPH IN MEDICINE.

In the London Lancet Dr. H. Campbell Thomson, M.D., has an interesting note on the use of the cinematograph, which he has successfully used for recording and illustrating the movements of patients suffering from various nervous complaints. The photographs, which were taken at the rate of sixteen per second, clearly show the nervous movements, and are used for the instruction of students. Dr. Thomson considers that given a suitable light, it is possible to take the finest movements, and he hopes shortly to be able to demonstrate this by showing the movements which occur during the electrical reactions of muscles.

No doubt ideas will occur to thinkers in which a record of many medical cases other than those of nervous diseases will be useful, for the whole aspect of a case is often different according to whether it can be seen in life-like movements or only stationary illustrations. The practice of surgery would also seem to offer great facilities for demonstration by cinematograph, but hitherto little or no serious work has been undertaken for purposes of teaching.

For the general purposes of class teaching in medical and other forms of education there can be no doubt that the cinematograph will prove to be very useful, and its management is but little more trouble than that of the ordinary lantern. Moreover, with the most modern types of machine, it will be possible to stop at any one picture and thus to combine with the cinematograph all the advantages of an ordinary lantern without any danger of firing the films.

Scientific American Supplement.

FAVORS MOVING PICTURE SHOWS.

One well-known member of the Woman's Christian Temperance Union, Mrs. Odessa Rayler, of Moonie, is a champion of the five-cent moving picture theater. In a lecture on "The Effect of Popular Amusement on Character, Including the Five-Cent Theater," before the Delaware County W. C. T. U. institute, she said: "I think the five-cent theaters are a great agency for good, because they are inclined to keep men from saloons and other evil resorts and give them entertainment at a cheap price. Children should be permitted to attend them."

POLICE OF NEW YORK NOW CONTROL NICKEL-ODEONS.

Albany, N. Y., March 24.—By a vote of 111 to 6 the Assembly to-day passed the Gluck bill, to regulate moving picture shows. The friends of the bill declared that the character of the moving picture shows, which are of mushroom growth in New York City, was such as to contaminate the morals of young children, who constitute the majority of their patrons.

"Paradise Jimmy" Oliver and Assemblyman Eagleton, both Tammany members of the Assembly, were the most com- pletive of the half-dozen that opposed the bill and voted against it.

This measure places the power to license these places in the hands of the Police Commissioner, and raises the license fee from $25 a year to $150.
ADMITTING MINORS, FINED $50.

Augustin N. Turner, ex-proprietor of a moving picture theater in Cambridge, Mass., was fined $50 by Judge O'Brien in the Middlesex Superior Court, at East Cambridge, for permitting minors unaccompanied to attend performances after 7 o'clock. He had previously been found guilty and fined $10 each on eight counts in the District Court, but appealed.

SOUTHERN FILM EXCHANGE HAS APPOINTED NEW OFFICIAL.

Mr. Harry A. Soden, who has the distinction of being one of the oldest men connected with the moving picture industry, has been appointed general traveling representative of the Southern Film Exchange, of Cincinnati, O., having personal charge of the traveling shows of the above company, who will in the future report to him directly. Mr. Soden's friends are all pleased that he has secured such a good berth, and he is receiving congratulations daily. He states that the business of the above company is in excellent condition and also wishes to be remembered to his friends.

MOVING PICTURES FOR TAFT.

Political Manager Plans to Show the Secretary Reviewing Troops.

The moving picture man who supplies the "nickelodeon" throughout the country with their miles of photographic films, has triumphed. In spite of all the protests and all the modesty of Secretary Taft, he has succumbed to the camera, and within two weeks his figure will be on view in 500 first-class vaudeville houses and 4,000 five-cent theaters throughout the country.

The Secretary had to go out to Fort Myer to review the cavalry stationed at that post, and, through the connivance of General J. Franklin Bell, Chief of Staff of the Army, he had a man with the camera that buzzes while it gets you was planted where he could get the best view of the Secretary during the maneuvers, and of the rough riders while they were giving their troops the benefit of horsemanship.

In addition to the pictures of the Secretary and of the soldiers, the moving pictures will show Mrs. Taft, the Secretary's brother, Charles P. Taft, of Cincinnati, who is credited with being the financial backer of the Secretary's campaign, and Mrs. C. P. Taft.

It is said that the President took a hand in the plot to get the Secretary's picture on the moving picture films, after he learned that the Secretary himself had turned down the proposition.

Frank H. Hitchcock, Southern and Eastern manager of the Taft boom, realized its popular possibilities, and contributed his efforts toward making the picture taking a success.

It is understood that the Secretary did not discover the game until the maneuvers were well under way, and it was too late for him to get out of the camera's field.

* * *

Careful investigation by a corps of experienced reporters to-day has resulted in a demonstration of the fact that when Secretary Taft posed before the moving picture machine he did not have his hands clasped around his horse's stomach. All reports to that effect can be set down as the invention of the enemy. The origin of this report has been traced. The only foundation in fact which it has is that at the moment the moving picture man gave the signal to start the proceedings the horse gave a violent start, standing almost erect on his hind feet, and Mr. Taft necessarily lay down its front end so that its front feet struck the ground. At no stage of the ceremonies did he attempt to circumnavigate his steed.

Accidents Will Happen.

Equally idle and unfounded is the rumor that Mr. Taft and his brother, Charles P. Taft, engaged in a speed competition, although this report, like the other, has an excuse for its existence. Mr. Taft is a fast man, but his brother is built more on the order of an obelisk. At the instant when the moving picture man gave the signal for the race the Secretary made an attempt to goad his charger into action, but the latter was not up to it. Its career ended in the middle distance, and in the middle distance is something resembling a needle mounted on a horse.

Mr. Taft, coming from the ground, following the exposure of this picture, he said to the moving picture man: "I trust, sir, that this accident will not interfere with the success of the picture."

At the conclusion of the exercises, Mr. Taft went to town in a hack. His brother, Charles P. Taft, remained to settle a few trifling financial details with the moving picture man.

The above facitcas clipping hardly gives full facts. We did not see the Secretary of War, or any unoccupied position, and, unless this part of the film was cut out, it was not so bad as reported. Secretary Taft is kept well in the center of the picture, which is a good photographic production, but, in our opinion, if there had been a little more of the review shown and a little less of Taft, it would have made a better picture. Still, as it is for political purposes, it is good.—Ed.]

ADVANTAGES OF THE MOVING PICTURE SHOW.

The moving picture shows in Guelph are well patronized, and nothing but first-class films are run, so that mothers and their children can spend an hour there and come away feeling that they had gotten their money's worth.

Many films are run that aid the child in his study of history; many are run that show the half-grown lad the dangers of association with the wrong class of people.

In visiting these moving picture shows one gets a fine idea of people whom they would never come in contact with.

Foreign countries are seen that have been read about, and foreign cities impress one as the film does when thrown on the screen. Men as well as children like to visit a moving picture show, and very often it is the means of a husband and father going home sober to his family. This morning comes he realizes that he is feeling better, and when the moving picture show he stopped in to see on his way to the saloon, and thinks that he will drop in again to spend another evening to see "that show," perhaps it is not long ere his evenings are spent there with his family, it does not cost nearly as much as the visits to the saloons have, and he feels in a short time that he gets more enjoyment out of an evening spent at the five-cent theater with his family than he has experienced in a long time.

The moving picture show has many redeeming qualities that one could dwell on that would go to show the many advantages that one could be gained from visiting them.—Brulah (Can.) Herald.

PHILADELPHIA AND MOVING PICTURES.

AN ORDINANCE PROVIDING FOR THE ISSUING OF LICENSES FOR MOVING PICTURE EXHIBITIONS AND PROVIDING A PENALTY FOR VIOLATION.

Section 1. The Select and Common Councils of the city of Philadelphia do ordain: That it shall not be lawful to exhibit in any building, garden, grounds, concert room, saloon, or other place, or to use the name of any person for enclosure within the city of Philadelphia, any moving picture exhibition until a license for such building, garden, place, or name by the Director of Public Safety of the license of such building, garden, place, or name by the Director of Public Safety of the license of such exhibition shall have been granted by the Director of Public Safety of such city to the lessee or proprietor thereof, for which license the said lessee or proprietor shall pay a fee of one hundred (100) dollars, and which license shall be good and available thereafter for the holding of a single exhibition of moving pictures. And, Provided, further, That this section shall not apply to any church or other place not devoted to the business of such exhibitions so as to require the payment of the said license fee for the giving of a single exhibition of moving pictures. And, Provided, further, That this section shall not apply to theaters and other places of public amusement which are otherwise obliged under existing laws and ordinances to pay license fees to the Commonwealth or to the city.
THE MOVING PICTURE WORLD

Section 2. Before any license shall be granted as provided in Section 1 hereof, the Fire Marshal shall certify to the Director that he has inspected each place, rooms and enclosures, and the equipment thereof, and that he approves such application for license. The Fire Marshal is hereby authorized to make such regulations as he may deem necessary for the protection and which are not inconsistent with the provisions herein in respect to all machines, appliances or the accessories thereof or thereunder used in connection with or as a part of the said moving picture exhibits.

Section 3. It shall be unlawful to operate any moving picture machine unless the person so operating the same shall have first passed an examination before a board of examiners appointed by the Fire Marshal and Chief of the Electrical Bureau. All persons having passed such examination to the satisfaction of said Board shall receive a license entitling and permitting them to operate said machines upon the payment of the sum of five ($5) dollars, and shall not be required to make any further payment therefor. It shall be unlawful for any operator or other person or persons at any time to smoke or carry matches into the moving booth hereinafter provided for, and no oil lamp or lamps shall be permitted therein, nor shall illuminating gas be introduced into the said booths.

Section 4. All moving picture machines must be equipped with fireproof covers and tension take-up devices, with fireproof magazines for the bottom reel, and any other appliance necessary to secure safety from fire, which may be directed and approved by the Fire Marshal. Said machines shall be enclosed in booths, lined with asbestos, sheet iron or tin; they shall be provided with automatic shutters and shields which adequately protect and cover the films between the magazines. All films shall be kept at all times when not in use in metal drums, and shall be removed at least two feet from the machines.

Section 5. The Director of the Department of Public Safety shall have power to prevent the operation of any moving picture machine that is not in accordance with the foregoing ordinance, or not being fulfilled or by reason of any other cause that in his opinion endangers the public safety.

Section 6. Any person or corporation violating any of the provisions of this ordinance shall be subject to a penalty of not less than $12 nor more than $24 for each offense, to be recovered as penalties of like amount are now by law recoverable.

Approved the twenty-fifth day of February, A. D. 1908.

JOHN E. REYBURN, Mayor of Philadelphia.

A REPORTER VISITS PHILADELPHIA.

The man stepped in front of a nickelodeon on Market street the other day. The sound which reached him through the closely packed throng of people, who were hands rehearsing the "mob effect" in the second scene of the third act. "What's all the row inside, son?" "Aw, dere ain't no row, mister," said the boy in the ticket box; "it's only de boys. He's fixin' de cameraphone fer de talkin' pictures."

Hat in hand, we tip-toed into the Fire Marshal's office. "May we continue to run our picture machine?" "It will cost you five plunks. You are the twenty-third applicant. Answer those 23 questions and then—23." We did. There were about thirty applicants for operator's license. Not all will pass the examination.

We are informed by Mr. Latimer that the Chief of the Electrical Bureau is at work upon plans for a new booth which will cover the machine completely and allow the operator to stand outside. It seems that this will eliminate the difficulty now experienced by the itinerant exhibitor. It's a good plan, for according to the model of the churches would have to discontinue their occasional motion picture entertainments.

The Views and Films Index says: "Here in New York the shows cater to the curiosity of two ignorant classes—children and immigrants." It referred to motion pictures. Keith, Proctor, the public school teachers, and the children themselves should feel flattered by this classification.

The most interesting of all editorial spleen and pyrotechnics when it declares that the current "frenzied agitation" indulged in by other journals is not news. The nickel-consuming public does not care which side is victorious in the films, but as there is a marked improvement in the character of the pictures.

That remind us; during our conversation with an eminent and very influential clergyman the other day, he remarked: "That sort of thing may be all right on the other side of the pond, but it won't do over here." He is one of a goodly number of ministers in Philadelphia who have the "pictureitis fever" and makes weekly rounds of the nickelodeons, and he was referring to Pathé's "bottle pictures." We've had "frenzied finance," "frenzied competition," "frenzied legislation," and "frenzied laws and history," but before a single 'frenzied feller, get wise,' and don't start a "frenzied reform" in Philadelphia, or we'll all be pushing wheelbarrows on the subway.

With always like to quote other people, and the above clipping from the Sea Isle (N. J.) Times speaks volumes. In regard to Mr. Latimer's plans, we would like to say that the Edengraph is being built that way.—Ed.]

BRIDGEPORT, CONN. GOING STRONG.

Moving picture theaters have evidently come to stay, for there are three different projects in it works for the construction this Spring of playhouses of that character, to be permanent institutions.

The Board of Building Commissioners has already passed upon preliminary sketches for one theater, which is to be erected by William Laughna, on Main street. It is Mr. Laughna's intention to build the theater, equip it and lease the structure for a term of years.

There are a dozen different interests after the theater, all willing to take a lease and give good security. The building will cover ground area of 120 by 48 feet, and will be 28 feet high, and have a seating capacity of 500 and possibly more.

Other moving picture theaters will be constructed in other parts of the city, and will be ready for business in September.

NEW MOVING PICTURE COMPANY.

The Mecca Amusement Company, 717 Penn street, is the latest moving picture concern to open a business in Reading. The new company has made a large expenditure in equipping their stand and expect also to run vaudeville as soon as they get going. The incorporators are: Fred Leavy, president; Paul Simmons and John Rourke, of Camden, N. J.; Edward Campbell and James Laughlin, of Baltimore. Building and electrical inspectors have looked the new place over and pronounced it thoroughly satisfactory.

Monroe Amusement Company, of Rochester; to conduct a moving picture theater; capital, $2,500. Directors: Frank D. Cody, George E. Barker and Benjamin Holstead.

HOW MOVING PICTURES ORIGINATED

A paragraph is going the rounds of the press giving the following version of the origin of moving pictures:

Sir John Herschel after dinner in 1838 asked his friend, Charles Babbage, how he would show both sides of a shilling at once. Babbage replied by taking a real shilling and separating it by means of a mirror to look at it to a mirror. This did not satisfy Sir John, who set the shilling spinning upon the dinner table, at the same time pointing out that if the eye is placed on a level with the rotating coin both sides can be seen at once. Babbage was so struck by the experiment that the next day he described it to a friend, Dr. Fitton, who immediately made a working model. On one side of a disk was drawn a bird, on the other side an empty bird cage; when the card was revolved on a silk thread the bird appeared to be in the cage. This model showed the persistence of vision upon which all moving pictures depend for their effect. The eye retains the image of the object seen for a fraction of a second after the object has passed, the model was called the thaumatrope. Next came the zoetrope, or wheel of life. A cylinder was perforated with a series of slots and within the cylinder was placed a band of drawings of dancing men. On the Zoetrope being slowly revolved the figures seen through the slots appeared to be in motion. The first systematic photographs taken at regular intervals of men and animals were made by Muybridge in 1877.

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.
CORRESPONDENCE.

NEW LAW IN FORCE IN PHILADELPHIA.

Philadelphia, March 30, 1908.

Editor Moving Picture World:

Dear Sir,—Will you kindly publish the following letter, as I think it will be of interest to you, as well as the many exhibitors of life motion pictures in Philadelphia.

The first license issued under the new law was given to our show, which is operated on the second floor of the Schroeder building, Kensington avenue and A street, and was highly recommended as the safest and best show of its kind now exhibiting in Philadelphia.

Very truly,

THE MAMMOTH NICKEL SHOW CO.,
Per Hugh Warnock.

MUTUAL PROTECTIVE ASSOCIATION OF MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

Philadelphia, March 31, 1908.

Dear Sir and Brother:

The second meeting of the Mutual Protective Association of Motion Picture Exhibitors was held on Sunday, March 15, at 1727 Ridge avenue, and was largely attended, much business being transacted.

The following officers were elected for the ensuing term: President, William M. Hamilton; Vice-President, Wm. H. Crowell; Financial Secretary, J. F. McMahon; Recording Secretary, E. Schmidt, Jr.

Report of the Committee to wait on the Mayor was received and Committee continued. A small fee was paid by each member to insure organization.

WM. M. HAMILTON.

The Motion Picture Exhibitors' Association of Philadelphia, while only five weeks old, is indeed a vigorous baby. We can now boast of a membership comprising fifty per cent. of all in the city, and members coming in every meeting. Our object is to guard against oppressive ordinances that may be introduced in the various legislative bodies, and also to work toward the uplifting of the picture theater as far as morality, sanitation, safety to life and limb are concerned. We have found that by working together we can save each other more than a dollar. That we can improve each other's business greatly by an exchange of ideas. And last, but not least, we hope to be able to eliminate the cut-throat method that is creeping into the business of giving an extra long show. We believe that when banded together the men
in any given locality with houses of near the same capacity could by mutual agreement limit the length of show. I would like to see the cities that are organized communica-

tion with each other and eventually have a national organiza-
tion with a convention each year. It can be done and
with good results to us. I understand that certain theatri-
cal people are going before Congress to stop certain pictures being taken on film. Some people think they are slapping
at the small theater; if so, what will defend our interests
there?

Yours fraternally,

WM. M. HAMILTON, President.

2836 Richmond street.

Harrisburg, Pa., March 26, 1908.

Dear Editor:

Can you find room in next issue for the enclosed request? Will the secretaries of the moving picture operators’ unions at the following places please send me their names and addresses: Los Angeles, Cal.; Indianapolis, Ind.; New Orleans, La.

Very truly yours,

M. E. BACKENSTOSS,
211 Muench Street.

Temple, Tex., March 23, 1908.

Editor Moving Picture World:

Dear Sir,—Please allow space in your valuable paper to give full vent to what I think the most despicable thing that the exhibitors of moving pictures have to contend with, as well as the renters. I am in this business for the money, as well as to future advancement. To save my life, for once, I am at a loss to know what to do, and it ever there was mortal more disgusted than I, I would not like to see him. Business is good, and what worries me, is to have to show two pictures of the same idea and principle. While not a repeater, still it is worse than a repeater. Nothing in my estimation will hurt this business more than to duplicate one another’s ideas. Some time ago we had a picture made by Pathe called “I’ll Dance the Cakewalk.” Just a few days ago we showed a picture called “How the Master Was Mashed,” by Lubin; everyone knows the pictures are of the same idea, as are the scheme and principle the same, only Lubin, as is always the case, tried to get too much comedy in it, and overdoes it. I, for one, would be willing never to get another of these pictures made by such manufacturers, who have to get their ideas from other manufacturers’ brains. The so-called association has been organized for this purpose, but of what good is it, which is which and who is who in regards to the high mogul in moving pictures. I would like to see ten thousand exhibitors raise their voices in protest against such damaging business principles, and stand for not duplicating the same idea and conception. I am not one of these howlers, but I am one who likes to see the right thing done, and the only way out of this question to me seems for the exhibitors to organize, and to organize quick. Something must be done in this line or else we will have to dig down in our pockets and pay Mr. Renter or Mr. Manufacturer and with hats off beg him to take our money. Let’s give this a good long thought, and some careful consideration and see what can be done. Will someone else voice their sentiments? Yours very truly,

W. POSTE CARR.

Sandusky, O., March 30, 1908.

Editor Moving Picture World:

Dear Sir,—Irene at the Majestic Theater Sunday night proved that the theater idea I be, which is constant, they have a very careless operator. The manager allowed the operator to come down out of the box to get a sheet of music and allowed a young boy thirteen or fourteen years old to run the machine. A spark from the lamp ignited the films. These belonged to Peoples & Foster of the Cleve-

land Film Exchange. No lives were lost or no one injured.

Yours truly,

CHAS. BURN.

Minneapolis, Minn., March 28, 1908.

Editors Moving Picture World:

Gentlemen,—I have had the pleasure of reading one or two of your magazines, and I wish to ask your advice as to how it will be possible for me to join the operators’ union, that is, if there is any in this part of the country. I have been operating moving picture machines for the last six years and am an expert at the business (but do not claim to know it all, like some of the crank turners that think they are operators). I have experienced no little difficulty in securing a position that will pay me what I should call a fair operator’s salary, say $20.00 a week, and I thought that if the operators would get together and form a union that they could give the managers better service and also keep out these youngsters that are now handling machines and keep-
ging good men out of work.

I have noticed that they are forming a union in several cities and thought that it might be possible to get one up in this neck of the woods, as this part of the country is greatly in need of something like that.

Hoping to hear from others in regard to this matter. I beg to remain.

Yours very truly,

F. G. O'HMERT.

227 South Fifth street.

SCHOOL FOR OPERATORS.

630 Halsey street, Brooklyn, N. Y., March 18, 1908.

Editors Moving Picture World:

Dear Sirs,—You will probably be interested to know that we have opened a school for the practical training of moving picture operators at our laboratory, 630 Halsey street, Brooklyn.

Among other subjects the course will treat the handling of calcium and electricity, the care and adjustment of machines (various makes being considered and used for demonstration), films and slides from the operator’s standpoint, accidents and their prevention, underwriters’ and city rules for operating and the care of booths, etc.

After leaving us, the student has the privilege of conferring with the school, thus clearing up points he may not fully understand.

Classes will meet semi-weekly and a choice is offered for either day or night session. Yours cordially,

PHONE 1034 R Bedford.

AMERICAN EXCHANGE.
**GENRE TRANSPARENCY CO.**
Because of You.
Merry Mary, Marry Me.
Good-By, Annie Laurie.
In My Old Dixie.
GLOBE SLIDE CO.
Baby Darling.
That Little Sunny Southern Girl of Mine.
Swinging in the Old Rope Swing.
I Love You So.
When Vacation Days Are Over.
Common Sense.
CHICAGO TRANSPARENCY CO.
When the Apple Blossoms Bloom.
Pansy Mine.
The Way of the Cross.
A Little Cozy Flat.
Just to Remind You.
Hearts and Eyes.
A High Old Time in Dixie.
We Can't Play With You.
Monterey.
Last Night.
I'm Jealous of You.
Dear Old Iowa.
THE ELITE LANTERN SLIDE COMPANY.
Gypsy Ann.
When Autumn Tints the Green.
When You Love Her and She Loves You.
Don't Worry.
June Moon.
There's a Boy In This World for Every Girl.
With Darling, Eternity.
Hymns Of the Old Church Choir.
In the Springtime When the Roses Bloom.
Around the Cottage Door.

**DE WITT C. WHEELER.**
Musetta.
If It's Good Enough for Washington
It's Good Enough for Me.
Here to Our Sweethearts and Wives.
When the Springtime Brings the Roses, Jessie Dear.
Tippling.
I Will Try.
I Am Afraid to Go Home in the Dark.
I Love a Lassie, Dreaming.
SCOTT & VAN ALTENA.
Make Believe.
Two Little Baby Shoes.
Summer Time.
The Corn Is Waving, Annie.
The Lamplite Yankee Boys in Blue.
In the Garden of the West.
I'm Staring for One Sight of You.
VAN ALLIN CO.
I'm Afraid to Come Home In the Dark.
I Miss You Like the Roses Miss the Rain.
Smart.
Just Because He Couldn't Sing
"Love Me and the World Is Mine."
When's Moonlight, Mary Darling,
"Neath the Old Grape Arbor Shade.
HENRY B. INGRAM.
Among the Villages of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green
My Old Home.
Lenore.
On the Banks of the Wabash.
The Holy City.
The Little Old Red School-house on the Hill.
There Stands a Flag, Let Them
Touch It If They Dare.

**BIOGRAPH.**
Old Isaacs, the Pawnbroker.
Caught By Wireless.
Her First Adventure.
Here to Our Sweethearts and Wives.
When the Springtime brings the Roses, Jessie Dear.
Tippling.
I Will Try.
I Am Afraid to Go Home in the Dark.
I Love a Lassie, Dreaming.
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The Holy City.
The Little Old Red School-house on the Hill.
There Stands a Flag, Let Them
Touch It If They Dare.

**EDISON.**
A Country Girl's Semi-Natural Life
and Experiences.
Stage Memories of an Old Theatrical Tramp.
Nellie, the Pretty Typist.
Playmates.
Cupid's Franky.
The Yellow Peril.
The Princess in the Vale.
Bobby's Kodak.

**ESSANAY.**
Michael Strogoff.
All Is Fair in Love and War.
Brothers.
The Hoosier Fighter.
Babies Will Play.
A Novice on Stills.
A Home at Last.

**KALEM COMPANY (INC.).**
The Moonshiner's Daughter.
Scarlet Letter of the West.
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THE ROBBERS SWEETHEART (Great Northern Film).—The captain of robbers, and his sweetheart, Clara, is in a dangerous position. She is the good spirit. When his wild comrades are coming for him, she discovers and disarms them joining them in their lawless doings, and never lets him go till he has promised her neither to kill any human being nor to rob any man.

One of the band, the spitfire Jim, is in love with Clara, and with his tears of declarations of love, in fact one day he sneaks out and makes a false plan of plundering, and returns to Tom's cottage in order to make love to Clara, but as she again refuses, he breaks his promise, and leaves her, threatening both her and Tom's lives.

His threat soon becomes serious, as he walks outside to rob, when he is betrayed by his love for Clara. He then tells all his comrades the truth, and they come to Tom to kill him, and when the robbers, during which two of the latter are killed by the soldiers' bullets while Tom, after a desperate combat, is fettered and carried away along with two of his companions.

Clara, who in the last fright was followed the wicked Jim, unfortunately is too late to warn her friend, but she now catches sight of the fleeing Jim. Pains he lies behind a tree in was for him, and by the time he is quite near to her, she jumps on her horse and revives him with her revolver. When the rascal realises that he is lost, he tries to make a flight, what the cowboy discovers, he turns himself into a miserable traitor, but he again fails, for Clara, in the last hour, seizes him.

Clara now has avenged herself and Tom, who however, is left only upon a bundle of straw, with his hands tied behind his back, while the soldiers are keeping watch in the adjoining room. Yet this hindrance is of no consequence to Clara, who has but the one purpose of rescuing her friend. With a basket full of bottles containing paralyzing morphia, she is admitted into the guard room. The soldiers that draw their steaks keys and sets of lover free. They both escape in succeeding through the guard room but in the street they are discovered by an officer and a soldier, and although Clara attacks the enemy with the courage and skill, she fails in her attempt. She at last must save herself by taking to her heels.

At dusk Tom lies in close custody is carried out a carriage with his hands still tied behind his back. In order to be taken to the prison in town, but he does not act so as to Clara. Clara lies on the highroad behind a heap of stones in wait for the carriage, and when she nears, she springs forward, and the carriage, she seizes the soldier by the throat, till he has lost consciousness, and then she carries Tom, with whom she flies into the wood.

At a lake she washes the wounds of the half unconscious Tom by her help draws himself alone to a farm, where Clara threatens the farmer into giving her two riding horses and after a wild ride, which is hardly able to keep himself in the saddle, the two fugitives find an old stagecoach in a distant village, but they are expiring. They arrive at a strange village, and Clara compels them to enter the room. Once Clara makes an attempt to save her friend, and the first soldier who enters the room is killed by her bullet, yet the imperility is too overwhelming for her, and she makes an end of the faithful lovers' struggle. Even at the moment of death Clara uses her last strength to drag herself toward the dead body of her friend and press a kiss on his pale lips.

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Film Review.

A FAMOUS ESCAPE.—The story is founded on an incident taken from the history of the United States. The scenes show the departure from their homes, mothers, wives and sweethearts of a number of patriotic youth, who, in the field of battle and their capture as prisoners of war, is not less astonishing. The fate of the Federal prison, the poor creatures are subjected to many indignities and sufferings, and during the six months of confinement, they laboriously bore through the earth under the dungheap, with the result that they escape, until they tunnel their way to liberty. The escape is of course diagnosed and they succeed in reaching home, where they are rewarded with the arms of their loved ones.

THE COWBOY AND THE SCHOOLMARM (an Edison Film).—Departure of the Stage-Coch. —The schoolmarm from the East arrives at a Western town, is gallantly assisted to the waiting stage-coach by a cowboy. The Hold-Up. —The cowboy overloads a plot to rob the coach. The stage held up. Passengers compelled to give up their valuables. The schoolmarm held. The Robbers Quarrel.—They dispute over the possession of the girl. Snake dice for her. The schoolmarm leaves the band and goes with the cowboy. The Schoolmarm's Home. —The schoolmarm calls. Declares his admiration for Clara. She is about to be married. The minister arrives, compulsorily the minister. The Schoolmarm and the cowboy go out riding. The cowboy again seeks her hand with no better success.

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by the resemblance the two forms praying in the graveyard. He is a devil, certainly; and as they rise and leave arm in arm, he recognizes his brother and understands that they are married and happy. Then thinking this, he, therefore, unwilling to cause sorrow or trouble to those that of course he is in command over, he, however, heavy at heart but proud of being able to make such a sacrifice, returns home.

Black Princess. — A black man of royal blood being in love with the daughter of the general in command of his own country. The girl is an official and asks for his hand, feeling sure that his royal origin will bring him a more advantageous marriage. But the negro, however, rejected with a smile of contempt by the general, takes the girl to his breast. For the offense on the whole family, and returns to his camp and has a long concert with the black princess, which results in another plan. When he gets his woman, he wants revenge for an insult, grants him permission to return to the place where he is imprisioned, and sets off with his little armada, enters the private grounds and finds the general waiting in ambush, but at this time is killed by the girl who is his mother. The next scene is set in the princess, the ugly blacks, they are led into a tent and closely guarded. The black-natured love is soon evident in the tent, and all declare his love to the general’s daughter, and she, refusing ever to love him, he declares for her vile revenge. He accuses them of being found before his people, and offers them the daughter of the general. Post, orders them to release their faith in God and worship them refusing, as they would expect, they orders them to put to death, but the general’s attendant, having followed the black’s trail and having explained the princess to the black princess the unfaithfulness of her lover. They come to terms with a black princess. The next scene shows the white fugitive for her lives, closely pursued by the infuriated black and his tribe. Through great presence of mind on the black man, however, they manage to put their enemies off the trail, but the effects of the last hour have proved too much for the frail white man, and they are compelled to stop and rest. The black's revenge, however, full of courage and understanding well that if help does not come to her protection very soon, they will be killed. Sarah has no reason to believe her lover and put to death. She runs off and after a successful journey returns with a royal tent tells him of his daughter’s preparation and says she was with the general. The last scene shows a terrible fight between black and white men, the overpowering of the rebels and the death of the black chief is shot before the eyes of his used to be forsaken black princess. The next scene shows the black woman falls prostrate with grief on the body to her lost lover.

Sleeping Beauty. Beautiful princess having been born to the king and queen, the nine most important fairies of the country are called upon to be guardians and the child, and they may choose any of the nine that belong to a special estate of the kingdom or may select their own. They are assumed, when all at once the oldest, ugliest and therefore fearless fairy appears and demands that and, furious at the sight set upon her, curses the baby princess and predicts that she will die by poison, by the prick of a spider’s web, by the threat of a godmother’s aids, however, soothes the grief-stricken mother by telling her that her daughter will not die but only fall asleep, as well as everything living which surrounds her and that her beauty will last. To avoid this calamity, the king orders that every splinter wheel be destroyed under penalty of death, and the king’s messenger is seen rounding the command. The next scene shows the grown-up princess closely watched by a stately matron. This trusted servant, however, apparently growing too old for her task, falls asleep, and in a moment the princess is out of her hands and begins an investigation tour. She comes to a small street leading to a street and there, to her astonishment, finds an old woman, and wonders when she sees her, she tries to imitate the old dame, but alas, pricking her finger, she falls into a deep sleep. The scene, on the scene the whole castle in peaceful slumber, the beds growing and the king and queen, from view, for thus it must remain undisturbed for one hundred years. The next scene represents a young and dashing prince going out with his suite for a hunt, and one can easily see that the presence of his old followers, that they belong to another epoch than that in which the other scenes are.

We follow the prince through woods and dunes until dusk, coming unwares, he finds himself lost in a thick, dark wood alone. He asks the help of an old anchorite, who, with movement of his stick, clears the woods, and the prince finds and there appears to the eyes of the astonished rider a most beautiful princess. Produktively, he rushes to the entrance, the doors opening before him as he goes along in the chambers and balls everything is stillness and sleep, but he does not stop to think, being apparently

Carried along by an irresistible force, until he reaches the bedchamber of the sleeping princess. At sight of this beautiful picture of youth, he falls on his knees, kisses the hand of the sleeper, and as magic everything in the castle awakes and comes back to life. The last scene shows the prince and princess surrounded by their attendants and rejoicing over their good fortune.

A Mexican Love Story. (Vitagraph) — This very pretty picture opened with a great view of a rich Mexican’s home; the husband asleep in a hammock; the wife lounging near him in the foreground a young native is making love to a poor girl. The wife, who has been watching them, smiles at him, and falls to love with his limbs no longer, and as he sets off with his little armada, enters the private grounds and finds the general waiting in ambush, but at this time the husband appears and lends him his young wife away, not before, however, a knowing glance being passed between the lovers. Left alone, the young man decides upon a scene whereby he can gain his lady. He writes a letter for the husband, also a note for the wife, making an appointment. He delivers both, the one for the wife being refused to her unseen by the husband. She reads the note and nods “yes” to her lover. Proceeding down the road to the place of the assignment, the wife is confronted by the poor girl, who accuses her of taking her sweetheart. They quarrel and during the altercation the man under discussion comes upon the scene. The discarded one pleads with him, he refuses, strikes his down and follows the young wife, who has in the meantime walked off with an air of assumed indifference. As the poor girl is lying on the ground, the wealthy husband passes by and helps her to her feet and is about to go on his way when she tells him of his wife’s perjury. This angers the man, and he determines to watch. The following scene shows the young lover surrounding the wife. She appears at the end of a long trail and embrace. A noise startles them. The lover hastily departs, and the husband with a heart leaves directly behind the pair, having seen all. He re-enters the house, takes two

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swords from the wall and departs in search of the young man. He follows the young man with his companions; the husband enters and is profoundly shocked. He rushes to the man's aid and dashes the contents into the lorer's face. At the same time drawing his swords, offering one to the young man and the other to the moon-shiner. The husband follows by the hangers-on of the inn, and in a lonely spot he meets the man in question.

The Moon-shiner's Air-fiend (Vitagraph).—A gentleman is walking down the street inhaling fresh air deep in his breast, with coat thrown wide open—a firm habit of the air-fiend. Arriving at an office building a sign, "Please Close the Door," is prominently displayed. The gentleman draws aside, opens the heavy door, and walks in. As he walks, he is talking to himself. Reaching his office, the clerks, typewriters, etc., are busily engaged in their work as the man enters. The office windows are opened, the wind blowing the papers in everyone's face. The gentleman turns to and walks from side to side, and finally throws him out of the window. And the field finds the door closed and locked. The servant who admits him is lecturing on the evil of too little air. Entering the sitting room, he greets his wife and daughter, then opens wide the windows. The papers, books, and lamps blown over. In the kitchen the servant is pouring down some sugar when the boss enters and opens the window. The floor is blown all over him, and the cool, thoroughly enganged, chases him out of the kitchen.

A sneak thief passes by the house notices the door wide open and begins to enter through the door on a rack. He quietly enters, discards his dilapidated hat, and proceeds on his way. As he leaves the house, the police are called to find him. Immediately after this the owner decides to take a walk, goes into the hall, and he is met by the same gentleman, who finds it missing. The open door tells the story. He makes the search of the house, finds his hat ahead. He sees an air-man in garment and hat which he believes is his. The alarm is given, and a slight altercation occurs, and at its conclusion he is convinced of his error, and with a cop goes off in the direction of the scene of the absconding and shewing and returning. Returning to the house his door is locked. He is made to go to the bedroom, closes the windows, wraps a shawl around himself, and is stopped at the door. He sees a man appearing: the window fly open; the snow flies into the room; two small caps with bellows blow his bed across. He jumps from the window, and Poland. He jumps from the window, and Poland is 

The Moon-shiner's Daughter (Kalem). At the city the moon-shiner is seen with his daughter. The first scene shows you a section of a courtyard. To the right is a little girl, sitting on a chair of manner. The most pleasant thing is that in Atlanta, Georgia. Directly in front of the post-office building, they have just such a yard. People come and go, and the person who wears the "tall" and take away the barrels and equipment of a moon-shiner who save them to bring to this yard. In view of the public, the confederate equipment is hammering and brand-new until it is worthless, while all barrels of liquor are thrown by streets through larch-balls and suction. The barrels are often seen being tested by the barrels of liquor and a little comic can never make them do. The scene shows mustering houses from the barrels through straws and a straw and some even get a trifle under the weather. At this juncture a long, lank typical Georgie man is seen in the yard, and the comedy men at work on the barrels, and he even talks to the woman who is indeed a very distinct and disposition changes; however, when the men, with clod hammers begin to break up and demolish the stills, coke, hollers, etc. (These are hacked until they will no longer be of service.) Angrily and furious the young man is coming, his eyes start and stalks away. He is a moon-shiner himself, and he knows the man in uniform is seen. He watches the old moon-shiner critically. Keeps a careful eye on him, his mouth, his actions, his whole behavior. The moon-shiner wipes his eyes and swallows down the street the street the very last drops of liquor are killed.

Revenue Agent on the Scent.—It is now shortly after noon, and the man has struck up with his mate kicked up and are about to return to their mountain home. They are angry and excited over the discovery of the still and the agents are indulging in their own corn whiskey. Now they are on guard, and are to deal out to the revenue agent approaching. He has been told of the old moon-shiner for the same reason. Creeping up stealthily, he peers into the tavern window and seeing that the coast is clear he enters,000 pounds of corn whiskey in the search after him. The revenue agents are able to make a last stand in spite of the gray's appeal. A shot drops him—a shot through the heart. The moon-shiners rush up. It is late. The man is dying—the girl loves him. In the awful presence of death the moon-shiners uncover their heads and stand appalled.

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Shipments will arrive from Europe weekly
Films are sold outright without restrictions as to their use

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HACKENSCHMIDT—RODGERS WRESTLING MATCH

LONDON, JANUARY 31st, 1908

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We consider this one of the finest and most interesting films that we have ever seen, both photographically and in action. At no time was Hackenschmidt on the defensive, and although not nearly as tall or as powerful in appearance as his antagonist, there was never a moment when Rogers seemed to have a chance.

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benefit by my experience of 20 years as an electrical expert when you deal with me.
save from $30 to $150 per month by using my Electric Economizer on your M.P. lamp,
save 75% of condenser expenses, 25% to 50% on cost of carbons and all expense of fuse
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I have the ONLY AUTOMATIC ELECTRIC ECONOMIZER on the market
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Come and see me about my Economizer, or write for
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In 110 volts a 40 amp. M. P. lamp uses 20 amp. fuses, on
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are springing up all over the country with Economizers, Controllers, Choke Coils, Jimstats, and Gim-cracks, all jealous of the wonderful success of our RHEOSTATOCIDE and claiming a world of things for their devices.

The most pretentious one that has come to our notice sends out great white and yellow contract blanks containing twenty-one things he guarantees; many of these are really ridiculous. He claims that his device "requires a maximum of 20 amperes." Anyone who knows a moving picture machine from a threshing machine, knows that at 100 feet throw with 20 amperes, you would have to look for your picture with a match.

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Read our guarantee, look up our financial rating and then remember that we agree to refund your purchase price if our RHEOSTATOCIDE fails to make good all our claims.

To date, we have sold over two thousand, and only in three cases have we had a demand for return of purchase price; and in each of these cases we afterward made up a special machine to meet extraordinary conditions. Letters expressing satisfaction from these three are now on file in our office. Don't delay longer.

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Your investment in a RHEOSTATOCIDE is better than buying a diamond. Neither will wear out, but the RHEOSTATOCIDE will earn from three to ten times its cost every year you use it.

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Films of merit sold under the broad claim and guarantee of satisfaction in every detail

It may be important to announce at this time that we are prepared from this day on to put upon the market a line of subjects of surprising merit and general interest. No small amount of energy (both mental and physical) has been expended in the task, resulting, as we feel, in a condition properly stated as Forced Recognition.

We have delved into the classics and there found material for Comedy and Drama, and garbing our stories in the matchless splendor of Italian Art, we are going to give you a product which will be lauded from ocean to ocean. A conscientious study of the American market for the past twelve months has been conducted by us with a view to outlining our work for the coming season and, accordingly, we shall produce a feature film each and every week.

The past is full with evidence of the glory and greatness of the Italian master—Raphael, Michael Angelo, Leonardo di Vinci, Del Sarto, Correggio and others. The achievements of that age are truthfully reflected in the present. Films in white and black, tones, tints and colors, with blendings indicative of these masters, will be our offering.

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ROMEO AND JULIET (Magnificent dramatic production)
GASTON VISITS MUSEUM (A classic comedy pointed and elegant)
THE GRANDMOTHER'S FABLES (A charming fairy tale combining the tragic and melo-dramatic)
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SKULL AND THE SENTINEL (A pointed comedy)
BASKET MYSTERY OR THE TRAVELER'S JEST (Excellent comedy)

THE MAGIC LOVE TEST (Beautifully colored film)
THE DOCTOR'S MONKEY (Roaring Farce)
JUDITH AND HOLOPERNE (A classic done in the noblest Roman art)
BAD SISTER (Striking and impressive)
THE EDILY (Poetic and idealistic)
PIERROT AND THE DEVIL, (Fantastic and elaborate)
THE MAYOR'S MISFORTUNE (Most excellent comedy)
VENGEANCE IN NORMANDY (Highly dramatic)

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Editorial.

The Film Service Association.

The following Chicago renters have signed a requisition to the president of the Association and need another eleven votes to complete the forty necessary to call a special meeting at Chicago. Any member of the Association who is in full accord with the request should copy it out and send it duly signed to Joseph Hopp, 79 Dearborn street, Chicago, who has the matter in hand.

Mr. J. M. Clark,
President of the Film Service
Protective Association.

By virtue of the right vested in us by the Constitution and By-Laws of the Film Service Protective Association, we, the undersigned, direct you, as president of said Association, to call a special meeting of the Film Service Protective Association to be held in the city of Chicago, State of Illinois, on Saturday, the 25th day of April, 1908, to transact business pertaining to the following:

To review and pass upon any and all business transacted by the Executive Committee of said Association.

To change the By-Laws so as to provide for two additional members of the Executive Committee, increasing the number from five to seven, and the election of the same. To provide for election of secretary instead of by appointment.

To take steps towards further strengthening the position of the Film Service Association against the Independent exchanges and to devise means and ways to simplify the present complex situation as to the manufacturers, if possible.

SIGNATURES AND VOTES.

Standard Film Exchange.............1 vote
Globe Film Service...............2 votes
Twentieth Century Optoscope.....3 votes
Chicago Film Exchange............4 votes
Laemmle Film Service.............4 votes
Eugene Cline......................9 votes
Royal Film Service...............1 vote
American Film Service............2 votes
Schiller Film Exchange...........1 vote
Western Film Exchange............2 votes

The sentiment of the Eastern members seems to be that they do not care to spend the time and money just at present to attend another meeting in Chicago. Several have suggested that if the meeting be called it should be held in New York City this time, or at least some point more central than Chicago.

It is now about two months since the Film Service Association came into existence. There are some people interested in this offspring of the Buffalo conventions of manufacturers and renters who believe that sufficient time has elapsed for it to give some decisive manifestations as to its future. Those who have followed the events of the past month must have realized that scores of contingencies have arisen which demonstrate that to form an association of any kind is one thing, but to perfect it is quite another. Consultation for a few hours and a few strokes of a pen will put it in existence, but only operation and experience can lead to perfection. So we can say that the Film Service Association is still in the creeping age; or, to be more exact, it is still in the experimental stage. At the same time no one can say it is a failure. The truth is that many unconsidered or unforeseen problems have arisen and until they are solved the organization cannot run smoothly. Many of them are in course of solution and promise is made that within another month conditions will present a far more roseate appearance than they do now.

One of the most perplexing problems the Association has been confronted with is the scarcity of new subjects. Really there is no dearth of new subjects. The F. S. A. have increased their weekly output to fourteen reels a week, and the Independents have on hand sufficient to equal this or to supply any demand. The discontent among the exhibitors was not due to scarcity of film, but irregularities in the releasing of new subjects which are now being rectified. Many customers of the Independent have been found using Association goods. Members of the Association want to know why the Independents must use these films, if, as they claim, they have more than enough of their own. An Association member said to an Independent the other day: “You have nothing on us. I don’t know where you get them, but I see you are using some of our films. Now it is one thing or another. You either haven’t got the resources you claim or your trade wants our goods.”

It would be interesting to know where the Independents are getting Association films. No one can deny that they are getting and using them, because the Independents openly admit it. In fact, they treat the matter as a huge joke. They enjoy the situation because, as they put it, they are beating the combine. When asked about the truth of the report that the Independents were using films produced by the opposition, an Independent replied that the report was true, but he declined to give
any intimation as to how the films were secured. The Association is cognizant of the situation and is working hard to locate the source of leakage. Efforts in this direction have been partly successful. Enough has been learned to justify the belief that some customers of people in the Association have been exchanging films with customers of the Independents, but thus far exchanges have not been fixed upon any particular parties. In this the evidence is lacking, or appears to be. If the Association people have caught anyone they are keeping it quiet. One Independent man stated he could get any film the opposition puts out. He admitted that he could not get the films as soon as Association people could, but said they all came his way in time and this was perfectly satisfactory to him, as his business did not require first run films.

The Gluck Bill.

There is quite a difference of opinion among the exhibitors as to the merits of the Gluck bill the Assembly at Albany, N. Y., passed for the regulation of moving picture shows. One of the interesting points discussed is the transferring of the license power to the police department. Some exhibitors are very much exercised over this. They claim that now they will be subjected more than ever to petty annoyances by the police. As an answer to this one exhibitor has claimed that the change is a most excellent one because there is also a provision in the new law that no license can be arbitrarily revoked and consequently no exhibitor who is conducting his place within the provisions of the law need have any fear of the police. If this interpretation of the law is correct the Gluck bill puts moving picture places on the same plane with the regular theaters. To revoke a license there must be evidence of violation. In such an event there be mandamus proceedings before the court having jurisdiction over all such licenses. It is understood that only a Supreme Court Justice can revoke a license. The Police Commissioner issues it, sees that the law under which it is granted is observed and enforced, and sees that the places are closed and kept closed. That is the extent of his jurisdiction as interpreted by one of the exhibitors who was instrumental in having the law passed.

Public Opinion Against the Exhibition of Morbid Subjects.

The authorities in some Western cities are having laws framed to prevent moving picture theaters from exhibiting films depicting scenes akin to the Collinwood fire. A great deal of sentiment has been aroused against the reproduction of these scenes in towns where relatives of the victims reside. This is one of the main arguments made for the measure. With all due respect for the intelligence of those who take the stand, as well as sympathy for the relatives of the victims, there appears to be considerable inconsistency in the sentiment. It looks as if certain people cannot get out their hammers too soon to get a knock at the moving pictures. The bearded people who respect the period of mourning would not go to any picture show during that time; and when that period has passed the pictures are out of date. Wherein, then, lies the soundness of the argument? If the advocates of the measure want to be consistent why do they not include all exhibitions of such pictures? This would bring the illustrated newspapers into the matter and not put all the fight on the shoulders of the moving picture man, who now has his full share of trouble. It is not likely, however, that he will spend many sleepless nights over the matter. As a rule, all pictures of fires are a frost as money getters. Locally they may draw a little, but when out of the immediate field the exhibitor finds them valueless. Pictures of fires look so much alike that outside the immediate locality where some feature may be recognized it is hard to convince audiences that they are genuine. Faking has made fire pictures unprofitable. There have been several fake subjects of fires on the market, and we are under the impression that the film depicting this school fire where 170 poor, helpless children lost their lives owing to the carelessness of the local health and fire department of Collinwood, is also one of those fakes, not imagining for an instant anyone would be so callous and lacking good taste as to actually photograph for exhibition such a horror for the sake of a few paltry dollars to be gained by exhibiting such gruesome details. On another page we print the sentiments of the authorities in Saultskie, O. The mayor of Youngstown, O., is reported as being in favor of their exhibition. Our own humble opinion is that morbid displays of any kind should not be tolerated. It was bad enough to read about this scene, without having it more vividly portrayed. If any good could result from these pictures by bringing before the local boards the necessity for better school buildings, they might be justified. But even then the exhibitions should be given in private sessions of those bodies, and only adults be allowed to witness them.

Edison vs. Kleine Optical Co.

On another page we publish in full the bill of complaint entered by Edison Manufacturing Company and Kleine Optical Company's answer thereto. The whole will prove very interesting reading in view of the existing strained situation. Of course this does not settle the case; we must wait until the courts have had the pro and con before them, and have rendered their decision thereon. When this will be reached it is difficult to say, because whichever side wins, it will be taken to the higher courts on appeal and may last for another five or six years. In the meantime, what about the poor renter who has signed away his liberty?

Our Visits.

Were it not for the uniform photographic quality we would imagine that there were two firms trading as Pathé Frères, there being such wide difference at time between the quality of the subject or plot. Among their latest issues have been some remarkably clever and interesting films, but we have received several letters complaining of one subject—"The Sacrifice." Very interesting is "The Champagne Industry," "Modern Sculptors" is exceedingly clever and keeps the audience guessing. "The Black Princess" is a pretentious production that should have a long run.

By the way, why can not a specially good film have a long run the same as a good play? We are certain that such a film as "The Cowboy and the Schoolmarm" would draw for some time, judging from the applause it received when shown to crowded houses at Keith's last week. We never saw an audience so affected by a picture show as when the cowboys on the gallop picks up and rescues the kidnapped school teacher. "It is as good as a circus," was remarked on all sides.
Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER VII.—THE SPOT.

The spot should be perfectly round, clear, brilliant white, and should be just as small as possible and cover the picture opening with white light. If you don't get a good picture with this kind of spot there is something wrong with your shutter or lenses. Remember that all light that does not enter the picture opening is light wasted. In other words, the smaller the spot the greater percentage of the available light you are concentrating on the film and, therefore, the clearer picture will be thrown on the screen. But this must not be overdone, else you will have bad light in the corners. The spot edges are composed of the color spectrum—orange, purple, etc.—only its center being clear white, and if the spot be too small these colors will enter the picture opening at its corners. Don't be satisfied with yellow light; it should be clear, brilliant white or anything less will not project the best picture. Yellow light may be the result of several causes; too hard carbons or too weak current being most frequently responsible. But whatever the reason it may be removed and it is up to you to do it, Mr. Operator. Get a white spot and then keep it as small as possible and get a clear white picture. With direct current when the spot shows a deep purple ring, especially at the top, lamp needs trimming. If spot shows oblong with axis on an angle your carbons are out of line sidewise and should be lined at once, since you will not get the best light until they are. Carbons out of line sidewise are likely to “sputter” considerably. Many inexperienced operators make the fatal mistake of continuously monkeying with the lamp. The light don't suit them and they make a change and then immediately make another and another, etc. Result—they never have good light. Remember this; practically all available light comes from the carbon craters and when a change is made the current must have time to burn the result into the carbon by re-forming the crater before you can tell just what it is going to be anyhow. Don't twist one screw and then, before waiting long enough to see what the result will be when the current has adjusted itself, twist another. Wait a little and give things a chance and maybe you'll surprise yourself by getting really good light some of these days. Another thing; learn to adjust your lamp while watching the picture. The really good operator never takes his eye off the picture while it is running. He can tell from his picture just what adjustment of the lamp is required and his practiced hand will make it without aid of the eye. It is the picture that "talks" and you should learn to read the whole story there. In fact, you must learn it if you ever wish to be classed as A1 in your business.

THE MACHINE.

A machine should, to receive your approval, possess the following points of excellence: (a) Does it give a flickering picture at normal speed? (b) What percentage of light is cut off by the shutter? (c) Is it constructed of good material, in workmanlike manner and well supplied with oil holes? (d) Are its parts easy of adjustment and removal for replacement? (e) Are parts used by operator (frame-up lever, gate latch, etc) handily arranged for quick manipulation? (f) Does it run smoothly and with little noise? (g) Are its lenses of good quality and right for your work?—cheap lenses are dear at any price or even as a gift. Always keep your machine well oiled (see oils) and in perfect adjustment; but remember that one drop of oil is plenty for any motion picture machine bearing, and two is too many. The extra amount will only be thrown off, creating a mess and possibly injuring the film. The first thing an operator should do on going on duty is to clean and oil the machine, examining closely to see there is no lost motion, particularly in the star movement. Even slightly worn bearings should be replaced at once, since all lost motion will inevitably show up on the screen.

Run the star just as close as it will work without undue friction, yet at the same time work perfectly free. This adjustment is of prime importance and should be made very carefully. The star acts about 1,056 times a minute at normal speed or about seventeen and one-half times a second, so that you may readily see the adjustment must be right—not nearly right, but right. This high speed serves to exaggerate every particle of lost motion, while at the same time it prohibits absolutely the least bit of friction or binding. In making this adjustment be very careful that you turn both eccentric bushings exactly the same, else you will soon have the intermittent and cam shafts out of line with each other. This will cause both star and cam to wear on a bevel and will ruin both. Put a piece of fine cloth over the cam shaft and an inside caliper and see that they are in perfect line with each other. In putting in a new pair of bushings (never put in one new bushing without the other one on that shaft is renewed at the same time) be careful to get the cam and intermittent shafts in perfect line with each other. In threading the machines form a habit of invariably running the finger around the inside of picture opening to remove any dust. A grain of dust, the size of the head of a pin, will look like a cobblestone on the screen. Before threading, set the frame-up lever either clear up or down. This gives the entire range of adjustment and is better than the intermediate position. The gate tension springs are to stop the film instantly, and hold it without vibration, the instant the star stops. These springs control only the short strip of film immediately behind the gate which, by reason of the loop, is too all intents and purposes detached, for the time being, from the rest of the film. No pressure should be given these springs; they should accomplish the above-named purpose and since too much spring tension wears thoroughly clean and springs, and, in fact, the whole driving gear, very fast as well as causing the machine to run hard. Many operators commit the grave fault of carrying too tight a tension in order to hold the lost motion out of star movement. A tight tension will, of course, do this to a considerable extent, but the practice is pernicious in every way. If you are too lazy to adjust your machine properly, or don't know how to do it, quit and get a position hoeing potatoes, or fanning the fat lady in the show, but don't attempt to compel the tension springs to perform an office the maker never intended they should, to the detriment of the whole machine and the show as well.

Don't be eternally tinkering with your machine. If you have it adjusted and it is working nicely let it alone, and when you do make a change be sure you know just what it is you want, and then take time and do the job thoroughly and well. A pint of knowledge mixed with an equal amount of common sense is the most valuable prescription an operator can have and a full jug of it should be kept handy at all times—dose: a swallow before every show.

CONDENSERS AND LENSES NEXT WEEK.
Answer to the Complaint of the Edison Manufacturing Company Charging Infringement of Their Film Patent.

On March 6, 1908, the Edison Manufacturing Company entered two suits in the United States Circuit Court, Northern District of Illinois, Eastern Division, against Kleine Optical Company and George Kleine, for infringement of their reissued letters patent No. 12,102, covering films.

The answers were made returnable Monday, April 6, 1908.

Thereupon, the Honorable H. M. Turner, as Circuit Judge of the United States Circuit Court, Eastern District of Illinois, Eastern Division, to which division the cases had been transferred for trial, made findings of fact

EDISON MANUFACTURING COMPANY, vs. KLEINE OPTICAL COMPANY and GEORGE KLEINE.

BILLS OF COMPLAINT ENTERED BY EDISON MANUFACTURING COMPANY.

To the Honorable the Judges of the Circuit Court of the United States, for the Northern District of Illinois, Eastern Division.

Edison Manufacturing Company, a corporation organized and existing under the laws of the State of New Jersey, and having its principal place of business at West Orange, in the said State, being the original, first, and sole inventor of a certain new and useful invention in kinetographic cameras, fully described in letters patent hereinafter mentioned, and which had not been known or used by others in the United States prior to the patent application or patented or described in any printed publication in this or any foreign country, before its invention thereof, and had, prior to his application for patent therefor, hereinafter mentioned, been in public use or on sale in this country for more than one year before the filing of said application.

That said invention was made on the 24th day of August, 1881, by an apparatus, the said definition having been made in the Commissioner of Patents of the United States for the grant of letters patent therefor and paid into the Treasury of the United States in the said amount, and thereupon, under and by virtue of the laws of the State of Illinois and a citizen of the said State, hereinafter referred to as said inventor and having a regular and established place of business in the City of Chicago, within this District, wherein the acts of infringement hereinafter complained of were committed.

And thereupon your orator complains and says:

1. That prior to the 24th day of August, 1881, Thomas A. Edison, being then, as now, a resident of Jewellpark, in the State of New Jersey, and a citizen of said State, was the original, first and sole inventor of a certain new and useful invention in kinetographic cameras, fully described in letters patent hereinafter mentioned, and which had not been known or used by others in this or any foreign country for more than one year before the filing of said application.

2. That said invention was made on the 24th day of August, 1881, by an apparatus, the said definition having been made in the Commissioner of Patents of the United States for the grant of letters patent therefor and paid into the Treasury of the United States in the said amount, and thereupon, under and by virtue of the laws of the State of Illinois and a citizen of the said State, hereinafter referred to as said inventor and having a regular and established place of business in the City of Chicago, within this District, wherein the acts of infringement hereinafter complained of were committed.

3. That said invention was made on the 24th day of August, 1881, by an apparatus, the said definition having been made in the Commissioner of Patents of the United States for the grant of letters patent therefor and paid into the Treasury of the United States in the said amount, and thereupon, under and by virtue of the laws of the State of Illinois and a citizen of the said State, hereinafter referred to as said inventor and having a regular and established place of business in the City of Chicago, within this District, wherein the acts of infringement hereinafter complained of were committed.

4. That said invention was made on the 24th day of August, 1881, by an apparatus, the said definition having been made in the Commissioner of Patents of the United States for the grant of letters patent therefor and paid into the Treasury of the United States in the said amount, and thereupon, under and by virtue of the laws of the State of Illinois and a citizen of the said State, hereinafter referred to as said inventor and having a regular and established place of business in the City of Chicago, within this District, wherein the acts of infringement hereinafter complained of were committed.

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THE MOVING PICTURE WORLD
State of

New

Jersey,

embodying, operating or made

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County of Essex,
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Alphons Westee, being duly sworn, deposes and says tbat he
of the Edison Manufacturing Company, the complainant named
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Secretary
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going bill of complaint; that he has read such bill of complaint and knows
the contents thereof to be true, save as to those matters as are therein
stated to be alleged upon information and belief, and as to those matters
he believes it to be true; that the reason why this verification is not made
by the complainant personally is because it is a corporation.

ALPHONS WESTEE.
Subscribed and sworn to before

me

this 4th

day of March, 1908.
H. H. DYKE.

Notary Public. State of New Jersey.
My Commission expires May, 1912.

[Seal]

(Endorsed) Filed March

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1908,

H.

S.

Stoddard, Clerk.

THE ANSWER OF KLEINE OPTICAL COMPANY, DEFENDANT. TO THE
BILL OF COMPLAINT OF EDISON MANUFACTURING COMPANY,
COMPLAINANT.

This defendant,

now and

at all times hereafter, saving and reserving to
itself all and all manner of benefit and advantage of exception which can
or may be had or taken to the manifold errors, uncertainties, imperfections
and insufficiencies of the bill of complaint, as answer thereto, or to so much
thereof as it is advised it is material or necessary to make answer unto,
answering, says:
I.
This defendant admits that it is a corporation organized and existing
under and by virtue of the laws of the State of Illinois and having a regular and established place of business in the City of Chicago, in said State,
and within the Northern District of Illinois, Eastern Division.
II.
The defendant has no knowledge or information sufficient to form a
belief as to whether the complainant ever was or is a corporation organized
and existing under and by virtue of the laws of the State of New Jersey,
or having its principal place of business at West Orange, in the said State,
and leaves complainant to make such proof thereof as it may he advised is
material or necessary.'
III.
This defendant admits that letters patent of the United States for
alleged new and useful improvements in Kinetographic Cameras were issued
to Thomas A. Edison, bearing date the 31st day of August, 1897, and numbered 589,168; but denies, in manner more specifically hereinafter set forth,
tbat the said Thomas A. Edison was the first, original and sole inventor
of the said alleged new and useful improvement in Kinetographic Cameras
described and claimed in the said letters patent; and denies that the said
alleged improvement had not been known or used by others in this country,
nor patented or described in any printed publication in this or any foreign
country, before his invention thereof, and denies that the said alleged improvement had not been in public use or on sale in this country for more
than two years prior to his application for the said letters patent, and denies
that the said alleged improvement had not been abandoned by the said
Edison.
IV.
This defendant, further answering, denies that in making the said
application for said letters patent the said Thomas A. Edison complied with
all the necessary conditions and requirements of the Statutes of the United
States in such cases made and provided, and denies that the said letters
patent were executed in due form of law, as alleged in the said bill.
V. This defendant, further answering, admits that the said letters patent were surrendered to the Commissioner of Patents, and that reissued
letters patent No. 12,038 were issued to the said complainant on the 30th
day of September, 1902, as alleged in the bill of complaint; but denies that
the said letters patent No. 589,168 were inoperative or invalid by reason
of a defective or insufficient specification, and denies that the alleged error,
whether of imperativeness and insufficiency of the specification or of claiming as his own invention or discovery more than he had a right to claim
as new, arose from inadvertence, accident or mistake and without any fraudulent or deceptive intention; and denies that the said Edison, by said reissue,
corrected the defects and insufficiencies of the specification and claim of the
said letters patent, and denies that the said Edison, in making the said
application for reissued letters patent, complied with the requirements of
the Statutes of the United States In such cases made and provided; and
denies that said reissued letters patent No. 12,038 were for the same invention as the said original letters patent, and that they were issued in due
form of law.
VI.
This defendant, further answering, admits that the said reissued
letters patent No. 12,038 were surrendered to the Commissioner of Patents,
and that reissued letters patent No. 12,192 were issued to the said Thomas
A. Edison; but denies that the said reissued letters patent No. 12,038 were
Inoperative or invalid by reason of a defective or insufficient specification,
or by reason of the said patentee claiming as his own invention or discovery
more than he had a right to claim as new, and that the alleged error arose
from inadvertence, accident or mistake, and without any fraudulent or deceptive intention, and denies that the said application by amendment corrected the defects and insufficiencies of the specification and claims of the
said reissued letters patent No. 12,038; and denies that the said application
complied with the requirements of the Statutes of the United States in such
cases made and provided; and denies that the said reissued letters patent
No. 12,192 were for the same invention as said original letters patent No.
5S9.10S, or for the same invention as said reissued letters patent No. 12,038;
and denies thai the said reissued letters patent No. 12,192 were issued in
due form of law as alleged in the said bill of complaint.
VII.
This defendant, further answering, says that it has no knowledge
or Information other than that set forth in the said bill of complaint,
whether or not the said Thomas A. Edison, by an instrument in writing,
duly executed, delivered and recorded in the United States Patent Office,
assigned and transferred to the complainant the entire right, title and interest in and to the aforesaid reissued letters patent No. 12,192. and the
alleged improvements covered thereby, and requires strict proof of such alleged assignment and transfer.
VIII.
This defendant, further answering, denies that the said alleged
improvements of the reissued patent No. 12,192 are of great utility, and
that they have been introduced into extensive public use by the said complainant, and denies that the complainant has been to great trouble and
expense in and about said alleged improvements in introducing the same
Into public use, and denies that it will be deprived of large or any gains or
profits therefrom by any unlawful act of the defendant.
IX. This defendant, further answering, denies that all of the principal
manufacturers of moving picture films in the United States, believing the
•aid reissued letters patent to be good and valid, and acknowledging and
acquiescing in the validity thereof, have taken out licenses under the said
reissued letters patent and paid, or agreed hereafter to pay therefor, large
or any sums of money to the complainant, and denies that the complainant
will be damaged and deprived of large or any gains and profits by any unlawful act of the defendant, either by reason of the abrogation of such
alleged licenses or otherwise,
X.
This defendant, further answering, denies that the said complainant
and all persons making under its authority Kinetoscopic films employing,
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in accordance with the said reissued letters
patent No. 12,192, have, since the issuing thereof, given notice to the public
that the same are patented by affixing thereto the word "Patented,” together
with the day and year in which the said reissued letters patent were
granted, or that such notice has been given to the public by any other

means.
XI. This defendant, further answering, denies that it has violated any
rights of the Complainant, or that it has contrived to injure the said complainant, or to deprive it of any benefits or advantages which might have
accrued to it from said alleged invention, after the grant of the said reissued letters patent No. 12,192, and before the commencement of this suit,
or at any other time; and denies that it has, without license or allowance
or against the protest of the said complainant or in violation of its rights,
within the Northern District of Illinois, Eastern Division, or elsewhere
within the United States, unlawfully or wrongfully made, used or sold, or
caused to be made, used or sold, and tbat it is now making, using or selling,
or causing to be made, used or sold the alleged invention set forth in said
reissued letters patent No. 12,192, or devices employing or containing the
same; and denies that it still continues so to do, and that it is threatening
to continue the said alleged unlawful acts to a large extent or to any
extent whatsoever iu defiance of any rights of the said complainant, and
denies that the said complainant has suffered or is in any danger of suffering
great and irreparable loss and injury, or any loss and injury whatsoever by
the acts of this defendant; and denies that the complainant has been, or
is now being deprived by any acts of this defendant of any gains or profits
which it might and otherwise would have obtained; and denies that any
gains or profits have been received and enjoyed by this defendant to the
injury of the complainant through any unlawful acts or doings by the defendant; and denies that it has ever unlawfully made, used or sold any
Kinetoscopic films in violation of any rights of the complainant, or received
or enjoyed any gains or profits therefrom, and therefore denies that the
complainant Is entitled to the discovery prayed for in the bill of complaint.
XII. This defendant, further answering on information and belief, says
that the true date of the application for said original letters patent Nq.
589.168, for the alleged invention or inventions which purport to be covered
by the said letters patent, was April 18, 1896, and that the said original
letters patent and the said reissued letters patent No. 12,192 were and
are void by reason of the public use and sale by the said Thomas A. Edison
and his vendees of the said alleged invention or inventions claimed in said
letters patent and in said reissued letters patent fdr more than two years
prior to the date of his said application for original letters patent No.
559.168.

XIII. This defendant, further answering on information and belief, says
that the said Thomas A. Edison, by reason of the proceedings in the United
States Patent Office in connection with the said original application and his
acquiescence therein, abandoned the said alleged invention or inventions described and claimed iu said letters patent, and is now estopped from denying the said abandonment and from asserting any exclusive rights under the
said reissued letters patent.
XIV. This defendant, further answering on information and belief, says
that reissued letters patent No. 12,192 are invalid and void because the same
were secured by fraud and in violation of the rules of the Patent Office and
the laws of the United States in such cases made and provided.
XV. And this defendant, further answering on information and belief,
says that the said reissued letters patent in suit are void and of no effect
because the alleged invention described and claimed therein, or substantial
and material parts thereof, had been patented and described in certain letters
patent and printed publications prior to the alleged invention or discovery
thereof by the said Thomas A. Edison, to wit:

UNITED STATES LETTERS PATENT.

Reissue

18,545,
31,357,
36,395,
64,117,
93,594,
133,394,
212,865,
9.960,
284,073,
317.049,
353,312,
376,247,
387.500,
390,396,
433,776,
452,966,
259,950.
279,875,
478,663,
491.993,
525.439.
525,991,
528.140.
540,545,
544,480,
546,093,
553,369,
560,424,
560. 500,
579.S82,

November

3,

1857, to G. P. Gordon.

February 6, 1861, to Coleman Sellers.
September 9. 1S62, to Dayton & Kelly.
April 23, 1867, to William E. Lincoln.
August 12, 1869, to O. B. Brown.
November 26, 1872, to C. A. Waterbury.
March 4, 1879, to E. J. Muybridge.
December 6, 1881, to Edward .1. Muybridge.
August 28, 1883, to R. Schlotterhoss.
May 5, 1885, to Walker & Eastman.

November

30,

1S86,

to

W.

N. Kelly.

January 10, 1SS8, to A. Le Prince.
August 7, 1888, to D. X. Eckerson.
18SS, to E. T. Potter.
1S90, to D. I. Eckerson.
1891, to W. Donisthorpe et al.
1882, to H. Van Hoevenbergh.
June
June 19. 1883, to E. .7. Muybridge.
July 12, 1S92. to J. Urie. Jr.
February 21, 1893, to Thomas A. Edison.
September 4, 1894, to J. E. Blackmore.
September 11, 1S94, to Max Meyer.
October 30, 1894, to J. E. Blackmore.
June 4, 1895, to R. D. Gray.
August 13, 1S95, to George Demeny.
September 10, 1895, to O. A. Eames.
May 19, 1896, to A. N. Petit.
May 26, 1896, to C. F. Jenkins.
March 30. 1S97, to A. & L. Lumiere.

October

August

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BRITISH LETTERS PATENT.
No.
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2,005.
4,344.
4,244,
10.770.
2,295,
10,131.
4,707,
12,794,
24,457.
7,187,
18,695,
17,930,
537,
1,260,
925.
1,443,
423.
12,921,
1,647,
504,
16.785.

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8, 1S74, to Henry Martin Nicholls.
November 9. 1876, to W. Donisthorpe.
November 13, 1877, to Charles Emile Iteynaud.
August 23. 1886. to J. Urie.

June

February S, 18S9, to Charles Emile Iteynaud.
June 21, 1S89. to W. F. Greene & M. Evans.
March 26, 1890, to F. H. Varley.
June 30, 1893, to George Demeny.
December 19, 1S93. to George Demeny.
April

8,

1895,

to B.

J.

B. Mills.

August 26, 1S95, to Henri Joly.
September 25, 1895, to W. F. Greene.
February 22, 1S60, to P. II. Desvignes.
May 22, 1S60, to W. T. Shaw.
March 16. 1S68, to Charles B. Linnett.

May

2,

186S,

to

J. -11.

Johnson.

January 10, 188S. to L. A. A. Le Prince.
August 15. 18S9, to Donisthrope & Crofts.
April 27, 1887. to W. B. Woodbury.
January 10. 1SS9. to C. N. Morris.
November 19, 1888, to W. P. Adams.




An article entitled “The Attitude of Animals in Motion,” contained in the “Scientific American Supplement,” vol. XXXI, No. 792, February 5, 1882, pages 9,241 and 9,246, inclusive.


An article entitled “The Attitude of Animals in Motion,” contained in the “Scientific American Supplement,” vol. XXXI, No. 817, February 22, 1882, pages 9,255 to 9,265, inclusive.

An article entitled “The Attitude of Animals in Motion,” contained in the “Scientific American Supplement,” vol. XXXI, No. 817, February 22, 1882, pages 9,255 to 9,265, inclusive.

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SAVING ELECTRIC CURRENT.

An interview with Mr. Herbert Miles, of Miles Brothers, on the effect of current-saving devices upon the profits of the moving picture exhibitor.

**Question:** Mr. Miles, next to your rental department, what do you consider the most important department of your business?

**Answer:** From the moving picture exhibitor’s standpoint, I consider our Rheostatodec department the most important at this particular time.

**Question:** Why do you say at this particular time?

**Answer:** Because at this particular time all moving picture exhibitors should be making every effort to save money on their operating expenses.

The reasons for this enforced economy are far-reaching. The public’s increasing demand for better moving picture productions has compelled the manufacturer to spend more and more money in bringing about this result. This, combined with the Edison Company’s demand for a royalty under their patents, compelled the manufacturer to charge a higher price for his film, these higher prices necessitated the renting exchanges fixing their schedule rates higher than formerly; in order to offset this, the exhibitor must get an increased patronage, due to better pictures, or less expenditure, and this he must do as they will certainly see his profits dwindle down, and may have to give up his exhibiting business entirely.

**Question:** Your statement indicates that you have given this subject considerable thought. Undoubtedly, you are recommending its use. I believe our advertising manager is reproducing this letter in your issue this week.

**Answer:** Then you think my Rheostatodec is a great adjunct to the moving picture business?

**Answer:** Why, man, the only reason every exhibitor in the world using alternating current hasn’t one of these machines is due entirely to his ignorance of its existence, or what it will accomplish.

**Question:** What is the greatest saving your Rheostatodec has ever effected?

**Answer:** In actual dollars and cents, the difference between $780.00 and $620.00, or a saving of $160.00 in one month.

**Question:** Where was this?

**Answer:** At one of the New York theaters owned by the Hub and Comedy Theater Company, which company controls theaters in twelve cities throughout the United States. Here are our bills which the treasurer of the company has given us as evidence of the savings; and this saving was made within the month of December, of this year, their bill for electric lighting was $620.00 with the direct current. At my personal solicitation, the Hub and Comedy Theater Company had the alternating current put in, and the result that their February bill was but $780.00; this, you will see, shows a saving of over 50 per cent. on their total lighting expense, or about 65 per cent. on the current used in the machine.

**Question:** On your machine do you consider most important, next to the great saving it makes?

**Answer:** One of the principal advantages, now that Summer is approaching, is the elimination of all heat. By actual test in the New York laboratories, there was a difference of nearly three hundred degrees in the heat of the underwriters’ approved rheostat and one of our Rheostatodes. This amount of heat makes an operator’s room absolutely unbearable for the operators, and the amount of heat into the box, which requires an extra expense for ventilating fans during the Spring, Summer and early Fall.

**Question:** On some of your first machines did you not experience some difficulty in eliminating the buzzing noise?

**Answer:** No, the difficulty was due entirely to those who installed our machines not following our directions closely. They did not screw down the thumb screw securely enough. For this purpose it is necessary to use a pair of pliers, instead of depending upon the hand alone.

**Question:** There seems to be an impression among many inquirers who have written us that with your Rheostatodec you would replace the rheostat.

**Answer:** We are at a loss to understand why this impression should be entertained, for our advertisements all distinctly state that with one of our Rheostatodes installed, all expenses for the old style of rheostats, like renewing of coils, terminals, etc., are absolutely eliminated; in fact, all expenses for fuses, blown fuses and numerous other little expenses connected with the use of such high voltage, dependent upon the ordinariness resistance, and the work away with.

**Question:** Do you guarantee that an exhibitor will obtain with one of your Rheostatodes using alternating current, a picture as good as with the direct current?

**Answer:** We guarantee that our Rheostatodec and alternating current to get a clear white, snappy picture, and a very much better one, in many cases, than with direct current. Our Rheostatodec steadily alternating current to the equal of any direct current.

**Question:** Is there any other machine now on the market you consider a rival to your Rheostatodec?

**Answer:** Positively no. Our advertising manager seems to have gone out of his way in our last week’s issue to rapt a certain current saving device. Why was this done?

**Question:** So far as I know, I believe this is the first time that we have ever noticed in our department any competitor in any branch of the moving picture business. This might be considered a compliment to the competitor, were it not for the fact that our only reason for doing so was due to this “expert’s” methods. He seems to be more of an expert at dictating letters knocking other current saving devices than he is in proving the value of his own. Many of our customers throughout the country send in letters to us received from this “expert” in which he states that the Rheostatodec had been condemned and was not permitted to be used in New York City.

**Question:** Is there no truth in his statement?

**Answer:** We have instructed our attorney to start a damage suit for $20,000, but inasmuch as there will be little chance of collecting any judgment, about the only thing we can expect to get by such proceedings is the cost of our advertising.

**Question:** Have you started any suits for infringements of your patent rights on your Rheostatodec?

**Answer:** Yes; three.

**Question:** Upon what do you base the most of your claim for protection?

**Answer:** Our patents cover sixteen different claims. These claims are the result of years’ experimenting with absolutely new methods of choke coil, or other device that could be used for this purpose; naturally, in making up his application for patents, the inventor of the Rheostatodec included every form with which he had experimented, consequently, any form, even though it be different from our different device, will be vigorously contested if covered by our original claims.

**Question:** Why have you refused to allow your patent papers to issue up to this time?

**Answer:** For the reason that we have applied for the same protection in twelve foreign countries, and do not want our American patents to issue before we have been granted patent rights in these foreign countries.

**Question:** Have any of these foreign patents been granted?

**Answer:** Yes.

**Question:** Are you selling any machines in Europe?

**Answer:** Shipped two hundred last week, and just closed with one large London concern for the exclusive agency for Great Britain.

**Question:** I notice you are advertising the Rheostatodec for $75.00, cash with order. What is the meaning of this cut from your original price of $700.00?

**Answer:** This offer is made only to the first purchaser in each city or town, and was done to secure a quick installation of our machines all over the country before a lots of cheap imitators could get their inferior apparatus installed to the permanent detriment of our Rheostatodec. You know the old adage, that a burned child fears the fire. Wherever one of these inferior machines has been installed it has taken us just twice as long to convince the exhibitor that our machine is all we claim it to be.

**Question:** When you have replaced other saving devices with your Rheostatodec?

**Answer:** In over a hundred cases.

**Question:** What is the principal fault you found with those you replaced?

**Answer:** They were, for the most part, the cheapest form of the choke coil, having been constructed by would-be electricians, ambitious operators and others who simply sought to accomplish
results long enough to get the exhibitor’s money. After that the apparatus could be removed or sold, to give satisfaction to exhibitors.

**Question:** We believe you claim your device is indestructible.

**Answer:** We are willing to guarantee them so.

**Question:** Why is this?

**Answer:** The secret of preparing our Rheostatocide for the market consists of the impregnating process, during which the principal parts of the device are subjected to a heat of 320 degrees. Inasmuch as heat is the only thing that could destroy our device, it being in all other respects perfectly made, you will readily see that our Rheostatocide should last a lifetime and longer.

**Question:** How do you back up all your guarantees?

**Answer:** By refunding the purchase price in every case where our machine does not go.

**Question:** Have you ever had to refund, in any case?

**Answer:** Never.

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**MR. A. C. BROMHEAD, OF GAUMONT & CO.**

From an interview in the Kinematograph Weekly by Mr. Bromhead, who recently spent several weeks in the States. Without denying that the situation was a serious one, Mr. Bromhead thought that the Biograph Association of Licensees would be able to hold its own. The promptitude with which the Biograph Company and the European makers had come to an arrangement proved this, and it would be that a somewhat discouraged the Edison party. Mr. Bromhead pointed out that apart from the fact that the Edison patent was not a practicable one—the Edison Company themselves using another camera—Edison’s claim was that he was the originator of living pictures and an absurd one in that films having been taken out in various countries previous to his application.

All cameras, including that used by Edison, employed the Latham loop patent, and if the Edison Company fulfilled its threats there would be a general action against exhibitors using “unlicensed” films. The Biograph Company would make an effective answer by proceeding against the Edison exhibitors under the Latham patents.

Questioned concerning the action which it was suggested might be taken against the Edison party as a combination in restraint of trade, Mr. Bromhead pointed out that a combination based on a patent was not illegal under the Sherman Anti-Tust Law, so that such action could not succeed.

The rumor that European films were being detained at the Customs House, New York, probably arose, he suggested, from the fact that some firms to whom a large amount of film had been consigned were not financially strong enough to pay the customs duties. As a matter of fact, it was rumored that the Edison party had approached the Customs officials suggesting that the duty on foreign films should be raised to a figure which would in effect make their importation impossible. Apparently, the Congressional body, to be an “independent,” a process which would take some years, if it were successful at all, which was doubtful, general opinion in America at the moment being against a high tariff.

Mr. Bromhead further declared that suggestions were being made to stir up trouble between the “independents.” As an illustration of this it was said that the object of his own visit was the opening of a branch office and the removal of the agency from the Kleine Optical Company, a statement for which, we need hardly say, there was no foundation.

Mr. Bromhead thinks the general conditions of the living picture trade in America most hopeful. The “store” shows are immensely popular, there being 600 in the State of New York alone, while even the little town of Keene has quite a number.

In Rochester, N. Y., for instance, Mr. Bromhead visited six of these places in one night, and although the snow was thick on the ground and the thermometer was at 22 degrees below zero there they were.

Generally speaking, a good picture is shown at these store shows, which give a twenty minutes show for 10 cents (5d), consisting of two artistes, pictures and music. The latter is frequently presented in a kind of “one-man-orchestra—one man working several instruments.”

Mr. Bromhead, however, found the best shows of all in Montreal, Canada.

We asked Mr. Bromhead if he thought the popularity of the 10 or 5 cent theater was a phase of the business which would pass. He replied that, to a certain extent he thought the store show would give place to larger halls giving a longer show, on the lines of those in the French towns, but the best of the store shows would be permanent. They gave a good show for the money and one which appealed to people with limited leisure.

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**GATE RECEIPTS DONATED TO NEEDY PORT CLINTON FAMILY.**

Port Clinton, Ohio.—A poor family by the name of McGowan has just had part of its burden lightened through the kindness and charity of some of Port Clinton’s people. Sunday Mr. Fredericks, of the moving picture show, would give the day’s proceeds for the benefit of this family. On Tuesday the good people of the town attended the show, and those who couldn’t go bought tickets. At the end of the day’s performances the proceeds amounted to $86.00, and enough was added to this to make it an even $100, which was placed in one of the banks to the credit of Mrs. McGowan.

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**FORT DODGE MEN TO ERECT NEW THEATRE BUILDING.**

Fifteen representative business men of the city have formed a stock company for the purpose of erecting a new theater building at Nos. 22 and 24 South Eighth street. The building will be fifty-six feet in length, will have a frontage of fifty feet, and a seating capacity of between 500 and 600.

The structure will be built of concrete blocks, and it is expected work on the same will be started at once, so as to be ready for occupancy within a month. The best of vaudeville and motion pictures will be presented. A meeting of these stockholders has been held, and their officers chosen.

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**A NEW PLAYHOUSE FOR PEORIA.**

The remarkable and growing popularity of the motion picture show as a means of public entertainment is well demonstrated by the fact that on the first of May the Haymarket and the Olympic, two of the foremost vaudeville theaters of Chicago, are to be given over to this class of entertainment. There has been a growing demand in Peoria for this style of diversions, but up to the present time the picture theater, as known in Chicago, New York and the metropolis of the country, has not been seen here. It has remained for the Lyric Amusement Company to inaugurate the advanced film show in the Distillery City, and with the opening of the new Lyric Theater, at 231 South Adams street, next Saturday, Peorians will have a place to go where the latest motions pictures from the leading film houses of the world will be shown.

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**THE NEW PLAGIARISM.**

Theatrical producers and playwrights seem to have a substantial grievance. The “moving picture” has invaded their province, hungrily but effectually. The five-cent theater, it is declared, is taking the fine edge off the appetite of the American public for real plays by sure enough actors.

When a play proves itself successful an imitation of its scenes is recorded in the usual way for the kinetoscope.

Some theaters are so enterprising as to buy the poster lithographs of the original “show,” which, it is sternly maintained, deceives the groundlings into the belief that they are seeing the “real thing.” But there is worse than this. “Talking machines” are supplied with the words of the play, and the imitations of pantomime are wiped away. Considering the price of admission, this makes an irresponsible compromise or substitute.

The Spreme Court has recently taken a strict position as to the copyright laws dealing with musical disks, which were held not to be an infringement of the composer’s or music publisher’s rights. It is plain that the laws need amendment, both for the good partisans of the music and theatrical producers. As to the injustice of the use of the artist’s creation and the producer’s enterprise without consent and compensation there can be no question. If it is public policy to protect the artist from plagiarism under the older forms it is policy to protect him from new forms of invasion.—Chicago Tribune.
FROM GRAVE TO GAY. FROM LIVELY TO SEVERE.

A correspondent writes: "In our town there are three shows. Two of them are running the Passion Play and the other the 'James Boys in Missouri,' described as the most sensational picture ever seen. Surely this is the limit!"

SOME FILMS TOO SPORTY.

Westfield, Mass., March 31.—The introduction of several films of a sporting character into the stereopticon exhibition of Tissot's famous pictures of the "Life of Joseph" caused a commotion at the First Congregational Church Sunday evening. There was a large attendance of church people to witness the pictures and they were being greatly appreciated and enjoyed. Suddenly a moving picture of a horse-race flashed on the screen. The film was upside down and at first they were successful but it was a feeble attempt. Then it was. When they grasped the situation there was a murmur of disapproval, and the horse-race came to a speedy finish.

The worst was yet to come, for, just before the finish of the pictures, a cock fight was depicted. This also came to an abrupt ending when the mistake was realized. How the sporting films became mixed with those of a religious nature the picture operator could not determine.

CHILDREN MUST LEAVE THEATER.

The proprietors of the five-cent moving picture shows in Lockport must discharge all children under sixteen years of age whom they are employing, according to the dictum of Police Justice Ernest.

Judge Ernest had his attention called to the fact that girls of tender years were selling tickets, playing the piano, etc., in these shows, and he advised the managers of the State law against this, which provides that children under sixteen shall not enter a theater or amusement place unless accompanied by parents or guardian.

CAMPAIGNING ON THE MOVING PICTURE.

The moving picture shows have gone Republican, or are going Republican in a few weeks. They have instructed for Taft from Maine to Kansas and Wisconsin and have been speaking in their favor on their many canvas sheets on the various stages.

This was expected. It was like a bomb thrown into the ranks of the American citizen. Of course, they expected the White House to root in Taft's favor; they had a sneaking idea that Kansas would do something out of the ordinary by getting a crush on Taft, and they had a feeling that Oliver Austin and theHon. Homer P. Gellet will enter the moving picture into the Taft band-wagon they felt like a wallflower in a political ball.—Knoxville (Tenn.) Sentinel.

MICHIGAN TO LICENSE OPERATORS.

For the purpose of better safeguarding the lives of the many patrons of the five-cent picture shows in the city of Grand Rapids, an important resolution will be offered in the Council by Alderman Eugene Smith. It provides for the examination of all moving picture machine operators in the city, and will also carry with it provisions for compelling such operators who successfully pass such an examination to pay a stipulated license yearly or monthly.

Alderman Smith purposes to have the operators who fail beneath the ban of his resolution stand a test before Electrical Inspector George Cotton before they are permitted to enter the operating room of any theater and manipulate the reels of machines which furnish the pictures for such theaters.

"I believe that my resolution is well timed," said Alderman Smith. "It will not only further safeguard the lives of the patrons, especially the women and children, but will reduce the danger of fire and carelessness on the part of negligent or incompetent operators who little realize the number of lives that are dependent upon the successful manipulation of the machine. A flash or ignition of a film through carelessness might cause a panic in any one of the theaters. With a competent operator, who has passed this rigid examination, the danger is practically eliminated."

"The amount of the license will be left in the hands of the Ordinance Committee, which will draft a measure to cover the provisions recommended in my resolution."

Manager S. E. William, of the Exchange, stated that such a measure with his highest approval. "It will reduce not only the danger to the public from fire but will in a measure protect theater managers from having in their employ incompetent operators who might, in a moment of carelessness or through lack of forethought, cause a fire which would result in a disastrous blaze and probably cost several lives."

STOPS PICTURES OF 'MERRY WIDOW.'

Henry W. Savage has obtained an injunction from Judge Lacombe, of the United States Circuit Court, restraining the Kalem Company from manufacturing and selling films representing The Merry Widow, and restraining Miles Bros. Incorporated all other concerns in the Film Trust from using and exhibiting such films.

Mr. Savage, through his attorneys, Fromme Bros., has obtained a number of injunctions restraining managers from producing unauthorized versions of "The Merry Widow" upon the stage. The order of court, however, says that this is the first attempt ever made to restrain a pictorial presentation of an opera or play. The present injunction was obtained largely upon the affidavit of Madison Corey, Mr. Savage's representative.

Mr. Corey says that the Kalem Company has manufactured films 1,000 feet in length, purporting to be a "reproduction of 'The Merry Widow' as done by an original Viennese cast." This Mr. Corey says is false, the truth being that local actors and actresses gave a performance of "The Merry Widow" before the company's camera without the consent of Mr. Savage. The affidavit states that the Kalem Company arranged with Caroline Proehlich, of Third avenue, for a special performance, at which the photographs were made. The films were sold to Miles Bros., Inc., and others, and have also since been used in moving picture shows in many large cities.

Fromme Bros., in behalf of Mr. Savage, asked for an accounting from the Kalem Company, and that the films controlled by them or Miles Bros., Inc., a member of the trust called the Film Renting Association, be surrendered to the court.

FILMS STOLEN IN PHILADELPHIA.

The Philadelphia police suspect that the burglars who robbed the Electric Theater Supply Company, at No. 47 North Tenth street, of $10,000 worth of moving picture films were inspired by hatred of the new trust which controls the nickel shows throughout the country by means of its monopoly of the picture supply. The only objection to the theory is that the burglars also made a big haul of fountain pens.

The police believe that the burglars broke into the houses adjoining the picture place in an attempt to satisfy their real motive of their crime. But none of the detectives investigating the case has been fooled by the attempts to make it appear as the work of a professional burglar. Every circumstance show that it was murder, in a manner of speaking, of amateurs and of men who were thoroughly familiar with the moving picture business and trade conditions.

The Film Service Association refuses to supply films to the show places which are associated with the burglars who broke into the Film Exchange yesterday morning stole only trust films, ninety-five rolls, valued at $10 a roll. The burglars, furthermore, selected only the latest films, and scorned 125 other rolls which antedate the enforcement of the Trust rules, and are in free circulation throughout the country.

No attempt was made to force open the cash drawers, nor was any of the films taken from the storeroom. All these circumstances satisfy the detectives that some trust employee with a grudge has made a bold attempt to enrich himself at the expense of the Trust, and at the same time supply the competitors with ammunition for a few years' hard fighting. As soon as the robbery was disclosed a description of all the lost films was sent to every city of importance in the country, and the copyright law will be invoked wherever they are found or are seen again.

Lieutenant Barry, who with Special Policemen Lynch and Muhlerin, of the Sixth District, investigated the robbery yesterday, was amazed at the industry and patience of the amateurs, who worked with nothing but an auger. With this simple tool they removed the first back row of niches in a door leading from Cuthbert street into the yard of No. 45 North Tenth street. Expert burglars would have drilled another twenty-three holes in the door leading into the rear storeroom of No. 47 North Tenth street. The holes were so close to one another that
they took out a square foot of wood in the door. The burglars then took out the ninety-five film rolls, which weighed about 300 pounds, and must have been taken away in a pushcart or wagon. They made a fine selection of films, as most of those stolen had never yet been shown publicly.

**SUSPECTED OF FILM ROBBERY.**

On suspicion of being implicated in the theft of several thousand dollars' worth of moving picture films from the Electric Theater Supply Company, at 47 North Tenth street, Russell Johnson, eighteen years old, was held in $500 bail by Magistrate Stuewe. No further hearing, to enable the police to get additional witnesses.

**THE PICTURE SHOW.**

In renewing his subscription to the Moving Picture World, Mr. Jack Sands, of the Palace Picture Company, Roseville, Ohio, writes an amusing letter complaining that their patrons have the habit of sitting out two or more shows and wonders if they are in other towns are bothered in the same way. Incidentally he drifts into rhyme, which he dedicates to the waste-basket, but which is so good we publish it.

**MEET ME DOWN AT THE PICTURE SHOW.**

Meet me down at the picture show,
That's the place where the crowds do go,
Old and young and short and tall,
Happy and "sassy." —
Only a dime or a nickel a seat,
To listen to songs by singers sweet.
See good pictures and vaudeville,
Forget all your troubles and "laugh to kill."
Don't you know that song is a New York "hit?"
And the moving pictures are really IT.
The picture makers are up to snuff,
They are putting out some "candy-stuff."
Off they go, with an encore loud.
While the curtain drops to a well-pleased crowd.

"What, goin' to stay for another show?"
Sure Mike, indeed you ought to know,
Get the whole of your money's worth,
If folks do say you 'want the earth.'

Stay 'til you're tired of vaudeville,
And of songs and pictures you've had your fill.
Don't be a chump and get up too soon
To oblige poor sinners in "standing room."
Then at the restaurant a sandwich eat,
And in a dandy task "Will we call we meet—
At the club, next night?" Bill tells friends, "No—
Meet me down at the picture show."

—JACK SANDS, Roseville, Ohio.

**THE COLLINWOOD FIRE PICTURES.**

Legal Contest Over Their Exhibition in Sandusky, O.

The entire legal machinery of Sandusky, O., was put in motion last week to prevent an attempt to exhibit at the Grand Opera House the pictures of the Collinwood fire, an exhibition which the mayor had prohibited.

William Bullock, Cleveland, manager of the American Amusement Company, producing the pictures, came to make the fight. He had contracted for the theater and he planned to enjoin the mayor and Chief Weingates from interfering with the exhibition.

When the petition was filed Judge Reed declined to issue a restraining order without a hearing. He said he did not wish to be hasty in restraining city officials from doing what they considered to be their duty. In the petition Mr. Bullock declares that the exhibition is purely historical and moral in tone, and will not offend the public sense of decency. He says the pictures are used to illustrate lectures, which are instructive, and says he went great expense to prepare the exhibition. He says the authorities, it is alleged, wilfully interfered to stop the show, instructing the police to prevent it being given, and will cause him great injury.

In his argument attorney Ramsey reiterated the claim that no gruesome scenes are to be shown. He said the newspapers printed pictures of the horror, and he considered the exhibition perfectly legal.

 Solicitor Fiesinger pointed out that the Grand Opera House has no license. This phase of the question, together with the others raised, is yet to be passed upon.

 Solicitor Fiesinger found that the city has no ordinance bearing directly upon the matter, and, under the circumstances, he would not advise the city to proceed. Steps were at once taken, however, to meet the emergency, and a special meeting of the Council was called. At this meeting a resolution was adopted, expressly prohibiting the exhibition of the pictures by any person, association or society who might be acting under the authority or direction of the entire police force of the city, if necessary, to enforce the provisions.

Indications were for a clash. Bullock was in conference with Attorneys Reynolds and Weingates. A further hearing, however, was ordered to be held.

The mayor found that the theater license for the Grand had not been paid, although it was due January 1. The police were accordingly instructed to permit no show or exhibition to be given without a license, and it was certain that arrest would be made if an attempt were made to put on the show in fact, affidavits were in readiness.

At the same time Mayor Molter took up with Solicitor Fiesinger and counsellors the matter of passing an ordinance regulating moving pictures, so that the city would be in position hereafter to prevent exhibitions which are not thought to be proper. Such an ordinance will be introduced at the next meeting of Council.

Manager Hanson, of the Grand, said the injunction papers had been prepared in Cleveland, in his name, and he refused to sign them. Then Bullock went to attorneys for new papers.

"I would not have anything to do with the matter," said Manager Hanson, "for I believe public sentiment is against such an exhibition. Bullock had the contract for the use of the house, and he wanted to fight!"

The resolution adopted by Council follows:

Whereas, The management of what is known as the Grand Opera House of the city of Sandusky is about to conduct a performance which, or some part of which, is to display pictures or moving pictures by and through the means of what is commonly known as a picture machine, of the event which recently happened in the city or village of Collinwood, this State, in the burning of a public school house, and

Therefore, The display of such a picture or pictures will tend to disturb the public peace and quiet of the city of Sandusky; therefore, be it

Resolved, By the council of the city of Sandusky, Ohio, all members elected therein concurring, that the manager or managers of what is known as the Grand Opera House of the city of Sandusky, their agents or employees, are hereby restrained and prohibited from conducting any performance or performance for which the public is invited in which such pictures or such picture or pictures by and through any device whatever shall be shown, in any manner, or in any place, or in any public place, in the city of Sandusky, Ohio, or any of the horrors connected therewith; and be it further

Resolved, That in the event the foregoing resolution is not complied with, the mayor or acting mayor of the city of Sandusky shall put in force the entire police force if the same be necessary to enforce the terms of this resolution.

Youngstown, O., Mayor Favors Them.

"If the moving pictures which are being advertised as depictions of the Collinwood disaster are at all true in detail," said Mayor Craver, "I am in favor of having them shown. I understand that a request is to be made of me to have the pictures suppressed, but I shall not do so unless they are found too sensational.

"If these pictures will in any way aid in convincing the people that our school buildings should be equipped with proper escapes and fire fighting facilities, they certainly should be shown. And I urge that every father and mother visit such shows where the pictures are produced."

When the pictures were first advertised there was considerable comment made, and it was said that the mayor would be petitioned to prohibit the showing of the films.
MOVING PICTURES POPULAR WITH PEOPLE OF MEXICO.

The exhibition of moving pictures has become the most popular amusement in Mexico.

The real cause of this preference is not easy to ascertain.

While Mexico has for so long a history of moving pictures that it is not surprising to find that the exhibition of moving pictures has become the most popular amusement in the country. It is because people love life, represented in a simple and realistic manner; to see things as they really are.

The cinematograph, just as well as the Silver Screen, is a revelation of life. The most popular pictures are rather imaginative; the transformation of a woman into a butterfly; the magician who performs wonders, using very rough tricks; the country scenes which are always the same, the most conventional way; awful crimes, assaults, murder, and robbery, in which the public can watch the most minute details—all this is very far from being normal life.

Picture shows with a great success only when they represent scenes of exotic life; when people and buildings and everything are represented in a different way. Scenes of any picturesque town of the Far East, the passing of a fleet through the Suez channel, the review of the troops of India, are always watched with great interest, while the public scarcely pays any attention to pictures representing its own daily life.

The cinematograph gives the appearance of reality to purely imaginative things, and probably in this paradoxical quality is the secret of its great success. 

More than 60 per cent of the total audience is made up of women and children, though men, who are only "big children," as it is said, also to see important events, to see the world round them in the most popular way, very popular among children and women.

The cinematograph is, however, the most popular—and the most profitable—amusement in Mexico. More than twenty shows are run in the city, besides two machines established around the Alameda, which are said to be run every evening by more than five thousand people who come from the most distant suburbs of the city.

In less than five years the cinematograph has become the king of amusements, and its success, both in the large and small cities, has defeated even the most powerful adversaries, notably the zarzuela. Five years ago the zarzuela was thought to be the only amusement widely acceptable in Mexico. 

Nearly ten theaters were successfully run every evening.

Mr. Rueda by the way, a former zarzuela for the small zarzuela. The "genero chico," which is considered as the lower style of theatrical work, and at the inferiority shown by the most successful of these small zarzuelas. The "genero chico" bore the scepter of amusements, and no one expected that it could be displaced by any other attraction.

Four years ago the cinematograph appeared. The first exhibitions were made in a timid way, between the acts at the Orrin's circus. They were not very successful at the beginning.

Some time ago a popular pupil carnestolendas was presented in the city of a small theatre, showing that they were doing their work. The public was sent to the Biograph studio and has had the dignity of the socks and buskins; I have always said nix till now. But to-morrow, if I can, without posing as a mendicant and asking for alms from total strangers, if I am not the most fortunate of men, I shall call around the Biograph studio and have Wallace McCutcheon cast me for character actors in the moving pictures.

"What's the result?" says Charley Face. "A new epoch is here with the goods. Heart interest dramas like 'The Volunteer' and 'Iberia, the Sewing Machine Girl,' can take the place of the old-fashioned carnestolendas. The public are the same people who used to stem the tide, but, friends, Romans and countrymen, the nickelodeons has the ten, twenty and three hundred companies pushed against the plaster!"

A score of John sunt's Minstrels; sixty, count 'em; stretching out as they pass the shirt factory; but who cares? What echo of a new era is aroused? The cote of Huntington, W.Va., is all agog because a new reel will be shown at Gus Peter's Bijou Dream Nickelodeon, and a first night is a first night the whole world round!

"Does the populace of Terra Alta stand at the depot wondering why the grafton accommodation is only an hour late and discuss the trolley that's going to give the chalk talk at the Ivycon star course to-night?" asks Charley Face.

"Does the bell of the Hollow Horn, Pa., my oh my! Why? Because the droguedrogested funniest reel has been put on at the Dreamland Nickelodeon, and you'll laugh till you spill to see that chase in the "Little Lost Child," and you can stay as long as you type and bring the baby in for nothing."

"All over this fair land the actor reads his doom in white front show stores, expenses fifty a week, including current."

"Why is dramatic criticism a lost art in Cincinnati, Sandusky, Bellingham, and other art. brewing and glass blowing centers? Because they that used to knock and boost is soliciting ads from the manager of the Gem, the Star, the Surprise and the other nickelodeons are frequent than pharmacies in every town of over two hundred!"

"Why is it that takes a spectacular production to fill town hall to-night, or that local society in Liberty, Mo., or Winnebucca, Neb., won't put on a clean collar and out for nothing less than Maude Adams or David Warfield or..."
something with a metropolitan run of five hundred nights to its credit?

"Because," says Charley Face, "the moving picture shows are thicker than the babies on our block, and if the films is scratched you can set up a holler and get your nickel back!"

"Having got off this monologue of misery, Charley Face ast if somebody had a dime, and if Mamma De Branscombe would lend a wash pitcher and if Dopey McKnight would take 'em and bring in a pint of hops."

Mamma De Branscombe is a person you can't trust with nothing valuable, and she certainly does take the reputation of her friends in vain, and if you go out to dinner with her she'll eat the choicest bits of the divided portion and stick you for the check, but she has a good heart.

"She said, if the rest of us would chip in, we wouldn't wait around for somebody to come and take us out for a regular meal, but we'd send over to the Original Sing's, on Seventh avenue, and get a bunch of chaw main.

"She'd her words, she dug up 11 cents in pennies, and Amy de Branscombe and Puss Montgomery and me had to come across with enough to make up the 75 cents, because, while you get a lot of chaw main for your money, still it's expensive chow."

"Mamma De Branscombe always did like Charley Face. It was him suggested when she was in mourning for one of her husbands, that it wouldn't be no harm for her to be seen at Devstone's Minstrels, because they was all black-faced acts."

"Dopey is the only one who doesn't view with alarm the moving picture tidal wave. I ast him if it was because they always employed piano players, and he said: 'No, the only way to keep a squirrel on the ground was to cut off its tail and make it imagine it was a rabbit.'"

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**CORRESPONDENCE.**

**A PROTEST AGAINST SENSATIONAL FILMS.**

Editor Moving Picture World.

Baltimore, April 1, 1908.

Dear Sir:—If you would "roast" every film which shows gruesome endings, ones which show murder or suicide, as well as those which are suggestive or immoral, you would possibly make the manufacturers take notice. The sooner they cut out all such subjects the better. Nothing would help the business better than restricting exhibitions to clean subjects. We have taken this up with our renting agency and with the manufacturers, but they still keep sending us subjects which we do not care to exhibit.

Very truly yours,

Baltimore Amusement Company.

VAUDETTE FILM EXCHANGE IS IN F. S. A.


Editor Moving Picture World.

Dear Sir:—I see in the March 28 issue of The Moving Picture World that you quote my name as running an independent film exchange in Grand Rapids. That is not the case. I am the manager of the Vaudette Film Exchange, of Grand Rapids, Mich., and was one of the charter members of the Film Service Association, so kindly correct this in your next issue.

Yours truly,

A. J. GILLIGHAN.

[The Vaudette Film Exchange was correctly listed under the F. S. A. film renters. That the name of A. J. Gilligham appeared in the list of independents also was a printer's error.—Ed.]

BUCKWALTER JOINS THE F. S. A.

713 Lincoln avenue,

Denver, Colo., March 31, 1908.

Editors Moving Picture World,

New York City.

Gentlemen:—I note on page 274 of your issue of March 28 that my name appears among non-association renters, and I want to say that I am now dissolved from the Edison side of the fence. My reason for taking this action, I may explain, is the fact that I do not believe the outsiders can furnish the high class of film demanded by my customers. At any rate, I like to be identified with reputable outfits, and to my personal knowledge one of the leaders of the opposition to the Edison fight cannot be placed in this class, al-
though for others I have only the kindest regards.
I enclose herewith check for two dollars, for renewal of
my subscription.

Yours truly,
THE DENVER FILM EXCHANGE.
H. H. Buckwalter, Mgr.

DON'T SCORN THE SAILOR.
103 Bakewell Building,
Pittsburgh, Pa., April 4, 1908.

Editor Moving Picture World,
New York City.

Dear Sir,—We take the liberty of announcing through your
paper to the moving picture trade the illustration of the song,
"Don't Scorn the Sailor"—the composer of which was voted
a sum by Congress and received a letter of thanks from
President Roosevelt, saying he had accomplished more for
our sailors' welfare than was done in the last fifty years.
While this concern is new in this field, the art and coloring
of these slides are in harmony with the author's ideas, and
as a whole equal to any illustration ever turned out.
The fame of this song will reach from coast to coast, and
preparations are being made to entertain the Pacific fleet
upon its arrival at San Francisco with exercises celebrating
the recognition of the sailor's rights, as has been done in
Norfolk, Va.

These slides are offered to the trade at $4.00 per set, along
with our other illustrations, which have been successes.

PITTSBURG ILLUSTRATION CO.,
Morris Levinson, Secy.

RECORDS OF ACCIDENTS WANTED.

Editor Moving Picture World:

April 6, 1908.

Dear Sir,—Will you please give us a few statistics through
the columns of the Moving Picture World? I think the par-
ticulars I ask for, no doubt, are either in your hands or readily
getable.

How many fatalities have occurred in the United States
during the past twelve months or the past two years, as the
case may be, directly attributable to fires started by moving
picture machines? Have such fatalities increased the average
number of fatalities from all causes for a given period?

Of course the public has a right to be properly protected
against any real danger and in order to find out just exactly
how great this particular kind of danger really is I think it
would be well to study the facts from a statistical standpoint
and if such facts fail to show that such a colossal danger of
fire from moving picture machines really exists then one
would be justified in concluding that much of the freak legis-
lation in the form of so-called protective (?) but more prop-
erly speaking prohibitive fire ordinances, which are being
imposed upon us all over the country is about as senseless
as it would be for our city officials to pass an ordinance pro-
hibiting any person to go out on the streets without carrying
a boiler-plate umbrella over his head to protect him from the
possibly fatal result of being hit by a falling star.

Accidents unavoidable happen sometimes, on the trains, on
the boats, on the street cars, in churches, in theaters, in fac-
tories and wherever numbers of people are congregated, and
I contend that the moving picture machine is but a very small
item which goes to make up the sum total of dangers to
which we are all exposed every day and in nowise justifies
the ever increasing burden of injustices that is being con-
stantly heaped upon us by a lot of ignorant, arrogant, graft-
ing politician-inspectors.

Yours truly,
J. LAWSON HALL.
3318 Forest Ave., Chicago, Ill.

[The one fatal accident of late occurrence that we have on
record is one in Canada of a fourteen-year-old boy whose
father allowed him to run the machine, and this was not due
to any fault of the machine or film. Perhaps our readers
will oblige by mailing to us or to Mr. Hall the date and
particulars of any accident, and say whether due to operator
or otherwise or if the machine had film boxes attached.—Ed.]

THE REAL THING

LION HUNTING

EUROPEAN SUCCESS. LENGTH 694 FEET

The Cinematographer's chief duty is to bring to the public pictures from the life in distant parts of the world, from
interesting events, all in all to present everything interesting, which the public would hardly in any other way get a chance to see.

With this object in view, and remembering the enormous success which our picture "Polar Bear Hunting" attained, we now shortly send
out another magnificent hunting picture, which will for the present take
the record as to all that has yet been produced by the Cinematographer,
namely a lion hunt. (See full description in Film Review).

THE FILM OF THE SEASON—DON'T FAIL TO GET IT

NEXT WEEK'S ISSUE:
ANCERO, Tyrant of Padua
(See description in Film Review). Length 675 feet

STONE INDUSTRY IN SWEDEN
Length 462 feet

GREAT NORTHERN FILM CO.
(NORDISK FILM CO. of Copenhagen)
7 East 14th Street - - New York

Licensee under the American Mutoscope and Biograph Patents. All purchasers and users of
our films will be protected by A. M. & H. Co.
Film Review.

KING OF THE CANNIBAL ISLANDS (Biograph).—"Succir—charms to soothe a savage breast."—not always, however, when it is the dulcet tones produced by Helene Holtzmeyer, the Sibyl, and Caroline Wyeth, the Village girl, failed to tranquilize the wife Luza, who was rather a Xantipe than a Sibyl. But he, like that of Socrates, often played the target for her and pain—and her aim was very good. The hope broken he fixed his eyes on the other house, where he met the taut-pots of the town, and right merry songs were sung. This was a favorite with all, especially the barmaids, who received his effusive gratitude. The joy, however, are of short duration, for Luza appears, and, brandishing a rolling-pin, clears the place. Helene rushes across, wraps him with her fiddles, dedap. He is followed by Luza until he reaches the wheel of the machine. He is between, "between the devil and the deep sea," so he chooses the wheel. Luza now drives him to town an ousting vessel, shibis and is off for parts unknown. A man is executed, and the vessel is wrong and favors and he is east ashore. Helene is about to give thanks for his deliverance in the sun is pounced upon by an army of frenzied cannibals, armed with clubs and astrolabies—now wouldn’t that disembowel you? Well, it looked like Stev a in Hollandse for Helene. And indeed, the black warriors are about to prepare a Dutch dinner, when the Queen does the Petershan act, and, throwing herself on the prostrate form of Helene, declares she has made him a fool. Luza turns the wheel of the machine. So they desert, for such a thing would be impossible, as the Queen is so thick, that the longest spear would hardly reach the victim—in fact, she is the most beloved of the whole crowd. Helene now takes his fiddle and discourses sweet music, which places him in such high esteem with the tribe that the man who was besides becoming the husband of the Queen and King of the Islanders, after three years of restless endeavor, discovers his whereabouts, and hurries to his3.THE TYRANT OF PADUA (Great Northern).—In presenting this famous drama of the great Angelo, we have been obliged to exploit it in pictures a great deal, of the works spoken of in last week's issue. There is a list of the pictures we have shown in this city and our opinion of them. In this picture we see how hereditary Angelo is proposing to the future Mrs. Angelo. The picture is not a very large one, in which he his behavior is interesting to see the lady disappears, leaving Helena to her father's mercy.

She meets her lover, Rudolph, in the garden, and they walk up and down for a while, and then they part, promising fidelity to one another.

An old street singer runs up to the young lady and asks for protection against some drunken citizens, who are pursuing her. The young lady hides the old woman between the bushes, throws the dismissers off the street and thus rescues the old singer, who gratefully accepts, without suspecting, that this very cross is one to rescue her own life.

Further into the park the singer meets her daughter, Thelma, who is engaged to a young admirer.

On her way to the castle the beautiful young lady passes Angelo, tyrant of Padua, and on her way to the bridge who has love with her, and swears that he will possess her. Nevertheless she does not prevent him from being much taken in with Thelma, when she and her mother one day dance for him at the castle. He pursues Thelma to stay with him as his sweetheart. His gold tempts her, and she stays.

But after a while returns with his wife, whom has only been able to win because he was the master. More and more, little by little, day by day, and with all her heart and mind, and with the entire chamber, she hates the rival and she swears to wreak a cruel vengeance upon her. 

A. B. 

communicates with Helena, who is just as bent upon revenge, and she herself.

One evening, when Angelo and his wife have each to themselves, Helena beckons Mrs. Angelo to follow her. Mrs. Angelo, who is a lover, Rudolph, to go visit and her in her room. Right after Thelma comes in, she is discovered. Mrs. Angelo understands that she knows. Rudolph is in the room, and that she is going to inform Angelo of the fact.

In the middle of her triumphs Thelma perceives the cross which her mother once gave to Mrs. Angelo, and on the cross her hatred changes into gratefulness and pity. Quickly she informs Mrs. Angelo about the danger which threatens her, and her lover, and Rudolph hurries away. Just then Angelo rushes in, heralded by Angelo about Helena. He is in a rage and examines the room closely, yet without finding the sign. He finds has met Rudolph but, which he in the in Paris has forgotten, and now Mrs. Angelo's entry is sealed. She is sentenced by her husband to be executed on the next day. "Why wait till tomorrow? I can make up a potion and make her drink it at once." Thelma savages in this way the lady's life. She is exalted by the king, and she is banished by Thelma. Now Helena means to have the finest part of his revenge fulfilled. The second picture shows Rudolph in the depth of his heartbreak.

The young man is desolate. He cuts out in the castle where Thelma is keeping watch, and without a word he runs around right through her body. Then he draws aside an eavesdropper, reveals to Thelma Angel's sarcophagus, and kneels down next to it, in a desperate state, and, when suddenly, she opens her eyes and sits up.

The lovers now rejoice in each other's embrace, but the sight of Thelma's dead body.

Trading with horror, Mrs. Angelo now learns that Rudolph has killed Thelma, while Rudolph now sees what a terrible deed he has committed.
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Manufacturers of
Piafo and Colored Lantern Slides and Illustrated Songs
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A CONTAGIOUS NERVOSITY (Gaumont).—Length, 487 feet. The master of a house on leaving home has a slight difference of opinion with his wife. This puts the poor lady in a state of nervousness. As a result a visit is paid to the doctors, who are of the opinion that a change of climate is the remedy. The husband's remedy is a visit to the country, where he discards his bowler hat and takes his work clothes off, and the wife, to the amazement of her friends, decides to join him.

THE DOG'S SCENT (Lux).—Length, 490 feet. A clever detective—a typewriter hunter goes on a trip. During his absence the house is plundered by burglars, but when he is back they are nowhere to be found. The burglar is so indignant that he swears vengeance on the culprit.
THE DOOR-KEEPER'S SUBSTITUTE (Ralph & Roberta.)—Length, 234 feet. 'Trimal' of skilled and on a somewhat more aristocratic apartment building bides a substitute, as the door-keeper neglects his duties in his attempts to flirt with a society belle. The lucky tenants meanwhile are unable to get in, and soon an angry crowd is collected. They effect an entrance and find themselves in the apartment of a bachelor. As the door is locked, the polite waiter resigns himself to the fate of the futile, and, pulling out a revolver, starts shooting. He is overcome by the noise within and run from the door-keeper's room, and, after soundly thrash- ing the substitute, departs.

LION'S TAILING CONTENTION (Ralph & Roberta.)—Length, 234 feet. 'Trimal' of skilled and on a somewhat more aristocratic apartment building bides a substitute, as the door-keeper neglects his duties in his attempts to flirt with a society belle. The lucky tenants meanwhile are unable to get in, and soon an angry crowd is collected. They effect an entrance and find themselves in the apartment of a bachelor. As the door is locked, the polite waiter resigns himself to the fate of the futile, and, pulling out a revolver, starts shooting. He is overcome by the noise within and run from the door-keeper's room, and, after soundly thrash- ing the substitute, departs.

The gambling demon (Rossi) is a well-dressed and popular city element. He is seen by various characters who are attracted to his charm and wealth. He is later revealed to be a gambler and his life is one of debauchery and vice.

The man in the overalls (Lubin).—In this episode, the man in the overalls is caught stealing from a store. He is ultimately caught and punished by the store owner.

The professor's secret (Urban).—Length, 234 feet. The professor is a well-known scientist who has discovered a way to control the weather. However, his discovery is kept secret and he is threatened by those who wish to exploit it.

The novice tight-rope walker (Gannett).—Length, 234 feet. The novice tight-rope walker is a circus performer who is attempting to walk on a tightrope. He is shown to be nervous and unsteady, and his performance is later shown to be a success.

The midsummer night's dream (Trimal).—Length, 234 feet. The play is performed in front of a group of people who are watching. The performance is then shown to be a replay.

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for our hero. He orders a quart bottle of this wonderful preparation, enough to liquefy the hateful mentality of all the town and drive his fascination from the gentler sex. He causes great commotion in various street scenes, at a cafe and one printing establishment. He is at first handled roughly and roughly handled in each instance. The first scene starts the climax to his heroics. He is the limit, here, and municipal officers are required to quiet the offender, so undoubtedly obnoxious in his tactics. They take him before the police judge, followed by the interrupted patrons of the shop, who are all Cathically treated toward the victim. The cops have all they can do to restrain them. With the heroine and the hero both locked up, the heroine does not lose his wit, through hitting the bottle and being hit, and he continues to hold his own long enough to paralyze the "lure elite" that produces so successful a disposition. The soothing dope has its desired effect, and his former aggressors are soon humbly jolly, gay, loving and affectionate. A gentle man goes up to the police station and is hastily supplied. Under the influence of this dope, they show even too kindly a disposition toward the hero and every one else, the last picture disclosing a half-suppressed, half-satisfied effort on the part of the new victims to completely overwhelm one another with a mesh of affection and loving embrace, so thoroughly produced by the "syrup."
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THE WORLD FAMOUS "NONPAREIL" SONG SLIDES
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I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET
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#45 Broadway,

New York City.

Dear Sir:

Replying to yours of March 12th, in which you outline your Economizer to be used in connection with picture machines, spot lights and similar open arc lamps, after consultation with our Engineering department, it has been finally decided that we will rebate all our customers who purchase the apparatus, and who, upon installation, notify the Company of the change of their equipment. This, I believe, will enable all users to take advantage of the reduced rating in kilowatt capacity as presented in your letter and by your Mr. H. B. Coles. It must be understood, however, that the customer will be required to notify the Company in advance, in order that the rating might be changed before the Economizer is placed in operation, as no credit will be given on old bills on a claim of having installed the apparatus on a previous date.

We recognize the economical effect of your apparatus and appreciate that the same consumption of current will be retained in signs, flaming arcs and etc., and will encourage its use wherever occasion presents itself.

Very truly yours,

JOSEPH F. BECKER, Jr.

JFB/CMR.

General Agent.

The Hallberg Automatic Electric Economizer is the only current saving device for moving picture lamps which gives you this reduction. The choke coils are not in it. They are out of date.

WRITE TO-DAY.

J. H. HALLBERG
Consulting Electrical Engineer

Approved by N. Y. Board of Fire Underwriters

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J. C. FORSYTH, Chief Inspector  
BUREAU OF SURVEYS—ELECTRICAL DEPARTMENT  
NEW YORK BOARD OF FIRE UNDERWRITERS  
Mutual Life Building, 34 Nassau Street  
Room No. 710

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We carefully tested this device and found that the temperature under full load rose but very slightly above that of the surrounding atmosphere.  
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Yours very truly,  
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J. C. FORSYTH,  
Chief Engineer,

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Vol. 2., No. 16. April 18, 1908 Price, 10 Cents

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LENGTH, 692 FEET

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Editorial.

The Renter.

It would be a good idea for the members of the F. S. A. to take up at their next meeting the matter of regulating or suppressing those bally-ho or hoodlum exhibitors who are bringing the business into disrepute. Not a week passes but some exhibitor is haled to court for disturbing his neighbors by a discordant band, piano or phonograph. These things are all very good if used with discretion, but to flout them in the faces of the law or wishes of the community is only making enemies.

The Exhibitor.

Another matter for regulation is the practice by some exhibitors of distributing among school children their tickets or circulars. This was discussed upon in the pulpit by the pastor of a Kansas City church; and others, ministers and teachers, have publicly decried the practice. Speaking of this to an exhibitor, he said: "This is a free country and I propose to run my business as I see fit." Of course, no sensible exhibitor will follow those tactics which serve to stamp him as a nuisance and stir up public feeling against picture shows. In an interview credited to the president of the F. S. A. by a Pittsburg newspaper and which we reprint on another page, he touches on this matter, which ought to have the serious consideration of the Association.

The Operator.

We have of late received many complaints from experienced operators that their situations have been taken by boys or inexperienced men. This is short-sighted economy on the part of the exhibitor, as many of them have found when they have had to pay for burned reels or damaged machines. Numerous accidents have occurred during the past week in which nothing more serious than the loss of the film or the machine is reported. All of them are traced to careless or ignorant operators. We are glad to note that unions have been formed in several cities in which the members have to pass an examination. These will gradually coalesce into a national organization which will do much for the welfare of the business if rightly conducted.

As intimated in our advertising columns, we will be pleased to list the names of all qualified operators who are out of work. They should send us their references and qualifications (not for publication, but as a guarantee) and notify us immediately that they have obtained employment.

The Manufacturer.

The development in similarity of ideas in moving picture productions is remarkable at times, so much so that even the manufacturers are led to suspect it is due to collusion. The cases about to be referred, however, are clear of any such suspicion and therefore are the more interesting. For a long time there has been a scarcity of film subjects depicting scenes in life among the mountaineers and on the plains, notwithstanding an active demand for them on the part of exhibitors. Within the past two weeks four manufacturers have placed subjects of this character on the market. The Essanay Company, of Chicago, came out with "The James Boys in Missouri," a picture depicting, among other features, some excellent work by genuine cowboys who know how to ride; the Edison Company produced "The Cowboy and the Schoolmarm," a masterly execution; the Kalem people put out an interesting piece of work, "The Moonshiner's Daughter"; and Lubin presented "The Mountainers."

Owing to the proverbial "long felt want" all these subjects met with a hearty reception and struck such a popular chord they will bear repeating where some more pretentious pictures of a different order will receive less attention than they deserve. Of the four subjects named the Essanay leads in action, but for novel situations and general scenic effects the Edison subject ranks first. This sudden appeasing of the appetite for subjects of the kind just mentioned has unfortunately detracted attention from some very meritorious productions, among them "Jealousy," a title substituted for "Othello." It is a Vitagraph offering commendable in general detail. The Pathé people also produced a very beautiful picture, "The Sleeping Beauty." It is an improvement in many respects on the subject of the same name they produced about five years ago. "Christmas Eve" (a far-fetched title) would be improved by cutting out a portion of the scene preceding the last. We wonder what the father of dramatic art would say if he came to life again and witnessed the rendering of one of his classic plays on the screen in pantomime. Certainly he could only commend such acting as is done by the Vitagraph stock company in their rendering of "Macbeth." The murder scene is depicted with good judgment and those who cavil at the presentation of tragedy in any form will agree that in the rendering of classic plays the actors must "follow the book." When seen on the screen, these acts are far less gruesome than if carried out by living actors upon the stage.

"The Lion Hunt" is a rare subject issued this week and will make a good headline. The photographic quality and realistic scenery are strong features in this film.

One fault in the present mode of releasing and renting films was manifested by two large theaters, within a block of each other, both running the same subjects. There is no reason for such absurd mismanagement. A little farther along another theater was showing both F. S. A. and independent films. Another theater was making a vain attempt to get an audience interested in "Cupid's Realm." Somebody is progressing backwards.
Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER VIII.—CONDENSERS.

Condensing lenses are made of standard diameter (4½ inches) and of varying focus. The focus of the lens required will depend on the throw and it is well to order the first pair from some reputable optical house, giving length of throw and size of picture. Find out exactly what it is they send and thereafter order the same; 6½-in. and 7½-in. are most generally used and in some instances one 6½-in. and one 7½-in. are used together. As to the grade of lens— it is a mooted question. The cheap, 75-cent lens is most generally in favor and gives good results but not quite so perfect as the higher grades. The more costly lens breaks just as readily, however, as do the cheap ones.

As to condenser breakage, it is a thing that will occur under the most careful and intelligent management, but ignorance or carelessness will largely augment it. Briefly stated the main causes of breakage are as follows: (a) lenses fitting too snugly in the “round” (metal casing into which the lenses fit in most lamphouses). Lens should never fit tight in the round. There should be at least 1-16 in. play and the ring should not be screwed down tightly. The lens should rattle when shaken; but this should not be overdone. There is room for the exercise of a little good judgment and common sense in this matter. If left too loose the lenses will not set square with each other, in which case the light will be materially deflected and much of it lost. Should the lens be too large it may be reduced by grinding the edges on a coarse grindstone—never use an emery wheel as it will chip the edges and ruin the lens. (b) The light too close to lens, caused by lens of wrong focus— remedy: get right focus. (c) Circulation of air in lamphouse and condenser casing holes closed or vice versa. Remedy: regulate condenser vent holes according to amount of circulation in lamphouse. (d) Stoppage of screen over lamphouse with carbon ash. This produces excessive heat in lamphouse and with consequent abnormal heating of lens and liability to breakage. But no matter what you may do or how careful you may be condenser lenses will occasionally break.

The writer has run for months without breaking a lens; then, under seemingly the same conditions exactly, they would break, break, break, leaving him to simply scratch his head and wonder what caused it anyhow. One other prolific cause of breakage is allowing the carbons to flame. The flame will “flame” when too far apart, especially if powerful current is being used, and this creates excessive heating in lamphouse. This is bad enough, but if the flame itself strikes the lens it will break sure.

To recapitulate: Get your lenses of right focus for your work; have them fit loose in round; regulate your vent holes with judgment and don't allow your carbons to flame. By doing so you will reduce breakage to a minimum but—condensers will break and a stock should at all times be kept on hand.

PROJECTION LENSES.

Get them to fit your work. Get them of good quality. Get them of good size. Keep them clean. Supply the house that furnishes your projection lenses with exact distance from lens to curtain and exact size (width) of picture you want and if they know their business they will do the rest. To find the size motion picture lens required divide distance (in feet) from lens to curtain by width (in feet) of picture desired and quotient will be number of lens. For instance: If a 15-ft. picture is desired at 60 ft. we find 60 divided by 15 is 4—you want a No. 4 lens. This applies to motion picture lenses only. Always be sure your lenses are in exact focus. Nearly right will not answer. They should be exactly right. Select a scene with coarse grass or trees with leaves and bring out every spear or leaf clearly. Have some one manipulate the adjustment screws for you and go yourself down into the darkened house close to the curtain and direct him. A lens may be nearly right but just a fraction of a turn of the screw may make it better, but you cannot perceive the difference from the operating room. Lenses should be kept clean and this may best be done with wood or denatured alcohol, polishing afterward with a clean, soft chamois. Take the lenses apart occasionally and clean, but be very sure to get them together just as they were or you will have trouble. The smaller diameters of stereopticon lenses do not give nearly so clear-cut a picture as those larger. A 2½-in. lens is small enough (2½ in. in the clear). But above all things remember this: a cheap lens is an abomination and dear at any price—even as a gift.

The Picture Next.

The Electric Light in the Optical Lantern.

No. 7.—By C. M. H., in The Kinematograph and Lantern Weekly.

Continued from page 286.

Now that we have devoted some considerable attention to the more technical part of the subject, it will be as well to turn our notice to the practical portion and deal with the matter from the point of view of the itinerant lanternist arriving upon the scene of his evening’s labors.

First as regards the fuse. To refresh our memory, it may be again mentioned that the fuse is a kind of safety device inserted in an electrical circuit at different points along the wires, for the purpose of automatically breaking their continuity at any time, should the current become too large for them to carry with impunity. For the amount of current which you could draw from electric light mains would otherwise be only limited by the resistance offered by the work that you give it to do, and it might easily happen accidentally that that resistance was so small that an immense quantity of current would rush through the wires, with the probable result of burning them up, and doing considerable damage to the installation generally. A fuse is a piece of easily melted tin or lead wire, of small diameter in respect to the current that it is destined to carry. If from any cause this quantity of current is materially augmented, it will raise the temperature of that fuse wire above the melting point, and it will drop from between the terminals and immediately break the circuit and prevent the further flow of current. So it will be seen that the first thing a lanternist has to see to on arriving at a lecture hall is that the wires bringing the electrical supply into the premises are sufficiently large to carry the amount of current that he requires for his lamp, and that the fuses that are inserted in the circuit are such that they will not melt under any legitimate strain that they will be subjected to during
the course of the evening. Over and above all the installation fuses in the hall, the lanternist should carry his own private fuse, which he can place in some easily accessible position near the lantern, and which he so arranges that it is in the lantern branch of the current only. No other current whatever should be drawn from the wire controlled by that fuse.

The next cut-out beyond this, which would be one belonging to the hall, should be of greater capacity, so that in the event of an excess of current being taken from the wires the lantern fuse would be sure to give out first, for then the lanternist will know in a moment where to put in the renewal piece of fuse wire, and there will be the least possible delay. If the second cut-out is not exclusively on the lantern circuit—that is to say, if there are any other lights running on the wires in which the second cut-out is placed—that cut-out should be large enough to carry the current required to furnish the other lights, as well as enough to blow the lantern fuse and a little to spare.

Fuse wire is made in several different sizes, and the electrical lanternist should always be provided with a few pieces of suitable dimensions. The wire is kept in stock by all large suppliers of electrical accessories in most of the sizes of the standard wire gauge. One of these little instruments should also be carried by the lanternist, who will thus have a ready means of arriving at the current that a given fuse will carry. Thus, No. 18, S. W. G., which is 0.0437 in. diameter, will melt with a current of 15 amperes, while the next size smaller No. 20 will give way at 10 amperes. When two or more pieces of wire are combined to produce a fuse of larger capacity, they should be twisted together into a single rope, and it should be remembered that the amount of current which such a compound wire will carry is a little less than the sum of the maximum currents that the individual strands will bear. Thus, two pieces of No. 20 bound together would hardly take 20 amperes without fusing.

The next question which presents itself is as regards the resistance that will be necessary to control the flow of current through the lamp. This will depend, of course, to a certain extent, on the amount of light which it is desired the lamp shall yield, for the quantity of light is proportional to the current that passes through it, while the current depends upon the total resistance of the circuit. As the resistance which the arc presents to the passage of the electricity is not sufficient to prevent 100 volts from driving an uncontrollable amount of electricity across it, it follows that an artificial or auxiliary resistance will be required to bring the total up to the necessary amount. What the extent of this artificial resistance should be it is rather difficult to say exactly, for the resistance of the arc (it is really more in the nature of a back electro-motive force than actual resistance) is a variable quantity, depending to a very great extent upon the amount of current flowing across it and upon various other factors.

Let us take a case for the ordinary practice of an electrical lanternist. We will suppose that the hall in which the show is to be given is a rather large one, taking, say, a sheet of thirty feet across or thereabouts. This will require, in order to give satisfactory results, a far brighter light than will be yielded by any limelight jet. The last time I operated an electric lantern where the screen was of this size I used a lamp that required a current of 15 amperes, and the result was in every way satisfactory. We will suppose that the available electric supply is one of 100 volts pressure, as it was in this case, and as it is in nearly every case where the supply is drawn from the Corporations' lighting mains, or even from a private installation. Now the resistance of a 15 amperes arc is about 2.33 ohms, that of a 10 amperes arc being 4 ohms, and of a 15 amperes arc, 6.5 approximately. It is the first that we are concerned with. The total resistance of a 100 volt current in which 15 amperes flow must be 6.66 ohms, for 15 divided into one hundred gives six and two-thirds. That amount of resistance has to be built up of that of the arc together with an extra resistance to bring the total to that amount.

Of course, the resistance of the arc must be subtracted for the total required, and the result, namely 4.33, is the amount of the artificial resistance that is required in circuit when it is desired to run an arc, taking 15 amperes, the original electro-motive force being 100 volts.

(To be continued.)

Making Slides by Reduction.

By Burton H. Allbee.

Specially contributed to the Moving Picture World.

In a former article making slides by contact was treated fully, and for everything except exposure that article holds good. The same developer, the same methods of clearing, washing, drying and mounting, are employed as in slides by contact. The difference is solely in methods of exposure.

In the contact process the negative and the slide plate are placed in a frame and the exposure made exactly like making a print on paper. In reduction processes the worker goes about it almost the same as in making a bromide enlargement, except that the process is reversed, the positive is made smaller instead of larger, as in making enlargements. In other words, reduction is taking a negative of any size and reducing it to the size of a lantern plate.

Professional workers have elaborate instruments, copying and reducing cameras with lenses made especially for this kind of work and with various sizes of kits to hold the different size of negatives while at work. An XX 10 negative, or even larger, can be reduced to the size of a lantern plate and will come up sharp and clear in development, reproducing all the gradation of tone and the delicate detail of the original.

A good reducing apparatus with a fixed focus for 4 x 5 negatives can be bought for $5. More elaborate instruments range up to any price one wants to pay, the expense depending upon the quality of the lens. The low-priced one, fitted with a meniscus lens will reproduce all the qualities of a good negative, but the cheap lens does do as well with a poor negative. One could buy the cheap camera and fit it with a high-priced lens if desired, but, except under special circumstances, this would scarcely be desirable, since, if any considerable amount of money is to be expended, it is better to buy a focusing reducing outfit, supplied with a good lens and all the other attachments required for making slides by reduction.

There are temporary methods of reducing which can be utilized on occasion, and good work can be done with them. For example, suppose one wishes to reduce a 5 x 7 plate. Get a piece of board one-half inch thick and cut a hole a shade smaller than the negative. On one side glue two rebates into which the negative can be slipped. Put this negative holder in the window, with
a piece of ground glass or two or three sheets of white tissue paper back of it.

If you use a 5 x 7 camera, get two kits for lantern plates. Put them in a holder with lantern plate in them. Focus on the negative on the holder as though making an exposure anywhere. If the negative is strong, with sharp contrasts and steep gradation, no backing of ground glass or white tissue will be needed, but if it is soft or weak, this backing will emphasize the contrasts and will help in making a snappy slide.

This method makes good slides, inclined to softness, or, in some instances, they will look out of focus in the distance. As a rule, however, in the absence of any better means, this simple process will be found sufficiently effective for ordinary purposes. Any size negative can be reduced the same way. In fact, when you stop to think about it, a considerable portion of the landscape can be placed on a small plate, hence it is no difficult feat to reduce a small negative still smaller.

In reducing in the camera, whether fixed focus, focusing or in the window, daylight is essential. It might be possible to do quite as well with a powerful arc light, but smaller lights will generally be found unsatisfactory and one better not attempt it. The illumination will be uneven and some portions of the slide will be strong and some weak. Even use daylight, preferably north or west. Of course, either is steadier than south or east. The window where one works should not be shaded and no trees or buildings near at hand should come across the view. If they do, some impression will be made upon the lantern plate, and it will turn out part negative and part positive, not a very good combination.

The length of exposure will vary, but taking a negative of fair density on a bright day it will require from fifteen to twenty-five seconds. On cloudy days, up to forty-five seconds, or even longer, will be needed. Generally an exposure substantially half-way between the extremes will be found a good one for a trial. Upon the result of that more definite and possibly more satisfactory exposures can be made.

After the exposure is made the remainder of the work will be exactly the same as in making slides by contact. Sometimes they seem to require closer attention in development, but perhaps that is only fancy. They should not. If an image is impressed upon the sensitive film, it doesn't matter how it is done. The developer should work substantially the same provided the relative exposures were the same.

The only advantage in reduction is that it enables one to make use of all sizes of negatives. A negative made with a good lens in a 4 x 5 camera, sharp and clean, will make quite as good a slide by contact as could be made by reduction. At the same time one often wishes to include all of a 4 x 5 negative on a lantern plate, and obviously that requires a reducing apparatus. Yet, even if it does, little money need be expended. Make the lower priced ones serve your turn, unless you care to purchase the expensive apparatus. It is an excellent thing to be able to do it, and wherever it can be done one does well to work with the best tools and instruments procurable. On the other hand, if one doesn't feel able to put out the amount of money required in purchasing the expensive outfits, good work can be done with the lower priced ones.

You will spoil more slide plates in reducing by daylight than you will working by contact with artificial light. A gas flame usually burns substantially the same, and if you place your negative a specified distance from the light you will always get exactly the same illumination. Your exposure can be regulated to suit the density of the negative, and after a few trials you can't go far wrong.

Daylight varies. Not only is it different from season to season, and day to day, but it will not be the same five minutes in succession, excepting at about the middle of the day. Moreover, the plate is so far from the lens that a relatively longer exposure is needed. A combination of these inconsistent factors will test the worker's judgment to the utmost. Fortunately lantern plates are made with considerable latitude. The emulsion is slow and it is easier on that account to obtain satisfactory results.

Probably, if one intends to do considerable work along this line, it is better to buy the reducing apparatus. For larger negatives, the window method could be used, but for 5 x 7 it would be better to have apparatus made especially for the work, with proper focusing arrangements and fitted with a good lens. The lantern plates saved would eventually pay for the apparatus.

The worker should be familiar with both methods of working, then he will never be at loss how to proceed, nor will it be impossible for him to direct others in the work. The man who knows how to do a certain thing has a great advantage over the man who does not know, consequently every lecturer should learn all these processes. Then he can do his work better and will feel easier about it when it is done by others.

How to Make Lantern Slides from Larger Negatives.

Get a box measuring 10¾ in. by 8¼ in. and 3 in. deep (and if unable to get one exact, make it so), take off the lid, and in its place fix a sheet of ground-glass 10 in. by 8 in. by putting runners at the top and bottom—i. e., a ledge for it to slide into, or it might be made fast by simply pasting paper round the edges.

Then cut a piece, 8 in. by 6 in. out of the bottom of the box, and fix grooving at the top and bottom outside for the negative to be slipped in and out easily.

To use this device, fix the camera by the tripod screw on a board broad enough to support it, about 50 in. long, and raised on two supports about 3 in. (so that the screw is easily manipulated) and place the negative-holder at the other end with the negative, the film side facing the lens. Place on a table facing a window, so that the light will pass through the ground glass to the negative and find correct position by focussing with full aperture and then stop well down; placing two laths from top of camera to top of negative holder, and throwing a double thickness of black cloth over so as to make a dark tunnel. Cut a carrier out of a wooden cigar box to fit the half-plate carrier and size of lantern plate, making the corner pieces of stout bent pins with the heads cut off.

The length of exposure and stop to use will soon be ascertained. Try 3-32. Two minutes with ordinary negative and this will guide you as to over-exposure or under-exposure. The reason for making the ground glass larger than the negative to be copied, is to prevent a shadow being thrown around the edges of the slide, which would be the case if made the same size. The whole might be made in half an hour, and occupies very little space when not required.

JAS. O'GILVIE.

Send $2.00 for a Subscription to the M. P. W. and get posted with first information. Six months, $1.00.
The Film Service Association.

With the Interviewer.

JAMES B. CLARK, PRESIDENT OF THE F. S. A., IS OPTIMISTIC.

A reporter on the staff of the Pittsburgh "Times" has interviewed Mr. James B. Clark and that paper prints the following under the heading of:

The Motion-Picture Industry's Great Growth.

The all-pervading motion picture, which is abroad in the land to an extent that is marvelous, bids fair soon to break out of its field and make its way into the bosom of every human entertainer. It already has displaced the vaudeville performers in some theaters that were devoted altogether to the latter; it has been presented in theaters built exclusively for it and has obtained patrons by the thousands who never before took much interest in anything theatrical; it has developed into such a mighty thing that a combination of managers—a trust if you will—is required properly to take care of it. Now, as always is the case, the individual is to suffer again. This time the individual is the musician.

The dozen or so men who furnish music in between the acts; who do the stunt when the hero in the melodrama rushes down center in the limelight to a striking pose; who put the audience in mood to rollick with the care-free dairy-maids and near-soil boys; who come out tremolo and con sospeso when it looks like all day with the flaxen haired heroine or that dear, precocious child is breaking loose again, the service of such men as these is the remnant of what music of whose covers many a sin that even charity would find it hard to shield, are to be ignored in the future. Between the acts the motion picture will appear to ask the credit of a thousand fees and gentlemen. In other words the orchestra is to go.

Of course, no mandate to this effect has gone forth as yet, but in several cities the lower price houses already have dispensed with the orchestra. The music that has followed suit is a very choice music, some of which is, for the sake of variety, a substitute for any particular orchestra. But the general opinion is that the orchestra is on its way out. The idea of the motion picture art has astonished as well its promoters and its votaries. Less than a year ago a man high up in the circle which practically has the destinies of the motion picture world in his keeping published an article that the spread of the business had been so rapid and so great that he could hardly keep up with it and he didn't see how anything but a reaction was possible. Within the present few weeks the same man has laughed the comment away of how it felt to be a trust magnate and said there was no telling where the end to the extension of the business would be. He thought it not at all improbable that the theater managers would get the fever and he added there would be no objection on the part of himself or his associates if they should.

Combination Was Forced.

Reverting to the growth of the business, it is declared by those who are at the head of affairs, that the combination of interests was made necessary by the conditions which that growth developed. With real mushroom rapidity exhibitors sprang up all over the country. Both in the large and all the small towns. Prices and conditions which had been in cancellations of orders to the manufacturers, but in every instance, so far as the best information goes, they are qualified. In other words the cancellations are practically suspensions. Among the reasons advanced are that the summer season is drawing near and by the time the thirty days expire (which is the period of notice required by the contract between the manufacturers and film renters) it will be so close to hand the renters will not be able to handle new films in the same quantity they handle during the Fall, Winter and early Spring seasons. If they should forego giving the required notice the renters would find themselves saddled with the usual quantity of films on their standing orders up to the first part of June.

Looking at the matter from a sound business point of view it must be admitted that the co-operation between the Association and manufacturers has attained at least one result that cannot be disputed. Owing to the trouble and uncertainty which existed in cancellations of orders to the manufacturers, but in every instance, so far as the best information goes, they are qualified. In other words the cancellations are practically suspensions. Among the reasons advanced are that the summer season is drawing near and by the time the thirty days expire (which is the period of notice required by the contract between the manufacturers and film renters) it will be so close to hand the renters will not be able to handle new films in the same quantity they handle during the Fall, Winter and early Spring seasons. If they should forego giving the required notice the renters would find themselves saddled with the usual quantity of films on their standing orders up to the first part of June.

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bination of which the dispatches in the daily papers have told.

There were many, however, among the distributors of films who held that they should be allowed to rent the films as often as they could and finally to sell them if that was possible. Coupled with this state of affairs was the alleged infringement of patents.

The motion picture was invented by Thomas A. Edison, who also has been largely responsible for making it commercially possible. He secured patents for the camera and the motion picture film. The Edison people hold that these patents prevent anyone else from using cameras or films who are not authorized to do so by them. Every camera and film, other than the Edison, are declared to be an infringement of the patent. Through the courts, the Edison people have held that other cameras than the Edison are infringements on the patent. It is claimed by the Edison people that this decision carries recognition of the film, but this point has been ruled against by the courts. The case will come up in Chicago shortly.

Figuring that the courts would render a decision in the film case similar to that in the camera case the Edison people and those manufacturers who agreed with their view, proceeded to draw up their conditions which would govern their business. Under these regulations the film manufacturers agreed to sell motion pictures only to those licensed exchanges that give a written agreement not to rent out the pictures beyond a specified exchange. After the exchange has returned the films within a specified time, in other words, each film can be rented only so many times. This is to keep all up to the standard. The manufacturers agree not to recognize exchanges lead in any way in infringing films and the exchanges agree to supply only exhibitors using licensed pictures exclusively.

Small Ones Shut Out.

The first effect of such an agreement, of course, would be to shut out the small exchange and a number of the small exhibitors, but this, the combined manufacturers hold, is but the consequence of every move for the general good. It is admitted, however, that exchange manufacturers have brought a curtailment of business. This is particularly noticeable because of the additional effects of the business depression. But they consider that the setback is only temporary and that when business shall revive it will be on a better foundation and of such a nature that every one will benefit. The price to the exhibitor has been raised, but not many have kicked to any great extent. As for the fly-by-night provider of this form of entertainment, the dealers in supplies figures it will be all the better far away.

There are 75 firms of distributors in the Film Service Association, as the combination is known. Several of these have branches so that the Association has 125 memberships. The operations of individual units also are so diversified that the number is much smaller. They are at a disadvantage, as most of the manufacturing firms allied with them are foreign, and in addition to a difference in the work, there is also the duty that must be paid on the finished film when brought into this country.

In this connection it may be stated that the film is manufactured in this country and shipped abroad, where is it turned into pictures. It is on the pictures that the duty is levied. The only foreign firms allied with the Edison people are those of G. Melies and Pathe Freres, whose studios are near Paris. They do their posing in France, but the negatives are sent to the United States to be finished in a big plant of the firm at Bound Brook, N. J. The Independent insist that duty should be paid on the negatives and that this is another chapter of the war—if the decision in the litigation soon to be made does not overrule it which is still to be written. The Pathé people are admitted to be the only foreign ones by long odds in the motion picture art.

It may be of interest to Pittsburgers to know that this city is the home of the largest firm of film distributors in the world. In the headquarters of the Lighthouse Independent Company, whose secretary, James B. Clarke, is president of the Film Service Association. In addition to its large plant in Fourth avenue, the firm has branches in Rochester, N. Y. and Chicago.

"Just to show how confident we are as to the future of the business," said Mr. Clarke, "we have just leased more quarters here and if things go on as they have even the enlarged room will be too small for us." Besides our headquarters where our branches are thriving, despite the setback due to the business depression and the new order of things among the film men.

"We planned not long ago to open a branch in Mexico City, and sent a man there to look things over. But the methods of the people there didn't look good to us. I guess Castro hasn't much on some of those who are working for the good of their fellow man under Diaz. They all have their hands full, as it is, trying to get a picture. And the conditions they insisted that we keep our books in Spanish, necessitating the hiring of some native, of course, and have them open to the inspection of the authorities at all times. Pleasant, isn't it, not to have a look in at your own business?"

WITH W. H. GOODFELLOW, OF DETROIT.

The world is in the grip of a deluge of moving pictures. In the Orient, in the western world, in centers of civilization, among the savages—everywhere, in fact, the movies are bringing the news to the world, from the moon to the earth.

In Europe and the United States no town is complete without its moving picture show. The counterfeits forms which move before the audience on the screen are taking the place of the theater, they remove the necessity for travel, they exhibit strange and wonderful things, and audiences marvel and exclaim:

"How is it done?"

The cost of a nickel one may sit in the same room with the King of England; may stroll through the same park with the Czar of Russia, may peep into the lives of all the famous men of the earth.

For the cost of a nickel one may wander through the Strand, in London, may walk in the woods of France, Paris, may search the forests by the upper cataract of the Nile, may see the soldiers of Uncle Sam fighting the little brown men in the Philippines, or may even witness the charges and repulses at the siege of Port Arthur.

For a nickel one may hunt tigers in India, visit the navies of the world, witness volcanoes in action and behold the awful work of earthquakes! If one would laugh he may join a merry company in the movie theater, and be under the spell of the imposibilities which become accomplished facts before his eyes.

For the moving picture machine the laws of nature are suspended. The attraction of gravitation becomes a joke—men walk up walls and along ceilings with freedom and ease; people are seen torange over precipices and to bob up serenely unharmed.

The actors on the canvas can give cards and spades to the Sandwiches and beat them at their own game.

Persons are transformed into animals before the very sight of the audience. Men and things are made to appear and to disappear at the wave of a magic wand. Anything can be done; everything can be done.

For the moving picture man there are no impossibilities. He forgets time and space. The maker of the films says to himself:

"I desire this or that effect." No sooner said than done.

A sight like a visit to the moon or a flying journey among the clouds is so simple as to be laughable.

A rain storm is desired, it is forthwith produced. Snow becomes necessary; a blizzard is at hand.

Natural conditions and unnatural conditions are always kept in stock by this worker of miracles—this purveyor of five-cent wonders.

The audience sits and gazes in wonder at the pictures thrown upon the canvas.

"How did they get that picture?"

"Wonderful! I don't see how they did it!" "It's positively uncanny!"

These are some of the remarks one will hear at a moving picture performance. And they are warranted. There are few films where the unusual is exhibited, the audience is requested to help in its own deception. This is the first step.

The second and most important step is the manipulation of the camera and films.
painting studio and a plant for the developing and printing of the pictures was on a hill near by.

Plays are written—each manuscript covering about one typewritten sheet for all films. There is no dialogue. The players do not say a word, but they do a lot. Action is the whole thing and every movement, every gesture, every turn of the head, is the result of sustained part must be studied, and the actor must be better perfect in his part.

Sometimes these players are drilled in their parts for weeks before they are ready for appearance before the camera. In the whole thing and every movement, every gesture, every turn of the head, is the result of sustained part must be studied, and the actor must be better perfect in his part.

By no means all the pictures are taken in the studio, however. The public streets and parks are converted to the uses of the moving picture man.

A short time ago it was desired to make pictures of a play entitled the "Little Match Girl." This was to be a most pathetic scene where a tiny, ill-clad child froze to death before a brightly lighted department store window, where were displayed dolls and toys and things dear to the heart of childhood. Preparations were all made. Everything was in readiness for Dame Nature to furnish a snowstorm for the picture man likes reality when he can get it. A flurry started. The angry elements were directed in front of the Partridge & Blackwell store, and the play set in motion. Then the flaky snow decided to descend no longer. Immediately the skilled "taking" of the business was pictured.

A man mounted to a balcony above the spot where the poor child was dying, and, as she breathed her last breath, he sprinkled a shower of torn paper over her.

A little while ago a scene was produced in which an automobile was being driven by the steps of the county building. People were astonished.

If they could have seen the process of taking that picture their amazement would have been considerably less. The automobile was the central feature of a separate scene, and there was no doubt of that whatever, but it never started at the bottom and climbed to the top under its own power. Far from it!

The way of it was this: The machine was tooted to the top of the steps, and then allowed to back down, with all safeguards against accident or hurried descent provided for. It is much easier to run a machine down steps than to force it up them.

But the auto climbed the steps in the picture, you say. Very true, also very simple.

This was accomplished by simply reversing the film in the projector so that the auto was coming up the steps backwards. In this way the auto was seen moving forward, up the steps, instead of backwards, down them!

Sometimes a scene is displayed in which a horse and wagon are running away to a crowd. A man is shown walking nonchalantly up the side of a tall building.

This excites more amazement than it is entitled to. These wonderful pictures are more simple than the auto and the steps. A film is taken of the building alone. Then another is taken of the man, the horse or the crowd, and it is printed on the building. When the film is run through the moving picture machine the public sees a figure moving up the side of a building that it may never have seen before.

Those marvelous appearing and disappearing stunts in the so-called "black art" pictures require less trouble even than these others. They are simplicity itself.

A character appears on the stage and with a firm gesture plants his cane on the nose of the bodyless head and instantly a human head, lacking a body, appears at the top of the stick. It grins and laughs and bows— is a real human face!

Very simple! At the back of the stage is a black curtain. The man plants his cane, then the film is stopped in the camera while the possessor of the head's head pokes it through the curtain and rests his chin on top of the cane. Then the curtain is drawn, the film is started, and the effect of a marvelous piece of magic. It is the same method that is used in other magical scenes where transformations are worked. The camera is stopped while the change is being taken, and then the exposure is started again. Thus the effect of instantaneous change is given. In viewing these pictures the audience is required to fool itself. The movement of the pictures is quicker than the eye.

Recently a scene from distant Labrador was taken out on Woodward avenue hill. Mr. Hastings, in the setting, dog harnesses to sledges were there to give color. Actors dressed as Esquimaux moved about their business. It had all the appearance of reality. Everyone who sees these pictures is fooled. The only mistake is that the scene from the frozen North—and that is all that is desired. It is not what the audience sees that bothers the moving picture man, it is what the audience thinks it sees!

In a few days Custer's last fight will be staged and taken by the camera man. The struggle to the death will take place out on Woodward avenue, with Detroit's new crack cavalry troop as the Indians and soldiers. Custer will be massacred before the eyes of the audience most realistically. The scene will be shown throughout the day as the moment approaches, and the camera will be set so that as she is when it suits the convenience of the moving picture man. When her laws are not to his taste, he alters them to suit himself.

Nevertheless he prefers that things actually happen. Not all the pictures are "fakes," by any means. Actual trains are wrecked. Actual horse races are shown. Actual football games are played. Cameras are placed on the front of rushing engines and long miles of scenery are taken.

"We always like actualities when we can get them," said the president of the local company. "A skilled person can always detect a phoney. When you go to see a play and there is no horse or car or face in the picture, you can always tell, but when something is set up in a paper and torn paper is used for the snow, it is just so in the moving pictures, only the fake is there not quite so perceptible. People have to deceive themselves. There is no such thing as a moving picture appearing to be such without a certain thing removed, whether by a series of tiny photographs, each of which is complete in itself. It is impossible to take pictures so quickly that there will be no pause between them. There is always a space between. If people would watch closely they could detect the error.

The Goodfellow Film Manufacturing Company is a young concern. Only two years has it been doing business—but its owner has been a wealthy man in that time.

Two years ago W. H. Goodfellow owned a nickelodeon near the bridge approach. It was totally destroyed in the Stgemeier fire. He was left penniless, but he had an idea. He went to a friend who loaned him $500 with no security of any kind and, in return, he was given the lease of a second-hand nickelodeon. The lease was for $5 a week. The films were printed in New York and purchased at the going price. Two years ago W. H. Goodfellow was told to get a loan of $5,000 and establish a nickelodeon in this city.

He has prospered. He has made money, but he went back into the business. Soon he started making his own films. He then owned a nickelodeon and a nickel of borrowed money plus the idea have made Goodfellow a man who is rated at $250,000. In one vault in the company's offices are $60,000 worth of films ready for shipment. Each set of pictures is worth $500. Goodfellow has been the wonder of the people at the effects obtained by the picture man. Great has been the curiosity as to the method of obtaining them. In a measure they have been taken into the secret—yet, in great part their curiosity must remain unsatisfied. They will never be able to say with certainty what is fake and what is real. Enough is real to make moving pictures valuable educationally, enough is manipulated to keep the people guessing. At any rate the whole business is interesting, and the people will undoubtedly keep on spending their nickels to be fooled or to witness actualities, as the case may be. Moving picture men say the business is growing every day.—From the Detroit News-Tribune.

LIMITING THE THEATERS OF WASHINGTON, D.C.

The Commissioners of Washington, D. C., have received a suggestion from Major Sylvester, chief of police, for a regulation prohibiting the operation of any theater in any part of the city except in what is known as the business section. This recommendation on the part of the major grew out of reports received by him from several sources regarding increasing instances of amusement are rapidly invading the strictly residential sections. Upon the recommendation of Commissioner West the question has been referred to the corporation counsel with a request for his opinion upon the legality of such a regulation.
NEW MOVING PICTURE PLAN.

A novelty in the moving picture line is being promoted by Augustus F. Barnes, former manager of the New York Theater. The idea is something on the order of Hale Tours of the World, but the audience is seated in a huge automobile and the trips are taken through the streets of a city instead of the country.

The automobile is arranged so as to rock, jar and apparently turn corners, while the moving pictures are projected in front of the car on a screen. It is the invention of Timothy Hurst and already the London rights have been sold for $10,000. The autos have been installed in Atlantic City, New Haven and Providence.

THE FORT PITT FILM AND SUPPLY COMPANY.

A receiver in involuntary bankruptcy is busy trying to draw up a balance sheet in favor of the creditors of the Fort Pitt Film and Supply Company, of Pittsburgh, Pa. According to the last reports the prospects were not encouraging for a big dividend, but Dame Rumor says "the receiver has something up his sleeve." This may be construed in more than one way. With all due respect to the receiver, our observation has shown that whenever anything gets into the hands of a receiver all but a small percentage goes up his sleeve (or into his pockets) in the form of fees for himself and counsel. Where the assets are those of a film exchange it is like holding a fire handkerchief and in all probability that the receiver has an agreeable surprise package in store for the creditors. However, it will cost no more to hope for the best.

NEW COMPANIES.

The Gaiety Amusement Company, of Raleigh. For moving pictures and entertainments. Capital stock, $10,000, with $2,000 paid in. The incorporators are: J. L. Sperry, Norfolk, Va., 30 shares; W. H. Rudsill, Raleigh, 11; James E. Weaver, Raleigh; H. W. Monk, 5; Benjamin Hongne, 4. The company has been operating in that city for over two weeks.

The Twin-City Amusement Company, Winston-Salem, for the operation of moving picture shows; capital, $10,000; A. F. Winterscin, W. F. Howell and A. C. Green, incorporators.

MASSACH USETTS HOUSE OF REPRESENTATIVES.

The Committee on Mercantile Affairs reported House bill No. 686 (amended), accompanying the petition of Thomas J. Fay for legislation to regulate the exhibition of moving pictures. The bill provides that: "No person, firm, corporation or association of persons, or any of them, shall enter into the use of any machine or other device for the exhibition of pictures upon a screen or other substance for a period exceeding twenty minutes for each film, picture or series of pictures. Any person, firm, corporation or association of persons operating or owning such machines shall, after each film, picture or series of pictures, keep the screen or other substance exposed for twenty minutes, cause the theater, hall or other place of amusement to be fully lighted for a period of not less than five minutes; provided, however, that the provisions of this section shall apply only to moving picture machines, so called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon. Any person, firm, corporation or association of persons violating any provisions of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months." The original bill limited the projection to ten minutes. The amended bill extends it to twenty minutes.

THE AGE OF NO ILLUSIONS.

The encroachments of the moving picture machine and talking machine in the field of dramatic art would indicate that the world has seen the last of its idols whose accomplishments are, more or less, veiled in an attractive sort of mystery.

Every great personage preserved to posterity on photographic films and talking machine records, there will be no more of that wide latitude that has marked our speculation. For instance, how the old time theatergoer has been robbed of his greatest personal privilege—sailor. We know how he shakes his head over some modern star and murmurs. "My boy, my boy, you should have seen Forrest—THERE was
PHILADELPHIA.

Williams, Brown & Earle are conducting a lively rental business. Mr. Brown, the promoter of this department, has just returned from Europe with a large stock of new subjects and has made arrangements for a continued and unlimited supply.

The Theater Film Service have so far been unable to trace any of the reels stolen from their store a few weeks ago. In the meantime it may be noted that four members of the Philadelphia police have lately been lodged in jail for complicity in firm robberies and more are under suspicion.

Notwithstanding the fact that three new independent film exchanges have been opened in Philadelphia during the past few weeks, all doing well, the old dealers are not holding their own. The conditions in Philadelphia are different from almost any other large city. In thinly peopled residential districts many nickelodeons have been opened which cannot afford to pay regular prices and depend on an up-to-date subject. Even in serving these, price-cutting is reported, and, unless many new theaters are opened, the "City of Brotherly Love" offers slim possibilities for any one of its many exchanges to profitably increase its volume of business.

S. Lubin is branching out in all directions. He is at present building two new theaters in Cincinnati, one in Baltimore, two in Philadelphia, and has the plans made for a new glass studio that will be twice as large as the two he now occupies. This week he closed a deal for the purchase of the property at 926 Market street for a consideration of $307,000. The street floor of this building is a finely appointed theater, in which the pictures are greatly enhanced. The second floor contains the executive offices and studio and the upper two floors machine shop and workrooms.

GOTCH-HACKENSCHMIDT FILMS PROVED TO BE ALL RIGHT.

Chicago, Ill., April 10.—The moving pictures of the Gotch-Hackenschmidt wrestling match were given their first try-out before a few guests of W. W. Wittig at 49 Randolph street last night, and proved to be a great success. The pictures proved well, showing every move of the two gladiators in a most lifelike manner.

The pictures are not confined to the bout alone. They start out with the arrival of the Lusitania in New York harbor and the landing of the Russian lion. Then Hack is shown arriving in Chicago. The first ten minutes of the bout is given, then the pictures skip to the time when Hack asked Referee Ed. W. Smith to call it a draw, and the final ten minutes are then displayed, showing the ovation received by Hack at the finish.

Wittig's contracts call for simultaneous production of the film in England and America, and for that reason they will not be shown in this country until April 20. Then they will be shown in five cities in the United States and a like number in England.

CANADA TO PLACE CONTROL OF MOVING PICTURE THEATERS IN HANDS OF POLICE.

Toronto, Can., April 18.—Hon. Mr. Matheson's promised bill to regulate moving picture machines has been introduced. It provides for police inspection of all such machines having a film over ten inches long, and gives the police power to specify precautions against fire in its location and use. Municipal police also have power to make regulations as to examination of operators. Municipalities may impose a fee upon all cinematograph exhibitions up to $5.00 per day.

EXHIBITOR FINED.

The semi-ballyho stunt lately indulged in by the management of a moving picture show in Pueblo, Colo., last week was given a bit of reproof in police court. The trouble arose when a piano and cornet were installed in a gallery over the entrance to the theater. The property in the store and in the store was burned in all their "might and main" to the work. The music was so loud that it is said to have disturbed people in the immediate neighborhood and complaint was subsequently lodged with the police. The inspector contribuited to all their complaints and a fine was imposed. It is understood the defendants will appeal the case.

Hoodlums like the above should be fought out of the business. The respectable can make a living in the city and also protesting against the wretched rasplings of the phonogapher. A record is placed on the machine in the morning
and played without change or intermission as long as it will produce a sound. The F. S. A. should take up the matter of suppressing such nuisances.—Eds.]

MOVING PICTURES FOR MEDICAL STUDENTS.

In one of the New York hospitals moving pictures have been made of epileptic patients, as well as of persons affected with locomotor ataxia. This is following the example set in Vienna, where moving pictures have been made of celebrated surgeons performing critical operations. The purpose in both cases is, of course, to enable students and practitioners to study the peculiarities of diseases and the methods of distinguished operators.

ROXBURY, MASS., PEOPLE PROTEST.

Residents of Lawrence avenue, Roxbury, visited city hall to protest against the granting of a license to the Blue Hill Museum Company, of which Gregory Contos is the treasurer, to run a picture show in the building at the corner of Blue Hill and Lawrence avenues, which was once an Episcopal church and in more recent years a synagogue. Their protest was heard by Mayor Hibbard, who took the matter under advisement and will give his decision later.

CORRESPONDENCE.

"IS IT TO LAUGH?"

Gentlemen—Enclosed please find $2, for which you will please send us the Moving Picture World for one year. We believe it stands above any paper published in the interests of the business.

CENTRAL SUPPLY COMPANY,
Kalamazoo, Mich.

Salt Lake City, Feb. 20, 1908.

Gentlemen—Enclosed draft for $2. Send us a copy of your paper for one year, commencing with next regular issue. We have been pretty well content with the trade paper we were getting until we were given a copy of your paper, and it was easy to see that yours is the paper we need. Yours truly,

TRENT & WILSON, Props. Isis Theater.

Clifton Forge, Va., April 12, 1908.

Publishers Moving Picture World,
361 Broadway, New York.

Dear Sirs—Enclosed please find check for $2.00 in payment for one year’s subscription to the Moving Picture World. It is just a bang-up-to-date little magazine full of valuable information pertaining to the moving picture business; something that should be appreciated by every proprietor and operator in the business. It places them in a position to keep in touch with every new idea in the promotion and advancement of the profession. Yours respectfully,

ELECTRIC THEATER SUPPLY CO.,
109 Main street.
C. H. Loewe.

A Word to the Knocker.

We have as many letters like the above as would fill a whole number of the "Index" in small type, and leave enough for the knocker in which to hide his head. Let it laugh.

GOOD OPERATORS SEEKING EMPLOYMENT.

Indianapolis, Ind., April 8, 1908.

Editors Moving Picture World:

Dear Sirs—With your permission I will say a few words in behalf of the moving picture business. Having read the April 4 number, I feel as if it was time for managers and operators to wake up. I do not think that I am an exception to any one, nor do I think that I know more than anyone else, although I have been in the business several years before moving pictures were ever thought of and traveling with lecturers, theatrical companies and for myself, and I do most certainly think that the operator is the poorest paid man in the profession. First I think he should be an operator, stand examination and secure a diploma or a license; second, he should have an organization or a union, although I am not a firm believer in unions; but the objects are the salary where competent men can afford to work for it, thereby protecting the manager, the owners of rented film, the
A LETTER FROM PRESIDENT JAMES B. CLARK.

Editor Moving Picture World,

Dear Sir,—My attention has been called to the following paragraph on your editorial page, in your issue of April 4:

"When we were in Chicago we saw a petition signed by holders of some forty votes in the association asking that a meeting be called at an early date, suggesting the 28th of March or the 4th of April. This was duly forwarded to the proper committee. The Executive Committee met March 21 and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the Film Service Association be held."

Regarding your publishing this paragraph, I wish to state that as president of the Film Service Association and a member of the Executive Committee, that it is a malicious and deliberate misrepresentation of the facts. The petition referred to was never presented to the members of the Executive Committee, nor did the members of the Executive Committee ever present this to the manufacturers. I attended the meeting in New York on March 21, and no such petition was presented. On my return to Pittsburg on March 23 I was shown two requests, one to the Pennsylvania Film Exchange and one to the Columbia Film Exchange, both of that city, that they sign a call for a meeting of the association. These requests were received by them on March 23, two days after the meeting of the Executive Committee in New York.

I think your paper, would do well, as suggested to you once before, to investigate information before publishing it. You seem to take a special delight in publishing false information, such as is calculated to cause dissension and dissatisfaction with the officers of the Film Service Association by its members, and I think, in justice to the Executive Committee of the Film Service Association, that you should print a correction in your next issue. We, of course, realize that even if you do correct it in your next issue, your object has been accomplished.

Yours truly,

JAMES B. CLARK, Sec'y and Treas.

PITTSBURG CALCIUM LIGHT AND FILM CO.

[The parties who had the petition in hand have been asked to verify the statement.—Ed.]
SITUATIONS WANTED.

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VIRGIL SCHUYHART, Lisbon, Ohio.

W. M. ZOLLINGER, 278 W. 120th St., New York City.

CHARLES H. EARP, Custer City, Pa.

Photographer, Film and Lantern Slide Maker.

J. MARTIN, 255 W. 114th Street, New York City.

THE Inventor OF THE B. & M. INDUCTIVE COIL

REPLIES TO CRITICS.

Watertown, N. Y., April 2, 1908.

Editor Moving Picture World,

New York City.

Dear Sir:—In reply to Mr. Langworthy’s letter in your paper of March 28, I would like to remind him of a few facts which he seems to have entirely lost sight of in regard to my invention, known to the trade as the B. & M. Inductive Coil and patented as the Electric Regulator. Does he think the Rheostatic, an inductive coil in principle, with perhaps some little feature of it patented, would be of any use to him if he did not use it in connection with the moving picture machines for the sole purpose of saving current, to take the place of the Rheostat? He seems to think it a very easy matter to get around another patent by chang- ing one of its features. Does he know the object and principle of my invention was in the nature of a combination? If not, I advise him to read carefully a copy of my patent. He will find the object of my invention was not a mere matter of coil construction, although it was an important feature. I was aware of the fact in my early experiments that coils of this type could be designed in many different forms and yet used successfully for the purpose they were intended for. And I also realized the fact that a patent, unless in the form of a combination, was of no value. No claims were found in any patent issued previous to mine where any one had used an inductive coil to take the place of a rheostat in the operation of a moving picture arc. As Mr. Langworthy’s coil is but a modification of my device, and as his invention is entirely confined to the mechanical construction of the coil, we still claim he infringes us, if he uses it in combination with the arc of a moving picture machine. Not one patent in a hundred issued at the present time involves any newly discovered principle. There are, if any, lie in their combination of old ideas in which a new and useful result is obtained. As my invention comes under this heading, its strength or value in case of an infringement is a question for the courts to decide. It is my hope that the courts may decide this letter to discuss the merits of the two coils as to their efficiency, but as Mr. Langworthy brings this matter up, a few words here may not be out of place. He claims the B. & M. Inductive Coil is not in the same class as his Rheostatic, owing to the fact that our coil has not a closed magnetic return. He also states the air gap between the poles of my inductive coil is about 12 inches, and that the resistance of this path is about 40,000,000 times as great as the Rheostatic. It may be so. I have not taken the trouble to figure out the air gap impulses in the ether surrounding my coil. But we do know iron is heavy, and as it takes from 30 to 40 pounds of this air gap, we think this improvement will be appreciated if left out, as our coil is portable. I might also state that we do not have to shut off the current, or take our coil apart, in order to adjust it. This, along with several other good features, will perhaps make more than off-set Mr. Langworthy’s improvement of a magnetic return. The question has been asked me, “Who invented the choke coil?” This can best be answered by stating that, as it is known to all electrical engineers for the past ten or fifteen years, and moving picture machines have been out nearly the same length of time, why was it not used for this purpose before, if, as they claim they knew, it could be done. The conditions in moving picture service are of such a nature that heavy currents of from 40 to 50 amperes must be handled, and adjusted quickly over a wide range, as moving picture lamps, as a rule, have no automatic feed, and the regulation of a device for this purpose was quite important. Frequencies of the order to 150 had also to be met. And a device designed that would operate successfully under these conditions cannot be said to be a common choke coil.

Respectfully,

ALBERT H. BARBER.

COLLINWOOD SCHOOL FIRE

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THE AMERICAN WONDERLANDS

and other special films TO RENT

WM. BULLOCK, American Theatre

SUPERIOR AVENUE — CLEVELAND, O.
Film Review.

PRESIDENTIAL POSSIBILITIES (Salem).—Synopsis: The President is on a visit to the Navy Building in Washington. Secretary Taft has his offices in this building, and it was on the south porch—where the President was working, that the general Secretary posed for the next scene. This is a scene of the war in our city blocks, and it has been criticized because it is so completely different from the actual sight, that immediately adjourns it. As we turn sharply we come to President Roosevelt's office, the small white building with the big red door. Outside of it is the tennis court, where the President takes his exercise. As he exercises, the place is blown to pieces. General is protected by Mahrade. The culprit, after a struggle, is taken back to his prison. Mahrade dies of a broken heart, giving his daughter to Gerald, after secretly saying, "The past is dead, so let it rest."

SOMETHING ON HIS Mind (Lahim) — It is nothing unusual for a man to worry about a bill — he may have no money to meet — he may be excused for any mental aberration. A poor fellow, finally having a pretty wife, who announces her intention of going out to a matinee — and he must get the supper, mind the baby and attend to other household affairs in her absence. He is terribly awkward and gets into a jumble of trouble in the kitchen, finally setting fire to the house—almost creates the baby. He can only save himself by presenting a box with a note to the general confusion—and the place looks as if a cyclone had struck it. The little girl, while doing errands for mother, meets a richly dressed girl who apparently lost her way. The crippled girl guides her to her home, but the little girl wants to repay her for her kindness. The poor girl runs home and shows her mother the beautiful Easter egg she received from the cripple girl. After hearing the parts of the simple supper, the mother brings her to bed. In her dream she sees how the Easter egg grows, it opens up and comes down, and makes a kind of funny tricks. Just then, the door opens, and little on the bed is mortality. The little girl, accompanied by her mother and valet. They bring her Easter presents to repay her for her kindness.

The PROPHETS OF THESE (Mellen). — One of the sons of ancient Teobeus enters the abode of an astrologer and demands that he be told his future. The former utterly refuses to forecast the coming events of his sovereign, even under the payment of a huge sum of money. He possesses the powers of divination. This priestess is introduced in a wonderful way: a throne is brought forward, and the boy is set from which the pieces of a statue are removed and piled up in regular order; the statue suddenly becomes animated. The king implores the latter to foretell his fortune, and the astrologer points to a telescope toward the side of the room. A vision appears, disclosing him seated upon a chair of state and surrounded by his courtiers. Suddenly he falls to the floor, dead from assassination. The king is furious; he seeks to kill the astrologer, but his sword is of no avail against this master magician. He is blind, is finally brought, and when this is delivered the curse is lifted.

Pathe Feature means ten subjects: THIRSTY MOVING MEN — Four sturdy moving men are busy at work taking down huge cupboards. They feel very hot and thirsty, when all at once the lid of a hastily finished basket giving way, they discover a huge nest of bottles of wine. Delighted, they each provide themselves with one of these blessed refreshments; the drivers and are seen taking many a long drink on their way down the steep staircase. The liquid is evidently very strong, for after a few steps downward, one of the carriers loses his balance and falls off the staircase, surrendering his sad end to the terrible fire where a terrible fire

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THE NOMADS.—The Nomads, better known as Gypsies, are shown in this film, first, while transpor-
ing along the road with their small carriage houses driven by shaggy-haired negroes. Arriving at a spot suitable for camping, they set to work and lay their carpet, falls a regular little village, where horses, dogs, dirty children, men and women, lay in the dust and are on the picturesque crowd.

The picture shows the gypsy men at work. Their general occupation is the manufacturing of cheap fancy baskets, and the way they handle their few primitive and scatty tools shows a long experience in the game. There are also some clever showmen among all the roaming tribes, and furthermore, as shown by this film, although it seems almost impossible, they are good pastry cooks, and have gained quite a reputation at fair for their cocoa-nut candy, croissiers and panseaces.

ENGAGED AGAIN HIS WILL.—Coming out of a masked ball at the Moulin Rouge, five or six young couples, seen in the early morning, bound for their different homes. Over hurrying, or reaching his apartments, finds a messenger boy swallowing a telegram. After having read that his aunt, his wealthy relation on whom he is entirely dependent for funds to lead his life, expects him that very day at her house, to be in-

At the old spinster's mansion there is a lively discussion between the two, he assuring her he will not marry, she telling him he compiles with her wishes there will be no more money coming in to him after her death. The old lady's arguments being the stronger, both are seen leaving his apartment. While they are on their way a similar scene is being enacted at the future bride's home, the young lady refuses to see her beau, won't listen to fatherly wisdom trying to impress on her young mind that such a match was not to her advantage.

And the minute they have left her alone in her room, dressed up and looking very attractive, rumples her hair and comes down to the sitting-room just as the guests are being introduced, looking as badly as the old spinster before. The young people, thrown together against their wills, set very disagreeable and unsalutary words, and things having been brought to a climax by the young girl drawing a picture of the future husband, thus making a fool of him and his aunt, they depart. The young suitor has, however, forgotten his last place on the plane. He has returned to claim his headgear he finds madenodiolellix fixing up his hair again and in the little house, not a strange few minutes ago. He of course cannot resist such charms, and after throwing himself on his knees begs her to be his wife.

All women become soft-hearted when earnest at-
tention is paid to them. She accepts, and they are happy ever after.

USEFUL PRESENT FOR A CHILD.—Having been invited by his married friend to spend Sunday at their country place, an aged gentleman thinks it due to bring a young child of his house as a present, and as he is a bachelor and does not understand children, he decides to go the nearest shop and pay for the first article that strikes his eye. Departing with his acquisition, he visits his friend's residence and handing the delighted young boy his gift of complete set of play-stools.

The older people go into the garden, and our young experimenter, left alone, looks his uncle's outfit, tries his hammer on the first handy object, the top hat of our gentle guest. The hat is smashed, and the boy rushes gleefully away into the kitchen, bound for more vandalism. He takes a potato pan and with his nails changes a hole through the bottom, thus transforming it into a strainer.

From the kitchen to the dining room he wanders, and seeing the beautiful mahogany table, thinks he will add a new style, and his tool-stick and work very well, for he is soon seen surrounded with wrappings. Disporting himself he goes to the sitting-room for safety, where he saws the logs. The next thing to him, go forward, to his mother's bedroom cuts a hole in the floor: and at last, tired, takes a rest. In the meantime Monarch and Minnie and their friends have been admiring the provisions, and on entering the house they notice the damage done to the silk hat. Call at the door, after him, but in every room they come to they find the damage done by a young experimenter.

The servant man, having heard these explanations, goes through the floor on his sprawling master; and this is continued until they come to where Mr. Ebn is sitting his inattention is the cause of a thunder sound, and taking away the unlucky piece, throws the tool out into the street.

HUNCHBACK BRINGS LUCK.—Mr. Hardup not being able to pay his rent, his landlord goes to all the petty traders of the district and tells them of one young experimenter, who is all seen crowding in the apartment of the distracted tenant.

Not knowing what to do to soothe the angry crowd, they come out of the attempt for the door, but not succeeding to break away, jumps out of the window. A poor hunchback, selling newspapers for the whole human load on his crippled back, and after a severe tumble is rewarded for his braves by the pursued man buying his last ticket with his last quarter.

The next scene represents a young experimenter in a garret reading a paper. He suddenly reads the result of the lottery in one of the columns, and having carried out the result, and seeing the ad, but they all return empty handed, and Mr. Hardup is despairing of ever finding his benefactor. He has no appearance, and soon after he is seen departing, having found another young experimenter.

A VISIT TO THE PUBLIC NURSERY.—In this immense charity institution the little helples children are gathered up with care and attention; and are tendered to with a careful attention and solicitude. From the day they enter the home they are followed step by step until they are grown up and go forth in the world. The first view we get is the toilet of the little infants, who are all wrapped in blankets just like if they were little pets, when they are carried to the doctor's room for inspection. There they are weighed and a record is kept by the physician of their progress. From the toilet, they are taken to a room where the young nurses are bringing them their porridge and milk. A long row of these fat little beings is shown on the screen, and the young nurses throw the porridge at the children, and go to the play-room, where they all enjoy themselves with toys and dance to the tunes of a handy-gurdy. It is now bed time, and the put-together little cuts placed next to each other, each containing a pretty little shuffling curly head, makes a very attractive picture, and the nurses gliding silently through the rows of beds, as they are all cared for, these little waifs. The last scene shows the whole army of little children awakening, one after the other, the room being over before hours can be seen. If perchance one of the little ones starts to cry, the young nurse, fearing to disturb the troubled little soul in its arm, has soon quieted them by running along the wall, has brushed away to make space for a bright smile.

PEGGY'S PORTRAIT.—Peggy is a very charming and seductive little girl. She has a face that is a perfect masterpiece, and every one in the world has a nasty little fault; she is jealous of her husband. Loving him very dearly, she takes very good care that he should remain a beautiful little wife boring his husband's overcoat. Of course, she feels it in her duty to look through all his pockets, but not finding anything to rouse her jealousy further, she begins having a better half on with his coat and he goes off in high glee. Arriving at the cafe, where he is anxiously awaiting his friend, he is struck by a stranger writing for all he is worth. He inquisitively looks over his shoulder and finds in the picture of a pretty girl. He tells his friends about it, and they all agree it is a charming lover, annoyed by his persistent daughter, puts the picture of his sweetheart in his coat pocket, turns it over and goes away.

Hubby finds now that it is time to return home, and turns in his office. Peggy, seeing her husband enter, goes down, and, of course, as the key is in his ignition in the overcoat lying on the chair. She looks in the pockets and behold! there she finds the picture of his mistress. She at once begins to snuggle in her husband's arms, and is giving him a terrible beating when a
the landing embrace their children amid great rejoicing.

RAILWAY TRAGEDY (Gaumont).—Length, 320 feet. Showing the wrenching effects of a railroad collision, the masses of twisted steel and burning cars, the immense gathering of the crowds, the rescue of the wounded, the work of the newspaper reporters, the ambulances and fire engines hurrying to the scene, and the work of the fire department. The giant wrecking train then appears on the track, removing the wrecked cars and debris.

A BEAR IN THE FLAT (Gaumont).—Length, 330 feet. A practical joke in an apartment building puts a bear suit and saunters through the halls and terrifies the tenants. Pandemonium results.

Finally a squad of police is rushed to the scene, and during the search for the wild beast much damage is done to the contents of the flats. Finally, however, the suit is found, and the happy little tenants go to the spot where the heavenly apparition succumbs.

THE MIRACLE (Gaumont).—Length, 327 feet. A touching picture, of human interest. A poverty-striken home is shown, with a sick mother and a little boy and girl. There is no money for medicine. The little boy and girl solicit alms and are refused. The little boy wanders to the seashore and falls asleep on the rocks and dreams that an angel shows him the way to his mother. In the meantime a lady passing by is touched by the pathetic little figure, and slips a gold piece in his hand. The boy awakes and imagines his dream a reality when he discovers the money. The medicine is bought, and the mother gets well. The happy little family go to the spot where the heavenly apparition succumbs.

THE SHEPHERD (Gaumont).—Length, 360 feet. The story of a shepherd's love for a wealthy girl, portraying the life of each in their individual surroundings. A pleasing effect is made by the shepherd with his flock. He serenades his lady love and shower her with flowers, a rival, who wins the promise of the girl to wed him. At the bridal party they are on their way to the church they encounter the wounded shepherd. The girl learns the truth and spurns the presumptuous bridegroom for her true love.

THE COAL MAN'S SAVING (Gaumont).—Length, 374 feet. A coal man hides his savings in a sack of coal. Two thieves watch him from a trap-door overhead, and steal the sack with a rope and hook. When the coal man discovers his loss, he is frenzied, and runs down the street grabbing and spearing every sack of coal he sees. In his excitement he is roughly handled, and some very exasperated words are made. Thoroughly exhausted, he returns to his room and the thieves add insult to injury by dropping the coal upon him through the trap-door. This proves their undoing, as he pursues, soundly thrashes them, recovering his savings.

THE ACCORDION (Gaumont).—Length, 324 feet. A strolling player carries his accordion in a bag. While asleep two thieves steal the bag and take it to the church. When set upon the floor the accordion collapses, emitting a wall of sound thoroughly scaring them. They run out and notify the police, who arrest the musician, and they all hurry to the room where the mystery is explained and the rogues arrested.

THE CRUSADERS' RETURN (Gaumont).—Length, 370 feet. Bishop, in the course of the crusaders to the holy wars, the armored knights and planking chargers; departing from the castle. They make a farewell to their patrons. The battle scenes. The leader is wounded and left for...
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JUSTIFICATION (Lux)—Length, 597 feet. A handsome young aristocrat is accused of murder. The episode is the most thrilling in the entire story, and it concludes with a scene of great pathos. It is also a type of story that has been made by many other companies, but this is the first to do it on the screen. It is a fine subject, combining a fine quality of sensation with a very good acting performance.

TONY HAS EATEN GARLIC (Lux)—Length, 290 feet. Tony prepares a mess of garlic and eats it. His manner of eating it is so revolting that it is no wonder that he makes the little girl one down whom he meets. His appearance on the street gets him a job as a dishwasher and he becomes a success. This is a fine subject, combining a fine quality of sensation with a very good acting performance.

WOMAN'S FORFEITURE (Lux)—Length, 597 feet. A cheap-looking drama. A weak-minded hus-

INTRODUCTION (Lux)—Length, 290 feet. An interesting story. Beautifully costumed girls representing all nations, spring from the ground at the magician's command, dissolve into air, and re-form as one.

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Editorial.

A Mutual Protective Association Needed.

It is about time that the film renters and exhibitors took steps towards systematic protection against thieves and crooked operators. If arrangements cannot be made to satisfactorily secure protection through the associations now in existence, then all interested should get together and form a special one for the purpose. The thefts of machines and films are becoming more and more frequent. The recent robbery of the Theater Film Service, of Philadelphia, Pa., when about ninety reels of film were stolen, should alone be a sufficient incentive for a prompt adoption of the suggestion. It is practically useless to rely longer upon the primitive idea that no one can steel film and not escape detection through some dealer, renter or exhibitor in the business. At one time that was quite true, but co-operation on those lines for the detection of thieves or recovery of stolen property no longer exists. There are many in the various branches of the business who can be relied upon for volunteer work in that direction, but the moving picture business has grown to such vast proportions that a great number who would co-operate on these lines find themselves too busy with their own affairs to devote much time to the troubles of others. Also, it is said with regret, many who have taken up the business in recent years show a remarkable indifference as to where moving picture supplies come from. Of course, no sensible man will openly purchase stolen goods, but there are many who greedily snap up offerings at bargain prices and do not spend much time in trying to find out whether the party selling them is, or represents, the rightful owner. Besides this, sufferers from such thefts have become well satisfied that the regular police channels have been of little use to them. There is only one effective means for the desired end. The interested party must follow the example set by the large interests in other branches of business. There must first be an organization, then an executive committee, to whom all robberies with details should be reported, and then a detective force, the expense to be defrayed by pro rata assessments or fees. The system of the Bankers' Association is one that could be followed with profit. It is quite likely that many will say there are now so many associations in the moving picture business that it is difficult to keep track of them, but that cannot detract from the merits of the suggestion. None of the associations now in existence afford the protection that is very much needed at the present time.

Among the most recent sufferers is a Cleveland, Ohio, film rental concern. These people have issued a circular in which they state they sent five reels of the "Passion Play" to a party in Washington, D. C., on rental; that the reels have not been returned to them, and they have reason to believe that they have been defrauded out of the property because the party to whom they sent them cannot be located. It appears in this case that zealousness to make the rental clouded the concern's better judgment, and they parted with the reels without first requiring security for their return. The sharp competition that is waged these days frequently leads renters into this error. This adds strength to the suggestion that some system of detection and arrest of crooks should be established.

The Sweating of Lantern Slides.

Some notes that have recently appeared in The British Journal of Photography upon the cause of the sweating of lantern slides when exposed to a powerful lantern illuminant, remind us that this trouble is a very serious one to many operators and lecturers, who often have to waste a great deal of time in making new slides to replace those that have been spoiled in the lantern.

Every one must be familiar with the effect. The image on the screen shows first a slightly discolored patch. This soon spreads in various directions, and becomes darker until the image is more or less effectually obscured. All this is due to the formation of a film moisture upon the inside face of the cover-glass of the slide, and if the moisture runs into drops or beads of water then the gelatine behind every bead in contact with it speedily melts in the heat of the lantern and a little pit is formed. The audience generally describe the effect as "burning," but "cooking" is another popular and perhaps a truer expression. When a slide has been pretty thoroughly cooked on several occasions the pits become so numerous that making a new slide becomes imperative.

Some lanternists have a reputation for cooking lantern slides, but it does not appear that this reputation is quite fair to them. If the slides are warmed before being shown the effect may be prevented, but seeing that some slides never show the effect whether warmed or not, it is obvious that the maker of the slides should bear some of the responsibility for the trouble, if not all of it. It is more reasonable to expect the slide-maker to do his work properly than it is to expect the lanternist to make special provision for warming up badly made slides.

In the notes referred to above an attempt is made to explain the source of the moisture, and it appears to be pretty evident that it is water contained in the gelatine film, in the paper mask, and in the paper binding of the slide. If, however, the slide-maker had taken the precautions of thoroughly drying the gelatine film, and of coating it when dry with a hard waterproof varnish, it is obvious that one source of supply would have been cut off, while the film would have been protected from the ill-effects of the moisture derived from the other sources. Every authority on lantern slide making is
insistent on the propriety of varnishing lantern slides, but very few slide makers take this precaution, while even some of the authorities themselves are open to the suspicion of neglecting their own advice. Varnishing should, however, never be neglected, for if properly done it will protect the slide, even if it does not altogether prevent the appearance of moisture that disfigures the image on the screen screen.

A good clear transparent varnish is essential, and probably nothing is better than celluloid, which can be applied with great ease, and also dried with great rapidity if one of the whirlers now so much in use for autocrines is available. The slide should first be very thoroughly heated until all moisture is driven off, and then be allowed to cool down until only warm. The varnish is flowed over it, the plate dropped into the whirler, and in two minutes or so the film is quite dry. Any cold varnish may be used in a similar fashion, and it is advisable in all cases to use a rather thick varnish. The whirling will thin down the coating considerably and also render it quite even. If a whirler is not available, the ordinary process of drying is resorted to, but it is very necessary to be particular as to the preliminary drying of the slide, and to be careful to let it cool down in a dry place. The best plan is to place it in a large box that also contains a small dish or saucer filled either with dry calcium chloride or with sulphuric acid. In the damp air of the usual photographer's work room the film will rapidly re-absorb moisture as it cools.

A slide properly varnished in this fashion will be safe from damage from moisture, and the possibility of moisture, appearing on the cover-glass will be lessened by the fact that the paper mask and binding is then the only source of supply. Paper is, however, capable of retaining a considerable amount of moisture, and, in lieu of some non-absorbent material, better than paper, it is as well to use as little of it as possible, and to avoid gumming and pasting the mask. It should be cut from one piece of paper, and the paper itself should be thin, and, together with the cover-glass, it should be warmed and dried before the slide is made up. It will no doubt afterwards absorb a little moisture from the adhesive used for binding the slide, and it is almost futile to attempt to hermetically seal the slide so as to prevent the entrance of moisture, still there is no need to introduce superfluous moisture when making up the slide.

The best way of minimizing the effect of any moisture that may afterwards be absorbed by the mask, appears to be the provision of ventilating apertures at the corners of the slide, for with broken or loose bindings slides seldom show sweating. If four short binding strips are used instead of one long one it is easy to leave small openings at the corners without in any way giving the effect of imperfect binding. These slips are not likely to be torn off in use if they are carefully rubbed down on the edges as well as the faces of the slides, and if the preference is given to gelatine, or to fish-glue, as an adhesive instead of gum. Neither will the binding be likely to loosen from damp if the bound slide is finally warmed and the bindings then painted over with celluloid varnish applied with a brush.

**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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**The Electric Light in the Optical Lantern.**

Continued from page 286.

The most convenient form of artificial resistance is that afforded by coils of metal wire. Metals vary considerably in their intrinsic resistivity, and in many cases that quality alters in any one metal with variations of temperature. As the electrical energy which is absorbed by the resistance is converted by it into heat, it follows that a metal should be chosen that does not alter its conductivity with alterations in temperature, for the wire of which a resistance coil is made is bound to get very hot indeed. Iron wire is the cheapest material of which to make a resistance coil, but that does not fulfill the above condition very well. However, arc light work is a very different thing from standardizing instruments, and these slight variations in resistance are of very little consequence. German silver is a much worse conductor of electricity than iron, and therefore the same electrical resistance can be made up of a much smaller quantity of wire of this alloy. It also has the advantage of keeping moderately constant resistance through very wide variations in temperature. Better still, in both these respects is the alloy known as "Platinoid."

In making a resistance coil there are two chief things to be considered. Firstly, the wire must be of sufficient length to afford the required resistance; and secondly, it must be thick enough to carry the current required without getting dangerously hot. The thicker the wire, of course, the less resistance it offers to the passage of the current; the cooler it will, therefore keep, under a certain strain, and the greater will be the length required to give a certain number of ohms. The "happy medium" between the length and thickness is the thing to be aimed at. I have found that No. 14 S. W. G. platinoid wire, if properly wound, with plenty of room for cooling currents of air to pass between the coils, is quite large enough to carry 15 amperes for any length of time without undue heating. Four pounds of this will give a resistance of over 7 ohms, which is a great deal more than is required for a 15 ampere arc on a 100 volt circuit. But it is a great advantage to have a resistance sufficiently large to be useful on a circuit of higher voltage, which is occasionally to be met with, or to be able to turn down the light to about half the power for use in smaller halls. It is not a difficult thing to construct a variable resistance that, by means of a sliding conductor and several contact points, is easily controllable to any desired extent, and the operator will find that such an instrument is an inestimable boon. A coil of definite resistance is, naturally, still simpler to construct, and where a constant amount of current is always required on one circuit of constant voltage it is probably all that is requisite. The quantity of wire for this is easily calculated from the above data.

It has been said that when an electric current is made to traverse a wire which offers any considerable resistance to its passage, part of the electrical energy will be converted into heat.

In the previous case this consumption was purposely brought about in an artificial resistance, or rheostat, in order that the surplus pressure of the electricity might be frieted away, and the voltage reduced to that required to operate the arc lamp. But as may be supposed, the same thing will occur in the wires which
convey the currents to the lanternist's table, and from one point to another, if those wires offer resistance to its passage. Wires of infinite conductivity—that is to say, of no resistance—are not to be had at any price, for there is no such thing as a perfect conductor. Hence it follows that care must be observed that all wires employed are sufficiently large to carry the amount of current they are destined to carry without offering sufficient resistance to its flow to cause them to become perceptibly heated.

Tables showing the conducting power of wires of different sizes, and the amount of loss through resistance on such when certain strengths of currents are passing are to be had from various sources. Most of them are calculated on the assumption that a current of 1,000 amperes requires a conductor of approximately pure copper, having a sectional area of one square inch. This is the basis on which the wiring of installations is usually carried out, and from a view of all around economy, it is a very fair one. But it is not the lanternist's desire to convey the electric current from the point at which it is available on the mains to his table with as little drop in voltage as possible. Indeed, a loss in this respect is rather an advantage than otherwise, for it will reduce the necessary amount of his artificial resistance.

What he has to bear in mind is that his wires do not offer sufficient resistance to the passage of the current to raise their temperature to any source of danger. No. 13 B. W. G. copper wire on the above mentioned basis of calculation is capable of carrying a current of 6.6 amperes, but for the purpose of lanternists, where economy in voltage is not a matter of consideration, such a wire may be taken as all sufficient to carry his current of 15 amperes. They will do well never to use a smaller wire than this, or a compound flexible wire that does not contain the equivalent in each strand—if a double conductor—of a No. 13 wire.

(To be continued.)

Care of Electrical Equipment in the Machine Room.

Specially contributed to the Moving Picture World.

A great deal has been said about the care of the head, lamphouse 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 lamphouse 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 bills, 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 ½ 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 becomes 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 lamphouse.

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.

NEW PREPARATION FOR SCREENS.

The report reached us from Germany that a new preparation for coating screens or curtains has been discovered which will save 50 per cent. of light and give a picture of wonderful clearness and beauty.

A luminous preparation is said to be used that is guaranteed to stay and not evaporate, deteriorate, or oxidize. It is said to have been satisfactorily demonstrated in several of the leading amusement places in Leipzig.

We are informed by "Der Kinematograph" that the manufacturers are H. J. F. & J. Schwikert, Rossplatz 12-13, Leipzig, Germany.

BENEFITS OF TRAVEL.

Friend: What's that big box on the front of your machine?
Autoist: That's a camera for moving pictures. You see, I go so fast I don't have time to look at the scenery, and so I photograph it as I go along.—L'Illustration.
It may be well to note that before any building in New York City can be used for moving picture exhibitions permission must be secured from the fire department.

In special term of Supreme Court, Rochester, N. Y., Justice S. Nelson Sawyer appointed John Hopkins receiver for the Oak Amusement Company, a moving picture show on South avenue, which succeeded in getting a competition too strong to allow business to be done on a paying basis.

Philadelphia, Pa., April 18.—Assistant Superintendent of Police Tim O’Leary has conceived the idea of forcing owners of moving picture establishments to do away with the brass railings with which the interior of most of the places are fitted. This despite the fact that Fire Marshal Latimer has given an opinion that the fixtures are harmless and no impediment in case of fire.

We are advised by a correspondent the “crank turner” is responsible for the fire in Washington, N. C. No accidents, but loss of property. [When will managers learn that it is false economy to replace experienced men by those who prefer to work at any price to get into the business.—Eds.]

From the Charles Urban Trading Company (London, Eng.) we have received a 250-page catalogue of their film productions. This is mainly devoted to educational subjects, of which they make a specialty. Among the subjects treated are Natural History—animals, birds, insects and reptiles; Surgical and Medical Science; Art, and The Navy and The Army; Geography and Travel, History and Industries. There are film subjects that never grow old, and we recommend lecturers and others who can use this instructive as well as entertaining series to send for a copy of the catalogue through their American representatives, the Klein Optical Company.

Commenting on the number of nickel theaters that are going out of business, the Columbus (Ohio) “Sun” refers to moving picture shows losing fast.

“It is therefore evident that though the cinematograph is susceptible to the ever-changing opinion of the public, it is still so good a business force that it commands the talent of genius. That this hey-day will soon lapse into nothing is beyond dispute, because while the present, practically all it represents as a side-line. It therefore behooves those behind the motion picture enterprise to make hay while the sun shineth—which they most assuredly are doing.”

[A business which is so firmly established and an amusement that appeals so much to the hearts of the public can hardly be called a fad, much less a passing fad.—Eds.]

During the week just closed the “Passion Play” was the most valuable subject in the film line. The demand for it was so great that not a renter in the country could secure enough prints of the subject to meet the demand. It was at a premium. Many renters boosted up the rental rates on what they succeeded in getting, but exhausted every source of supply in trying to buy or hire more prints. There never was such a demand for this subject, as during the Holy Week just closed. One explanation given for this is that many new picture houses have the patronage of a better class of people who never saw the subject before. The more plausible explanation is that the exhibition of the pictures was accepted as an appropriate service—that the pictures afforded a most effective sermon for the period. However that may be, it is quite likely that those who remain in the moving picture business will commence getting the subject well in advance of a similar period.

Two theaters in Brooklyn have joined the moving picture ranks. They are the Novelty and the Unique. Thus far the ventures are in the experimental stage. No great success is reported, but the managers say the prospects are good. Some doubt is expressed as to the ultimate success of the ventures, which is due to the failure made in that line at the Park Theater. Lubin, of Philadelphia, took that place and tried to make the pictures go, but after a trial of a few weeks and then burlesque stepped in, with better results. However, the Park Theater is now running a picture show. It is said that in the competition to secure the first place Lubin overpaid himself on rental price. His failure at this place does not prove, either, that burlesque is more popular than moving pictures. The manager of a burlesque house at the corner of Eighth and Vine streets, in Philadelphia, makes a statement quite to the point. For a month he had two hundred dollars a week on burlesque. A month ago he put in moving pictures and every week since then has shown a gratifying balance in his favor.

The picture people who intend to fill time on the Chautauqua circuits during the coming summer will have some vexatious problems to contend with. Some of the agents who are making the bookings are inclined to be a little particular as to the programmes. One circular issued states: “It must be remembered that our audiences consist of non-residents—people who gather here from distant cities and towns. Since the small moving picture places have become so numerous most of our people have had an opportunity to see more of the pictures than in former years. We mention this as timely caution against giving our audiences pictures they have seen before comes here.”

Exhibitors who will be able to pass this test will be entitled to the heartiest commendations. As a rule the prices paid by Chautauquas for such entertainments are not up to the “first run” rates by any means, so that a “first run” income from films is hardly in line with the ambitions of the industry. It in sight seems to be the early closing of the picture theaters and store shows in the cities and towns for the summer and a late erection of the camp meeting tents.

In a safe to say that within two weeks from the day of release of any new film subject of merit that subject has been exhibited in every important city and town in the United States. The rapidity with which they travel is surprising to those who contend that the demand for changes in programmes as existing to-day frequently only allows the production of a picture for one day. In one week a subject in the hands of a renter will be exhibited in several towns in territories where the express facilities permit a rapid interchange. This is a rapid-fire competition that will perplex the Chautauqua exhibitor who is held up for “brand-new stuff” this summer.

THE FREE MUSIC GRAFT IS ENDED.

Slide Bureaus Must Pay for Their Music Hereafter.

The music publishers of New York and other cities got together a few days ago and decided to shut out the lantern slide renters, film exchanges and dealers in slides from any more free music. They have tried to get the slide renters to get from both free slides and free music and many nickel and dime moving picture theaters that formerly got their slides and music free now have to hire slides and buy their music.

Every publishing house in New York has a notice posted notifying all applicants, whether film exchange, lantern slide bureau or slide manufacturer, that only regular copies of music will be furnished at the regular wholesale price. Correspondence asking for free music is promptly consigned to the waste paper basket.

One large publisher when interviewed said: “I gave away to film exchanges, lantern slide bureaus, and slide makers over a thousand thousands of copyrighted musical scores in the original copy form in twelve weeks. That music cost me to have it printed just one hundred dollars and I did not realize one cent’s benefit from it because, in the first place, the dime and nickel theaters agreed not to leave the song on long enough to make it known and they do not attract a music-buying audience. Why, we have had as high as two hundred letters in our mail in one morning from rental bureaus all over the United States asking for many thousands of copies of their songs. Most of the letters were discourteous in tone and many of them were actually insolent. So we got together and decided to let our friends who are running rental bureaus buy the music.”

Most of the leading slide bureaus have also discontinued handling lantern slides for illustrated songs, having turned that business over directly to the slide makers.

Many of the slide exchanges thought the decision of the publishers was a scare and tried to bluff the slide makers.
into sending them free music when they found themselves left without any new slides. The slide makers now refuse to furnish any music unless it is paid for. Slide houses offering free music are waking up to the fact that free music cannot be had and that they have got to buy it like everyone else.

THE METROPOLITAN LANTERN SLIDE COMPANY DISCONTINUES BUSINESS.

The Business of Copying Other People's Slides Unprofitable.

The Metropolitan Lantern Slide Company, of 51 West Twenty-eighth Street, has quit the slide business. These are the people who put a copied set of slides on the market for Charles Urban's English to American System. They had made for Mr. Harris by Scott & Van Altena. They borrowed a genuine set of slides for "Yesterday," from a young man who was employed by a moving picture house on Twenty-eighth Street, and copied them. They even copied the title page slide which had the name of Scott & Van Altena on it, and the counterfeited slides went out with Scott & Van Altena's name upon them. A set of them found their way almost as soon as they were issued into Mr. Van Altena's hands. They also copied the Elite Lantern Slide Company's slides for "Red Wing."

The same parties who conducted the Metropolitan Lantern Slide Company also conducted the Mozart Music Company, a concern which, under the direction of a former member of the German settlement in New York, has been for some time engaged in the sale of music and signs for phonograph machines, and have since added a similar line of business to their music business. The latter business has not met with much success, however, and the firm has now decided to discontinue it. The firm had been in operation for some time, and had made a profit of $20,000 during its first year of operation. The company was formed by Mr. and Mrs. Scott, who have been in the phonograph business for many years.

THE HUMOR OF THE SITUATION.

We have received from the National Film Company of Detroit, a cartoon printed on lurid red paper, showing an F. S. A. man leaving the marble portals of a massive building, while in the background the stronghold of the Independents is represented by a wooden shanty. (Curiously enough, the cartoon shows a crowd of renters scrambling to get into the headquarters of the Independents.) The prosperous-looking individual representing the F. S. A. wears a broad grin of contentment and his anatomy is judiciously decorated with the names of F. S. A. manufacturers. In his right hand he holds an Edison document and a big stick. Selig and Vitagraph represent his right arm; Pathe's name appears on the little whole weight films; Biograph, Kalem and Essanay make up his left limb, while the name of Lubin decorates the sole of his foot. ("Oh, My Feet." may have suggested this position.) An exhibitor is shown taking in the situation and he looks decidedly glum.

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FILM SERVICE ASSOCIATION. Executive Committee Meeting.

The Executive Committee had a meeting in New York City on April 17, 18, 19, and the minutes were recorded in Bulletin No. 12, which asked for an expression of opinion by members of the association on the minimum rental schedule, were taken up. Of 110 memberships, replies from which have been received, 60 had expressed themselves in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not in all cases been enforced, and therefore had been a hardship on those members who were strictly living up to it.

The committee investigated all of the complaints which had been sent in to the secretary's office, and came to the conclusion that while in the majority of cases the schedule was being lived up to, there were many instances where members were not living up to it. Examples were sent members, which were sub-rented, and, in some cases their films were getting into the hands of exchanges who were not members of our association and were renting unlicensed films. The committee, after careful consideration, was satisfied that, while in some of these cases the action was not entirely the fault of the member, there were many cases where members through carelessness or failure to properly supervise their business, were permitting their employees to break the contracts which the exchanges have with them.

Edison Company To Enforce Contracts.

The Edison Manufacturing Company, the owners of the patents under which the members of our association are licensed, assumes the entire responsibility for enforcing the contracts between licensed manufacturers and our members under which we received licensed film. The committee conferred with the Edison representatives and received every assurance that this company would co-operate with the committee in seeing that contracts between the exchanges and the manufacturers were uniformly enforced, so that no exchange would have an advantage over another. It was agreed that any evidence which was submitted to the secretary of the association should be referred to the Edison Company for action, and that every complaint made should be thoroughly investigated, for which purpose the necessary staff should be retained.

For the present the efforts of the Executive Committee and the Edison Manufacturing Company will be devoted to investigating complaints and taking action in regard to any cases which will uphold the following propositions which are the basis of the contract between the licensed manufacturers and the exchanges:

I. Prevent Licensed Films from getting into the hands of Exchanges Without the Consent of Our Association.

II. Prevent Sub-renting of Licensed Film.

III. Prevent the Rental of Licensed Film Below the Minimum Rental Schedule.

New York and Chicago Offices.

In order to invite the active co-operation of all the members of the association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the Executive Committee has divided the United States into two parts. All complaints, collections, etc., from members of the association from Pittsburg, Pa., and east of that point should be sent to the office of the secretary in New York.

Within a short time an Executive Committee will open a second office for the association in Chicago, in charge of an assistant secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburg. By this means the Executive Committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

Exhibitors Using Unlicensed Film.

All members of the association will be furnished with information blanks upon which may be reported information regarding the exhibition of unlicensed film, and as soon as these blanks are received, members are requested to obtain this information as to cases in their localities.

The Edison Manufacturing Company propose to bring suits wherever they find violations of their patents.

Advertising.

Members, in advertising in the trade papers, should always mention the fact in the advertisement that they are members of the Film Service Association.

Short Lengths.

The Executive Committee has taken up with the manufacturers the question of short lengths. The committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount, and measure film lengths less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of 2 per cent.; anything over that should be reported.

The manufacturers have been requested by the Executive Committee, in order to assist their customers, to place upon the label upon the box containing the film the name of the subject, the number of actual feet contained in the box, and the character of the film, whether comic, tragic, etc.

FILM SERVICE ASSOCIATION,

By D. Macdonald, Secretary.
THE MOVING PICTURE WORLD

Trade Notes

Another accident due to acetylene is reported from Spokane, Wash. No fatalities; one D building demolished.

The Carey (Ohio) Council has taken a rap at moving picture shows and theatrical companies that may hereafter visit that town, and has passed a resolution assessing a license of not less than $1, nor more than $50 per day, for various theatrical entertainments, moving picture shows or tented exhibitions. If the Council is attempting to rid itself of the moving picture shows, it has certainly dealt a heavy blow to this amusement.

Los Angeles (Cal.) is preparing stringent regulations for moving picture shows. A permit is required from the Board of Fire Commissioners after an examination, for which a fee of five dollars is to be charged, and there must be no open lights, the lamp house, where the picture machine is kept, must be fireproof, there must be ample exits to the street, and there must be an iron box to receive the film as it leaves the machine.

The ordinance was referred to the city building inspector, the city electrician and the chief of the fire department. It will come up for final action this week.

NEW CORPORATIONS.

New York City.—American Moving Picture Machine Company increased capital from $200,000 to $1,000,000.

Chicago, Ill.—Photograph Company, $2,500; manufacture and operating motion picture machines, etc. W. P. Bullard, H. Strickler, W. B. Fitzgerald.

FROM VAUDEVILLE TO MOTION PICTURES.

The Wilson Theater, Mason City, Ia., promises to put on during the Summer months a vaudeville and moving picture show.

The Aurora Theater, Topeka, Kans., has been changed to moving pictures. It is now one of the most up-to-date moving picture theaters in the State.

The new moving picture playhouse, The West Lynn Premier Theater, at Market square, Lynn, Mass., has an especially good bill this week, and the theater is proving exceedingly popular.

Janesville, Wis., April 18.—Manager P. L. Meyers opened his theater with a five-cent moving picture show. The competition in the nickel theaters in the city is so keen that the theatrical business has suffered, and Mr. Meyers is the first opera house manager in the State to begin direct competition with the hall shows by using his opera house.

Columbus, Ga., April 12.—The management of the Dixie Theater, yielding to many requests from the public, have decided to discontinue vaudeville and inaugurate a new plan of entertainment, consisting of the highest class of moving pictures in the world and the latest illustrated songs. There are many persons who have complained that some of the vaudeville features are not refined, and that ladies felt a delicacy in attending. The Dixie will now cater to everybody who loves refinement. The pictures will be in the hands of an expert and the songs will be sung by the best singers. Another feature of the change is that the price of admission at all times at the theater will be five cents. It will give everyone clean, delightful entertainment at a normal cost.

Topeka, Kans., April 5.—The Olympic Theater changes hands to-day, A. P. Whitney taking complete charge of the house. It will be conducted as a strictly high-class moving picture house instead of a vaudeville theater, which it has been ever since it was first opened last Fall. Mr. Whitney leased the house from Martin & Ackard, for whom he has been acting as manager for the past three weeks. The price of admission will be changed to five cents.

"I am going to put in high-class moving pictures and illustrated songs," said Mr. Whitney yesterday. "I realize that you have to put on a very high-class vaudeville bill here to get the business, and we can't do it at the present prices. I will continue souvenir afternoons and amateur nights. I am going to give a good show and will try to build up the reputation and patronage of the house."

KLEINE INVADES THE EAST, CO-OPERATIVE THE WEST.

As will be noticed from our advertising pages, the Kosmil Film Service (Kleine Optical Company) have opened offices in the Boylston Building, 657 Washington street, Boston, Mass. This will enable their Eastern customers to save much time on shipments. Other independent concerns are branching out. The Co-operative Film Service of New York have opened offices in St. Louis at 1822 Olive street, so as to enable them to reach the West and South.

"MERRY WIDOW" DECISIONS.

Federal Judges Differ on Injunctions Asked For.

Judges Lacombe and Ward, of the United States Circuit Court, appear to have different views regarding the ownership of the opera "The Merry Widow." Judge Ward on Tuesday refused further to join Gertrude Hoffmann, who in vaudeville mirrored the characters of the piece, because he had doubts as to Henry W. Savage's title to "The Merry Widow."

Continuing an injunction which he had granted Mr. Savage's counsel against the Kalem Company, Inc., and Miles Bros., Inc., alleged to be interested in moving picture exhibitions of "The Merry Widow," Judge Lacombe yesterday, in addition to the restraining order, directed the defendants to turn over and surrender all the negatives and films in their possession to the complainant.

MOVING PICTURES DID NOT MOVE.

Neither Did the Crowd, and a Riot Followed.

New Haven, Conn., April 20.—A new nicolet, with a gorgeous front and loud-voiced phonograph, was due to have a grand opening in Grand avenue near Hamilton street on Wednesday of last week. A crowd of about 400 gathered and when the management was compelled to postpone the opening on account of the delayed arrival of apparatus the mob refused to budge. If the pictures weren't going to move why should they? Result—A hurrle for the police—a small sized riot, a wielding of clubs, some flowing of blood, and the transportation of eight showgoers to the hospital in the past two weeks.

"You say there was a crowd of 400 there and your nicolet hadn't opened yet?" asked Prosecutor Hoyt, while the manager of the new show was testifying.

"Yes, sir," came the reply through a smile.

"Well, your prospects are certainly good when you do start business," declared the prosecutor.

CHURCH RUNS MOVING PICTURES.

To counteract the doubtful influences of the ordinary five-cent moving picture show on the poor children of the neighborhood, the Armitage Chapel, No. 715 Tenth avenue, New York, conducts a high-class moving picture exhibition, for which only one cent is charged. They take place every Tuesday evening, and are enjoyed by two or three hundred children. The work is in charge of John Hilliard, The Armitage Chapel is supported by the Fifth Avenue Baptist Church, of which John D. Rockefeller is a member.

CLERGYMAN OBJECTS TO FILMS SHOWING DRINKING AND TO SUNDAY EXHIBITIONS.

Rev. DeMont Goodyear, at the Riverside Memorial Church, Haverhill, Mass., took occasion to rebuke the managers of the moving picture shows for the frequent exhibition of scenes of drinking and drunkenness. After telling how the church had reduced the amphitheater to a mass of deserted ruins, he said that the sensuality was driven off the stage, and it had al-
EMLATE WILD WEST MEN AND ROBBERS SEEN IN MOVING PICTURES.

A moral to exhibitors to censor their films of at least prevent children from witnessing. "Boys, not long since, said he, an enterprising attempted to impersonate a drunken Irishman. He was promptly hissed off the stage and forced to apologize for assuming that the typical Irishman was a drunkard. It is necessary to be incognito away till the children could get the good without the evil. Rev. Mr. Goodyear also said that the Sunday shows for gain ought to be stopped.

MOVING PICTURE REGULATIONS IN CLEVELAND, OHIO.

Among the requirements stipulated in the ordinance which has just been adopted by the City Council of Cleveland, O., it will be noted that all operators must pass an examination and possess a license, which must be displayed in the operating booth. The following is the complete ordinance:

"Every picture machine installed or operated in the city of Cleveland shall be enclosed in a booth, the frame of which shall be composed of cast iron, proof against all known forms of explosion, of secure rigidity, and securely riveted or bolted at the joints. Every such booth shall be of not less than No. 20 R. & S. gauge, or with one-quarter inch hard asbestos board or asbestos lumber, in either case to be securely riveted or bolted to the angle iron frame. Booths covered with board less than one-eighth inch thick, shall be of not less than No. 22 R. & S. gauge, or with one-quarter inch hard asbestos board, in either case to be secured and regard on their iron framework by a frame of asbestos at least one-eighth inch thick, and the surface protected by a covering of sheet metal not less than No. 20 R. & S. gauge, with some non-conducting material on the floor. All shelves, furniture and fixtures within the booth shall be constructed of a non-conducting material, and no combustible paper or other insulating material shall be within such booth, except the films used in the operation of the machine."

Each lamp connected with a picture machine must be provided with a separate switch, and the operator shall be able to control the lights in the exhibition room, one of which shall be operated from the booth and the other so placed that it is within the reach of the ticket-taker or other operator present at the time, and shall be provided with a separate system of lighting, controlled by a switch-board located within the reach of the ticket-taker or other operator present at the time, by which the lamp can be separately controlled. No carbonized lamps shall be used in any of the booths.

Shutter must be provided and placed in front of the condenser of the machine. All machines shall have a ground plate attached. Films not in the machine shall be kept in metal boxes, with tight-fitting covers, and the box bottom shall be kept clean. Hot carbons taken from the lamps shall be deposited in a metal receptacle.

"Male persons of not less than eighteen years of age shall be employed or authorized to operate any moving picture machine, after only proper examination by the Inspector of Buildings of the City of Cleveland, under the regulations and requirements prescribed by said Building Inspector, and such license shall be posted in a conspicuous place in the premises."

"No individual, partnership or corporation, shall be permitted to conduct the business of moving picture exhibitions, as herein described, until the appointment hereof has proceeded from the Building Commissioner. The permit issued for the business shall be conspicuously displayed in the premises. The Building Inspector shall have authority to seal up the house in case of failing to fulfill the requirements of this ordinance. Provided, however, before revoking such license the operator shall be given such notice to appear before said Building Inspector and prove his case."

"Electricity shall be used throughout for border, footlights and stage purposes. The requirements herein named, so far as installation of moving picture device is concerned, the construction and location of booth, shall apply also to theaters, churches, schools and public places in the City of Cleveland. Any person, firm or corporation operating a picture machine without complying with all the provisions of this ordinance, or who shall violate any of the same, shall be deemed guilty of a misdemeanor, and upon the conviction thereof shall be punished by a fine of not to exceed $500 dollars for the first offense and not to exceed $250 dollars for each and every subsequent offense."

"CAMERAPHONE THE LATEST WONDER."

Bridgeport (Conn.) people take considerable pride in the various large enterprises which have their manufacturing departments in that city. From the Bridgeport "Standard" we clip the following in regard to the latest innovation in the direction of the cameraphone, to which the Connecticut city is giving so much attention in the interests of their people.

"Comparatively few people are aware that there is being manufactured in this city a machine combining the moving picture machine and the graphophone in such a way as to make production of an invention one at a time, and outdoor sketches, etc. so realistic that it hardly seems mechanical. The combination is known as the cameraphone, and it is the invention of E. E. Norton, of this city, formerly mechanical engineer with the American Graphophone Company. The producing of moving pictures is the greatest achievement or improvement in connection with the two other separate machines since their invention."

The devices of the National Cameraphone Company are at 1161 Broadway, New York City, and they are besieged with moving picture theatre owners and those contemplating the opening of such places, who want the improved machine.

Several machines have been leased to such theaters in different parts of the country, and the plant has an order for 100 machines at the present time. The increase is business to the company is stated to be enormous, which undoubtedly will be very large. The company had difficulty during the business depression in getting ready cash, but is now backed by men of means who are "good" for almost any amount. Such their faith in the cameraphone is.

The cameraphone, as stated, is a combination of the moving picture machine and the graphophone. The two are operated by one man, who controls them by electricity. The moving picture film and machine is operated by a spring motor, while the graphophone is the operator remains at the moving picture machine, and by pressing a button starts the graphophone, which is concealed behind the screen on which the pictures appear. The gestures, steps, or sounds made by the pictures are connected with them, from the graphophone behind the screen, thus giving the effect of speaking, as well as moving pictures.

They are perfectly synchronized; that is, the movement of the lips in the pictures coincides with the words from the graphophone. The flash of a revolver in the picture is coincident with the report from the sound reproducing machine. Through the graphophone reproduce as perfectly as it is possible real life and animated beings. The operator, if he finds the pictures slightly ahead or behind the graphophone record, can control the two relatively at his will.

The Cameraphone Company purchases the projecting machine and the graphophones from the companies which make them. Then they combine the two in a way never before seen, successfully.

This is done in their plant at 423 Water street, and the inventor, Mr. Norton, is the manager. A. A. Stevenson, formerly a general store, at the graphophone works,
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Send us the distance from the Lens to the screen and the size of your pictures with a remittance of $18.00 and we will ship you one of our Lenses on approval. The mount fits the standard flange and you can try the lens as soon as you receive it.

Your patrons will appreciate at once the improvement in your entertainment if you add one of these high grade Lenses to your equipment.

is the superintendent. At present twenty-two men are employed, and the force will be increased to twenty-five next week and will probably be worked until 9 o'clock evenings to get out the machines.

They do not sell the machines, but lease them, and already the demand is so great that the Bridgeport plant is taxed to its capacity. The local interest in the invention lies in Mr. Norton, the inventor, and the Bridgeport plant, and the fact that no inducements had to be offered the company to locate in this city.

The company, at its New York gallery, rehearses the players and makes the moving picture exposures and graphophone records, thus obtaining the music, noises or sounds which properly accompany the action.

The cameraphone represents about two years' experimental work and covers every requirement of fire insurance and other laws.

PATENT MATTERS AS SEEN BY OUR ENGLISH CONTEMPORARY.

England is putting forth strong claims for the honor of primal invention of practical moving picture apparatus. "The Kinematograph and Lantern Weekly" says:

"Let it be clearly understood that what is claimed is that an Englishman was first in the field with photographic apparatus which possessed the essential qualifications for the production of film pictures in a series and as seen from one point of view: and further the necessary apparatus essential for the projection of such pictures upon a lantern screen, so that the illusion of motion could be faithfully produced. Let it also be understood that we have not the slightest desire to rob any man of the full credit to whom it may be entitled, be he of our own nationality or otherwise. Like the usefulness of the kinematograph, which is universal, so is our interest in the advancement of scientific research. At the same time we record this once and for all absolute facts that may be relied upon for future reference on this very important question.

"At the conclusion of the article entitled 'Startling Optical Novelty' in our last, there is this statement: 'When the reproduction of speech is also desired, this instrument is used in conjunction with the phonograph.' Commenting on this announcement, Edaward Muybridge, of California (renowned for his battery of cameras, by which he obtained photographs of trotting horses), remarked to a representative of the Magic Lantern Journal, 'I understand that it has been said that a London gentleman claims to be the first to suggest the use of the phonograph in conjunction with a series of photographs. This, far from being new, was suggested by Mr. Edison in a conversation with myself upwards of two years ago, and was placed on record by the New York Nation of January 19, 1888, of which the following is an extract:

"'Now, it is evident if there could be established in any large city, as in connection with a literary or scientific institution, a permanent battery of cameras such as was employed by Mr. Muybridge, and the record of the figure, height, dress, carriage and gait of any eminent man in or visiting the gallery could be had. Posteriorly, at the bidding of our photographic necromancers, could call up any of these worthies at any future date and see him move across the stage with a startling verisimilitude. Nay, we may have his own walk and conversation, and could read our Lowell's line in two ways, as:—"One of Plutarch's men talked (walked) with us face to face." The phonograph, at the same time, as we may anticipate from its ultimate perfection, might repeat audibly to the same audience a passage read aloud by the personage in question, on the occasion of sitting (or walking) for his portrait before the battery. A collection of such recitations would furnish invaluable examples of the speech of the cultivated at any given epoch.'

"It will be noticed that the date of this announcement in the New York Nation, January 19, 1888, is the year after Mr. Friese-Greene's (who stated and had made for him the practicable camera and projecting apparatus described last week; but even if we assume that both ideas came forward simultaneously, it will be apparent to the casual observer that there exists a very great contrast between the idea of Mr. F. Greene and those conceived by Mr. Edison. Edison's was but an idea as yet in the air, and Mr. F.-Greene's was one realized in actual practice. Mr. F.-Greene, doubtless realizing that practice was a thousand times more valuable than theory, waited until a little later, when he was able to give demonstrations with his appliances at several of the leading British photographic societies. We may add here that we have in our possession some of the original films taken in
the world's first film camera, together with a complete file of papers and all data bearing on the subject. For reasons which need not be mentioned here, we are withholding further details till a future issue, when we propose to give some very interesting illustrations. Mr. Grig leaves England for the States immediately after Easter.

Mr. Lubin leaves England for the States immediately after Easter.*

Lubin now owns Market Street building.

As intimated in our Philadelphia notes last week, S. Lubin has purchased the property at 926 Market street for $307,000. Mr. Lubin has since favored us with a cut showing the front of the building, which we take pleasure in reproducing, showing, as it does, one of the handsomest and most popular theaters in Philadelphia. The executive offices of S. Lubin are located on the first floor over the theater, in the rear of this is the studio, occupying an "L" extension, on the upper floors are the machine shops and dark rooms.
CORRESPONDENCE.

REMARKABLE DURABILITY OF FILM SUPPORT.

To the Editor, Moving Picture World:

Dear Sir—You may be interested in examining the enclosed bit of cinematograph film printed on Eastman’s Positive stock. This has been subjected to our test for durability of the film support, which consists of running an endless band through the projecting machine continuously. This film has been through the machine 11,700 times. We think that after examining same you will agree with us that the strength of a film support which will stand such a test is beyond criticism.

Yours very truly,

EASTMAN KODAK COMPANY.


[Careful examination of the piece of film accompanying the above letter fails to show the least sign of wear and tear on the sprocket holes or on the emulsion side of the film—not even a scratch being visible. The celluloid side suffers from contact with the guiding rollers and the surface is abraded as if with emery paper, not enough to seriously affect the transparency, but enough to prove the truth of the statement in regard to its remarkable run.—Eds.]

PATHE SIGNS CONTRACTS WITH DRAMATISTS.

Vincennes, France, April 9, 1908.

The Director, The Moving Picture World:

Dear Sir—I should be obliged if you could mention in due place in the next number of the Moving Picture World that it is the “Pathe Freres Limited” which has signed contracts with the Society of the French Dramatists and Authors. I would believe it is only by a mistake of your contributor that you did mention previously the name of Gaumont.

What you say in the other part of your article concerning cinematography is quite true. Our industry has taken a development such as no one could ever have thought of. I should add that with all the improvements perfecting the making of our films and the want always increasing for cinematography, there is an opening for our industry wider than ever.

Yours faithfully,

CH. PATHE.

THE CELLIT NON-INFLAMMABLE FILM.

Dusseldorf, Germany, April 9, 1908.

Manager, Moving Picture World:

Dear Sir—I thank you very much for the copies of your esteemed journal and for the information you so kindly sent to me. I am sending with this a small piece of the new non-combustible film which the inventor sent us to try in the cinematograph machine. When lighting this film you will find that the flame always extinguishes itself. We are informed by the inventor that it will still take a few months before the new Cellit film can be brought out. Our opinion is that this film will be especially valuable for positives, as when taking the negative it is not so important to have a non-combustible material. Last week the inventor gave a lecture and demonstration of the film before the Dusseldorf Society of Science and Nature. He described the difficulties he had in working out the Cellit composition, having been engaged on it seven years ago together with two scientific assistants. He also showed the numberless applications of this new material, which can be made transparent and hard like glass, or flexible like celluloid or extensible like India rubber. It can also be made into a splendid varnish for different purposes and is a perfect insulation for electric wires. In a few days I shall write you a report of this lecture which may be of interest to you. I am,

Yours very truly,

ED. LIESEGANG.

[The sample of this film received ignites very slowly when held in the flame of a match and extinguishes of itself immediately that the match is removed. The smell of camphor is slightly noticeable, also that of other gums or resins, but where ever that a great step in advance has been attained and if it can be made to stand the wear and tear that the celluloid has proven equal to, it will herald a boom in moving pictures, removing the only obstacle to their unrestrained use.—Eds.]
HOW TO PREVENT CONDENSORS FROM CRACKING.

Enid, Okla., April 13, 1908.
Editors Moving Picture World:

Gentlemen—We wish to give you our experience with breaking condensors. We have used both domestic and imported condensors and had them break from one to two rear condensors a week and occasionally a front one. This caused me to do some thinking, and I found that every condenser we broke was so tight in the condensor mount when hot, that it could not be moved sideways, so I took a new set and ground them down an eighth of an inch all around the outer or thin edge, reducing them a quarter of an inch in diameter. This gave them plenty of room for expansion when hot and we have never had to replace this set and have used them now several weeks. I also run with top of lamp house partly open to allow of good air circulation and when shutting off light I close top of lamp house to allow condensors to cool slowly.

I think that the makers of machines should allow more room in condensor rings and a little more room in lamp house; also side ventilation holes in back of house.

I will have a new suggestion on light in a few weeks, as I am working on one that I believe to be a winner.

Yours truly,

FRANK E. DECKER,
Electric Theater.

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A MODERN NAVAL-HERO

The successful expedition of a volunteer spie and his chum. See description in Film Review. Length 715 feet.

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When writing to advertisers please mention the Moving Picture World.
HULDA'S LOVERS (Biograph).—Hulda is a maiden fair to look upon. Her artless rustic simplicity and the glimmers of radiance which indistinctly suggests the sweeter hopes of the village swains. But Hulda was a blec' deed, and seemed to have the beauty of a smile for all and a frown for none. Her capriciousness was unusual, but her friendliness and loyalty were her virtues, and when her father had departed for a time to leave them together, Hulda, she received most effusively Jocusthulda, the village cut-up, only to hide him above stairs at the entrance of the Fronterra, his new abode. Hulda has long loved the fair Hulda, but, ged darn it, somehow she can't get married and so he puts it off. The next to arrive is Adlina Alfre, the city chappie. He makes quite a hit, but again he is not received on account of a new box. "Drat it all" is it only Hank with an awful sour face? The two are again standing in the great cabin, this time to get their reward. In the show at hand the urban is educating the young officers with the medal for bravery.

THE HOLY CITY (Selig Polyscope Co.).—No style of picture production so thoroughly appeals to the public with the exception of religious subjects. Such an inauguration, however, must be based upon the premise that the singing, scenery, costumes, etc., the most accurate re- semblance to Biblical facts. This we have obtained in our choice of the events which are illustrated, as they are of all the most vivid and impressive scenes, and it is a picture that none should fail to call for the educational and scientific knowledge to be derived from it. No one knows this better than Hulda. Here is a subject that attracts the populace. The first scene shows a sumptuous room in King Herod's palace, where a feast is given in honor of Mary Magdalene, the favorite of a disloyal king, and the members and beholders of all her regal splendor. Mary Magdalene is here represented by the Apostle John, as she is all the others for their sinful lives. In their turn die and sleep the form of the Messiah, excepting Mary, who is immortalized by the apocryphal unverified sincerity of the Apostle. The scene changes to the roof garden of Mary Magdalene's house, where shortly after the feast, who is reclining in oriental luxury, charmed by the music of sweet stringed instruments and beguiling the evening hours in listening to the impassioned words of love from Barnabas, "The Land of the Desert." It is here she is interrupted by the appearance of Judas Iscariot, who imparts more information concerning the Nazarene. Mary is primarily affected by the words of Judas, and spends a dream she had, of same mystery. Being, whom she saw him dwell a free sea and subdue the elements to His will. The beautifully illustrated scene of a house of Cal- -Ius, a number of conspirators are planning the destruction of the Messiah. Again we return to Mary Magdalene, where, after dismissing Barnabas and the others, she calls upon the Lord to save her soul. As he kneels in supplication, the wind blows through her garments. She leaps into her arms and rises up with a holy grace. She is then seen, as in a vision, the face of Christ, and slowly the red robe. She departs, she and the Lord of Heaven. As he returns to his home amidst rejoicing and thanksgiving for his deliverance. It is at this house that Jesus is found by the repentant Magdalene, and Him with full forgiveness of her sins is granted.

NOTES FOR THE WEEK

The moving picture world

Film Review.

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THE MOVIE WORLD

writes his boss a letter, asking to be reinstated, pleasing his returns. He is promptly granted his request. We see the poor little children of the worthless man starve. The man dies. Our hero helps the children, and goes back to his job at last. Being once more able to support his family unstably, the kidnapper returns the stolen infant to its parents, and the wretched couple find their child awaiting them in its little cot, they take it in their arms in a passion ate embrace. A letter attached to the pillow explains that having found employment and not needing any more assistance, the kidnapper returns the child and the balance of the last remittance.

A PARTING GIFT.—A man's little daughter on her way to school is knocked down by an automobile and is carried home to her father, still unconscious, and badly injured. He is not with grief, is compelled to leave his little child to the mercies of the city, and go to work, for should he stop for one day his labors this house will not be able to live. Arriving at the office where he is paid to keep clean, he starts to work, but his mind is still with his hurt child. He is a workman, and sits down lost in thought his boss sees and, after a few kind words sends him an errand. In the meantime a burglary is in progress, and an empty placed frozen in the workman's pocket. He goes. Various hints are given, and his daughter, is being left with a new family, and the poor unfortunate parent is marched off to the workhouse. The kidnapper to care for her any longer, the poor little girl is of the empty case which the burglars commit.

The next scene is the release of our innocent victim. He endeavors to work, but everywhere he is rejected after a few hours' toil. He is a released convict. Struggling, he at last comes across a gang of footpads, who seeing that his uniform has been removed, no longer care for his easy prey for their dark deeds, lure him into a criminal group. He is roused by six cruel looking thugs breaking in his door. The ex-convict and the most dangerous of the criminals escape, and make off. A horrid fate is coming to him. He is to be made a tool, and is captured by going and is given to his father's care when a police officer is able to recover the empty case which the burglar leaves at the employer's office. Our man detects it, but the burglar is on the run. Our hero enters the empty case, and through the empty place, the burglar is recognized by the father, and the poor unfortunate parent is marched off to the workhouse.

A FRENCH GARDEN'S BRIDE.—A country boy and girl are sitting together on their porch, fondly holding one another's hands, when music is heard and a whole regiment of French Guards passes in front of the loving couple. A dashing officer, married to the beauty of the country, and who is always on the alert for pretty men, and who is always at the dance, trying to draw the attention of the young man, is seen sitting on a chair, observing the uniformed officers of the French guard. When they leave, he goes to pick up the young man and to get him to dance with the girl, who is greatly thankful for such courage, and whom he at last marries. The daughter is adopted by the kind hearted dame.

A MISER'S PUNISHMENT.—A miser having heard that his little servant has a little hoyo and black, and the idea assails him of getting for himself all the wealth. Thus he enters the human wave, sweeps him down and away. Finding the expected dinner, they all get infurated, and after examining all the furniture depart with the miseries, and the miser himself is sent to prison.

Your boot cleaning was an expensive luxury, Mr.

GIVE ME BACK MY DUMMY.—A porter carries a dummy dressed up in fine clothes stops at a bar, and tips the coat on the table. The notice, falls in his wake, warning all the puppets he meets on the way that a good dinner is awaiting them at the end of their journey. Reaching his house, the miser is terrified on seeing his fol lowers, but when he sees them enter and the whole human wave sweeps him down and away. Finding the expected dinner, they all get infurated, and after examining all the furniture depart with the miseries, and the miser himself is sent to prison.

UNWILLING CHIROPIDIST.—His husband being at his office, under a name, and attending to his articles, and to attend to his articles, and the specialist is sent to an operation being performed. He is the only person at the office, and the only person who has the key to the office. Their love is growing, and he is not willing to have the operation performed, and refuses to come. He is willing to do all he can to keep the operation from being performed, but the trouble some article along with him.

THE AIR-SHIP: or, ONE HUNDRED YEARS HENCE (Vitagraph).—In this picture we anticip ate a wonderful adventure, the results of which promise to be of great interest to the coming century. A young lady and a friend are engaged in a trip in a balloon, with ballast, sand bags, vegetables, etc., the passengers carrying sleeping bags and sandwiches. Our balloon is to be a scientific air-ship that can alter in size according to the weather. It is to be a spending machine, and, in case of accident, is to take refuge in the clouds. The air-ship contains the goods of the country, and is able to take any kind of food, vegetables, etc., and the air-ship contains the goods of the country, and is able to take any kind of food, vegetables, etc., and at the same time supplies the passengers with all the necessities of life. The air-ship contains the goods of the country, and is able to take any kind of food, vegetables, etc., and at the same time supplies the passengers with all the necessities of life. The air-ship contains the goods of the country, and is able to take any kind of food, vegetables, etc., and at the same time supplies the passengers with all the necessities of life.

A Large Cinematograph Concern in Europe wishes to engage an operator who is well versed in natural as well as stage photography and knows all the tricks of photography besides being a finished chemist. Details, applications naming salary desired are to be sent to 

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A First-class Operator. Am an Electrician Repairman on Selig Polyscope, Power's, Lubin, Edison, Mirror Vitae and Stereopticon Machines. Will leave city; at present not employed. Best of reference. Salary $10.00 to $12.00 per week. Address, M. E. CAMPBELL, 150 Wood Ave., Columbus, Ohio.

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<tr>
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<th>R. W. Paul</th>
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<td>Urban-Eclipse</td>
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<td>Lux</td>
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Particular attention is called to the new feature Films which are being placed in our Kosmick rental service and sold to Independent Film Exchanges during the current week. The list includes the following exceptional features:

YOUTHFUL TREASURE SEEKERS (Gaumont).—Length, 999 feet. An old sailor is seen spinning a yarn to a number of boys. The scene accurately depicts a small seaport and life in a fishing hamlet. Fitted with enthusiasm, two of the boys take a rowboat and row to a distant island to search for treasure. They lose their way, the corals take them into the currents. In the meantime the boat drifts away. The boys are thrown into the water. The scene changes to the hamlet, where the mothers are frantic. The old sailor is appealed to, and soon the sea with a telescope. He spots the boys and a boat is manned. The rescue is effected. The mothers at the landing embrace their children amid great rejoicing.

THE SHEPHERD (Gaumont).—Length, 390 feet. The story of a shepherd's love for a wealthy girl, portraying the life of each in their individual surroundings. A pleasant effect is created by the shepherd with his flock. He serenades her lady love and is shot by his rich and jealous rival, who wags the promise of the girl to wed him. As the bridal party are on their way to the church they encounter the wounded shepherd. "The film leaves the truth and spurs the prospective bridegroom for her true love.

THE CRUSADERS’ RETURN (Gaumont).—Length, 550 feet. Showing the departure of the crusaders to the holy wars, the arriving at Jerusalem, and prancing chargers, departing from the castles. The leader bids farewell to his retinue. The battle scenes. The leader is wounded and left for WOMAN’S FORBEARANCE (Lux).—Length, 867 feet. A touching life story. A weak-minded husband deserts his family for another woman. He spins the enticements of his wife and little boy and eloquently to the shepherdess of the deserted family's poverty are shown, and final scene is the boy crying as he is given a home. In the meantime the misguided husband goes from bad to worse, and finally becomes a hunchback. With his companions he breaks into the house where his wife is stopping and comes upon his boy sleeping on a couch. He is overcome with remorse. His wife meets him and as his palsy escapes through the window he pleads for forgiveness. She allows him to kiss the boy and depart.

THE DRAMA ON A ROOF (Lux).—Length, 562 feet. The life of a chimney-sweeper. He is abused by his master and his son and is given a chimney and when they emerge on the roof a struggle takes place and the boy is hurled to the ground. The woman of the house nurses him back to health and adopts him. The concluding pictures show him well dressed and radiant with happiness.

JUST REtribution (Lux).—Length, 667 feet. A young couple keep an inn, and are harassed by creditors. A guest displays a large sum of money in paying for his bill, and the innkeeper wayslays him. In the struggle the guest falls killed. The innkeeper then pays his debts and is seen gloating over the treasure. Reconcile and fear begin to creep over him. The ghost of the guest appears and leads him to the scene of his crime. Wherever the innkeeper goes he meets with failure. Finale of the film leaves the truth and spurs the prospective bridegroom for her true love.

THE ENCHANTED GUITAR (Gaumont).—Length, 650 feet. Around hangs a young, struggling player meets with poor appreciation. Though tired and disheartened, he assists an old bag bender under a heavy load of fagots. The bag is transformed to a beautiful fairy, who rewards him by placing a charm on the guitar whereby those hearing its music are instantly sent to sleep. Many amusing incidents occur, and finally the player rescues a princess who is being kidnapped. He wins her love and the gratitude of her father, and is soon the courtier, not knowing the qualities of the magic guitar, and plays a part which instantly kills all present, and makes the instrument the whole city is aslumber. The fairy finally comes to the rescue and the unconscious ones awakened, the player marries the princess and there is much rejoicing and celebration. The costume are latin, the setting magnificent in natural surroundings of ancient castles, and the dramatic effect well carried out.

BUTLER’S MISDEED (Rossi).—Length, 247 feet. A butcher robs his mistress and clowns with the maid closely pursued by detectives. The trail leads from place to place, the guilty couple spending their ill-gotten money, in dissection. The butler tires of the maid and devotes himself to a new love. The maid betrays him and they are both brought to justice. The disguises of the detectives and their lightening changes are well executed, and the subject commands rapid attention throughout.

THE SKI-ING MANIAC (Gaumont).—Length, 297 feet. The Alpine—A full view of a snow-covered course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying the skilful enthusiasts, some tumbling and half-burying themselves in the deep snow, others safely reaching the bottom.

Back to Paris.—Scene, Le Gare de Nore. A man arrives at the station and is met by a faithful wife and loving child; they make their way home.

Patriotic Film (Gaumont).—A welcome is given by all. He shows them his ski shoes, and they want to see how it is done, so they sit on the shoes and he takes a stride or two. At last when he starts he cannot stop. He goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the street, flying up a stopping track, used in connection with a factory for running chimney stack, causing it to collapse at the center. He then sails off into space through the air.

Skiing is a sport and child, after his lightning disappearance, go to inquire for him at the police station. While they are interviewing the Inspector from another story through the window, safe and sound, and is clasped in their arms.

OTHER NEW SUBJECTS OF THE WEEK ARE THE FOLLOWING:

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<th>Length</th>
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<td>The Ski-ing Maniac</td>
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<td>International Illusionists</td>
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<td>The Consequences of a Night Out</td>
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<td>Ice Cream Jack</td>
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<td>Improvised Servant</td>
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<td>The Animated Dummy</td>
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PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 2., No. 18. May 2, 1908 Price, 10 Cents

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The successful expedition of a volunteer spy and his chum.
See description in Film Review. Length 713 feet.

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Moving Picture World

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ments will be prosecuted.

Editorial.

Our Platform

Certain busybodies have long been active in spreading the rumor that this paper is owned or controlled by a certain large rental firm, and more recently, that it was the mouthpiece of the Independents, and again that it was aspiring to become the official organ of the so-called Trust, or F. S. A. To cap the climax, a report was repeated to us that it was to go out of existence with this issue! We do not deny that pressure has been brought to bear to accomplish any or all of these ends, but we do most emphatically deny that it is yet tied to the kite tail of any concern in the business or any faction in the field. Since the inception of The Moving Picture World we have labored incessantly to establish a journal that would adequately represent and promote the interests of a great industry that was without a representative organ until we entered the field. Neither time nor money nor energy has been stinted to attain our ends, and we measure our success by thousands of loyal subscribers and readers and the lasting good-will of our advertisers.

It is highly gratifying to us to know that it is this power of usefulness that galls our enemies and prompts the desire of any one faction to enlist our services in their behalf. But intimidation, cajolery, nor the withdrawal of valued support will not tempt us to sacrifice our principles, our honor, our freedom of speech or the privilege of being independent. The Moving Picture World may be for sale, but not ourselves, nor the trust invested in us by the people whom we serve. Our space is for sale—on its merits. We do not value patronage that is due to personal favors or hypnotic influence. We are not for nor against any man or body of men. WE ARE FOR MOVING PICTURES. When the leading factors in the business say to us that our services are no longer required nor appreciated along these lines, we will lay down the reins. Meanwhile, all we ask is fair play, with clean and honest competition, and in whatever measure our services are appreciated we will return full value for value received.

The Non-Inflammable Film

It may serve to call attention to the enterprise and usefulness of this journal to note that the Moving Picture World was the first paper printed in the English language which contained any information or announcement in regard to the new Cellit (non-inflammable) film. For some time we have been in correspondence with the inventor and those who are associated with him and we have received at various times three samples of the film, showing its various stages towards perfection. In our last issue we printed a letter from Ed. Liesegang, the head of what is perhaps the largest firm manufacturing cinematograph apparatus in Germany. Mr. Liesegang gives the new film his most unqualified endorsement and sees in it a great impetus to the moving picture industry. As promised, he has sent us a report of the lecture delivered by the inventor of the film before the Society of Science and Nature in Dusseldorf.

Without quoting in extenso the remarks of the inventor, Dr. Eichengrin, we may briefly mention that he claims to have been experimenting for ten years with his associates, Dr. Becker and Dr. Guntrum, endeavoring to discover a combination of collodion and cellulose that would be free from the inflammable drawbacks of celluloid. That he did succeed in his attempts on these lines, but his product had no commercial value for the reason that its use and manufacture was very detrimental to health, it having the same effect as chloroform. Abandoning the experiments with nitro-cellulose and volatile solvents they adopted an entirely new course and after repeated tedious experimenting succeeded in forming a homogeneous mass of seemingly incompatible substances such as gun cotton, gelatine, leather and glass. Some of the ingredients are opaque, others brittle, others explosive, but when compounded in the right proportions they produce a substance which is flexible, plastic, transparent and non-combustible.

To this combination he has given the name of Cellit and the lecturer enlarges greatly on the various uses to which it is peculiarly adapted, replacing celluloid in the manufacture of toys, combs, album covers, toilet articles and insulation for electric wires, etc., etc. But we are most interested in its adaptability to moving picture films and enough of these have already been produced to demonstrate its value in this field. These films have been run through the machines in the Liesegang establishment and found to be the equal of celluloid in tensile strength, flexibility and transparency, and, as we mentioned in a previous number, ten minutes exposure to the arc light failed to ignite the film, while a celluloid film flared up with three seconds exposure.

If all the claims made for this new product are substantiated (and from the evidence in our hands we have no reason to doubt that they will be) all other recent inventions in connection with this industry pale into insignificance. As a positive film it will be in universal demand and its use will revolutionize the construction of projecting machines. Fireproof books and film magazines will be unnecessary and the disuse of the take-up device would tend to prolong the life of a film.

But for the fact that pictures have to be made at a certain rate per second to smoothly convey the idea of motion, film subjects could be made much shorter. With the new film, however, a lecturer could stop his machine and hold a single picture on the screen for special remarks. This also suggests the possibility that Cellit will take the place of glass lantern slide plates with their
constant risk of breakage, not to speak of the decided gain in portability.

A large factory with special machinery is being rapidly pushed to completion in Elberfeld and we are informed that a very few weeks will see the new film on the market.

Since writing the above we submitted a piece of the Celluloid film to a crucial test on a Projectograph machine in the office of Mr. Chas. E. Dressler, before a crowd of interested spectators. After being fully ten minutes in the lantern it showed no signs of combustion, and, on being removed, it presented its original appearance, save for a slight buckling from the intense heat of the arc light. Pieces of Celluloid film, tried in the same manner, consumed in from two to three seconds. A naked flame was then applied to the Celluloid film and it did ignite in a few seconds, but extinguished of itself when removed from the flame. In the show room of the American Mutoscope and Biograph Company a test was made on a Powers machine, and although the cone of light was focussed down much smaller than usually employed, no effect on the film was noticeable after six minutes. The witnesses of these tests unanimously agreed that if the cost was not prohibitive the use of this film would become universal and its effect on the moving picture industry would be of incalculable value.

Desiring an impartial opinion before giving this new product our unqualified endorsement, we submitted a sample to Mr. F. C. Beach, editor of the Scientific American, and after putting it to the most severe tests and submitting it to microscopical examination, he handed it back with the remark that he considered it one of the most important discoveries of the age.

**Cracking Condensers**

The many letters that come to us asking how to prevent condensers from cracking can be answered very briefly. First, buy a good lantern; second, buy good lenses; third, see that there is sufficient play between the edges of your condensers and the rim box that holds it, so as to allow for heat expansion; fourth, keep your condensers protected from cold draughts. There are only two things which cause condensers to break, viz., sudden changes of temperature and fitting too tight in the rim. The first will cause a break that is often of spiral form, while if it is the result of too much tension the glass will generally break straight across or from the edge to the middle in a straight line. We have used one set of condensers in the lantern of the American Lantern Slide Interchange on their test nights for eight years and never had one break, although they have been subjected to the heat of the arc for as long as four hours on a stretch. The dissolving lantern that costs all the way from $50 to $90 is an elegant tool to break condensers with and the cost of these will soon amount to the difference in the price of a good lantern. The best is always cheapest in the end.

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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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**Fair Play for Experience**

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**A Word for the Operator**

Everything tending to the elevation of the moving picture operator to a standard that will raise him to a better plane of recognition than he generally receives at present should be heartily endorsed at all times. One of the best steps in this direction is the enforcement of an examination of the operators or those claiming to be such, and the issuance of licenses to those who qualify. For too long a time the impression prevailed to too great an extent that an operator’s calling was without any special qualities and the men who operated the moving picture machines were simply laborers and could claim no better distinction. It was not until those who had investments in the business suffered serious losses and the various official departments of cities and towns found it necessary to give the business special attention it was realized that a qualified operator possesses some qualities that only experience and study can obtain. Up to that period it was claimed by many, both in and out of the business, that the operating of a picture machine was purely and simply mechanical and any boy with an ordinary amount of intelligence could fill the bill as satisfactorily as the men who were serving as operators at good salaries and who maintained that they were in a class by themselves.

It is quite true that to satisfactorily and safely operate a moving picture machine it is not necessary for one to be a graduate of an electrical institute, or to start as an apprentice in the operating line, and serve as such for several years to get experience. Such a position would be ridiculous. No argument in that direction can possibly have any weight. Some young men have qualified to a very satisfactory degree as operators after instruction and practice extending over a period of but two or three weeks. A list of a number of men who did this can be made up very readily. On the other hand, there are scores who have handled moving picture machines for several years yet have not, and probably never will, become operators in the true sense of the term. There is really no standard in a technical sense by which an operator can be measured. So far as the electrical knowledge required is concerned any one of ordinary intelligence can acquire that in a single lesson if properly instructed. As to the mechanical part the qualifications can be as readily acquired. In other words it is practical knowledge that makes the operator, and not the theoretical. This brings into view the target aimed at. If it is true that the operator to be relied upon in the work to be done is the practical one (and no one with experience can say it is not) why, then, should not the same rule apply to the examination of applicants for licenses as operators?

There are many excellent reasons for putting the question. With all due respect to the various official departments that have supervision of such examinations and licensing and with assurances of every confidence in their good faith, it must be said that the line of examination is drawn too close theoretically and the practical man is not given as fair an opportunity as he should receive. This has been evidenced by the failure of some very excellent men to secure licenses. Some of the men are known to the writer to have operated successfully, and without any mishap due to either incompetency or neglect on their part, for several years. Yet when they presented themselves for examination all this record went for
naught. Some of the men have played one-night stands, and anyone cognizant of the requirements for such a tour knows that a man must know his business to hold his job under such conditions.

It is also understood that a part of the examination enforced by one of the Boards, and which has been responsible for the failure of some of the veterans, as they may be called, is directed to the applicant's knowledge of the equipment of a machine as required by the local regulations. In other words, he is shown an apparatus that the authorities conducting the examination know does not comply with the regulations in say fifteen or twenty particulars. Some of the unsuccessful veterans could only point out six or eight. Getting down to fundamental principles, it is very doubtful if a refusal of a license for such a lack of knowledge is justifiable. In the first place the equipment of an apparatus does not rest with the operator. He is not the responsible person. It is the exhibitor who is answerable and it is the duty of the official inspector to determine whether or not the apparatus is equipped according to the regulations. If it is intended that the license is issued to the applicant to have him do the work of the inspector as well as the operator then such an examination would be proper. But no such intention has been contemplated. The license is a permit to operate a machine and the operator is not accountable for any compliance with equipment regulations until after his machine is set up and passed upon by the duly authorized inspector, and then only when the inspector declares through the regular channels that on account of certain defects or violations the machine must not be used. In such an event he must respect the notice. He owes this as a duty to himself, to nobody else. If he ignores it he must expect to lose his license.

It is not intended to criticise any Boards that have conducted examinations on the line referred to, but rather to point out that the examination takes up valuable time that could be directed to better learning the real qualifications of the applicant. Let him take a disassembled apparatus and set it up ready for operation, including the making of all connections, whether for electricity or calcium gas. Too much time cannot be expended on this branch. Let him be closely questioned as to his knowledge of the different electrical currents that are met with and how he would act and operate under the various contingencies. These and many more questions of a similar character will bring out the defects and good points of the applicant and they have not only a direct bearing upon the real qualifications, but also test his experience, good judgment and resources. When this line is followed out it becomes perfectly proper to ask him why this or that appliance is required to be placed on a machine and he should be able to tell, but it is not fair to have him struggle in the dark over something in which he is not really concerned.

Local Operators' Union.

Two representatives of the Boston Local Union called in this office in the early part of this week and informed us that an Operators' Union had been organized in the city of New York, borough of Manhattan. Harry Danto was elected president and Louis Kuhn, secretary. All operators who wish to join this union should send their names and addresses to Mr. Louis Kuhn, secretary, 245 West 37th street, New York City.

Editorial Notes and Comments

Judging from the tone of a letter in our correspondence columns, a mutual protective association is needed among the lantern slide makers just as bad as it is among any class of men connected with the moving picture business. Who will take the initiative and start one?

* * *

Pythagoras said: "Ridicule is the argument of fools and ignorant persons." Socrates said: "The minute a fool finds himself contradicted he offers a wager, and in ninety-nine times out of a hundred he is wrong." The man who never bets is sometimes not afraid of taking long chances. These chunks of mundane wisdom are respectfully referred to those who are fond of quoting Scripture out of place.

* * *

Next week the Lessons to Operators will be resumed, Ilians Leigh will tell what he knows about Condensors and Carbons, and Mr. Wm. H. Hamilton will answer the question, Has the Moving Picture Business Come to Stay? Mr. Reader, you who may not yet have entered your subscription to the "World" or placed your order with your regular news dealer, DO IT NOW, before it again escapes your memory.

* * *

Our attention has been called to a statement in the View and Films Index that the original model of a cinematograph camera on which is based the claims to priority of invention and consequent rights, was really stolen from C. Francis Jenkins. If this is so, why does not Mr. Jenkins come forward and claim his own? This is a serious allegation, and if Mr. Jenkins can prove the statement, it will set at rest many anxious minds.

* * *

We cordially invite the attention of the daily press to an article on another page on the "Safety of Moving Picture Theaters." When we asked the writer of this article to submit his views on the matter it was while the public pulse was palpitating with excitement over the scare headings in the press in reference to the Boyertown disaster. Knowing the great harm this business suffered by these and other distorted reports of accidents, in no way attributable to the moving picture machine, we invite full and free quotation from the article, in common justice. Our readers will be supplied with any number of reprints of the article if they desire them for distribution.

* * *

It is not the man who keeps up an uproar, making a noise all the while like a ten thousand dollar bill, that is always in at the finish of the race. He shoots ahead for a time, but the man who keeps at it, gaining steadily inch by inch, is always the winner. If the hare had not stopped to take a sleep under a shady bush he would have won the race, but the tortoise won because he kept at it. It is well to observe that the proverbs of Esop are just as applicable to-day as they were a thousand years ago. No one seems to realize this better than Mr. George Kleine, and he is certainly slowly but surely planting his foot all over this broad domain. Keep at it, Mr.
THE SAFETY OF MOVING PICTURE THEATERS.

Dedicated to the daily press of the country.

By Dr. William B. Ely.

There is one point in connection with the standard moving picture theater upon which the public cannot be assured too strongly, for the reason that the facts relating to it have been distorted out of all recognizable shape by a seeming desire to press the general misapprehension upon it. I refer to the dangers inherently associated with a moving picture show; peculiar to it and not a danger common to all assemblages. And because of this serious danger, every one—indeed, every person—would expect to state it as emphatically as the language permits that, taking all the elements involved, the standard moving picture theater is by all odds the safest of all places of public entertainment or public assembly. The general assertion that has been understood clearly what I mean by a "standard" moving picture theater, for, unquestionably, there exist a good many which fail of reaching the standard I have in mind and which all the best moving picture managers agree should be made compulsory by city ordinance or State law. That standard involves the employment of none but the best of the recent innovations designed to protect the film from the heat of the arc lamp—and there are several that leave nothing to be desired and are easily within the reach of any one—together with fireproof steel boxes from which the film is fed in its passage through the machine, and within which the full reel is expected to be kept at all times when not in use—and there are also a number of other precautions which accomplishes its design with practical perfection. The employment of these two devices, together with a competent operator and assistant capable of judging the effectiveness of the insulation of the cable conveying the electric current to the lamp at all times with the knowledge of the woodwork, as well as of the proper use of the resistance coil that holds the current down to that which is necessary to give a good light, and an operating booth under rigorous regulation regarding the use of matches, as well as of general cleanliness and order, constitute, all together, a "standard" moving picture theater. Of course, there are the usual regulations respecting the details of management of theaters which are common to all such places of entertainment.

Such a "standard" theater, to all intents and purposes, is absolutely safe from the occurrence of fire originating in the operating booth. Nothing short of criminal carelessness that ought to be made a penal offense by State law could start a fire there. My own judgment is that a match should never be permitted to gain entrance to the operating booth, and all smoking by anybody, at any time, should be rigidly and absolutely interdicted. Then, a fire originating in the operating booth would be as impossible as in a washbath. And if both manager and operator were made criminally liable by State law for a fire started in any way in the operating booth, both the operator and the man who has to attend strictly to business. Granted conditions such as I have described, there is no more need for fireproofing the doors of the booth with sheet iron or asbestos than of fireproofing an average kitchen or parlor.

For there are but two ways for the film to take fire—one by a somewhat long exposure to the heat of the arc light used, and direct application of flame, as by a match, or even intense heat, as from a piece of carbon or contact with the top of the lamp-house. Now, the automatic shutter does away completely with the first source of danger, for it acts with absolute certainty every time, and it shuts off the light an instant before the film stops moving, for it drops the instantaneous motion slows down, and a fire originating in the operating booth would be as impossible as in a washbath. And if both manager and operator were made criminally liable by State law for a fire started in any way in the operating booth, both the operator and the man who has to attend strictly to business. Granted conditions such as I have described, there is no more need for fireproofing the doors of the booth with sheet iron or asbestos than of fireproofing an average kitchen or parlor.

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managers do not employ such men; not even the most par- 
symmetric to it, as with them. They have too much at stake in 
manipules a bond amply sufficient to cover any damage that occurs to 
them, and the loss or serious damage to a thousand foot 
film is an expensive matter, when it is considered that they 
cost all the way from $25 to $100. Hence the rule that, from 
self-interest prompts the employment of thoroughly com- 
petent and personally capable men to operate the machine, 
more as well as men of sobriety and general regular habits. So 
that the rule is not a mere fiction, but is the experience 
such men command, because it is cheaper in the long run, 
and besides it is the operator that makes or spoils the show 
itself. But all these precautions are soon to be rendered 
unnecessary if the manufactured non-inflammable film ful-
lis its promise, and it is believed will.

Danger Has Been Magnified.

I have dwelt at length upon this feature because the 
danger from fire has been magnified without limit and the 
facts distorted when not investigated, till thousands are abso-
ately afraid to enter a moving picture theater. Without 
question fire was a real danger in the early days of the 
business, when everything connected with it was crude and 
operators had little or no knowledge of what was required. 
Undoubtedly a thousand abuses crept into it in men’s over-
axiety to make money. But time and experience have 
educated managers and operators, and invention has sup-
plied the deficiencies. Fire has been largely reduced, and 
now there is but a single instance in the United States 
of all places of amusement or instruction; safer than the 
average opera house, safer than the usual lecture halls 
or lecture rooms; safer even than the churches or schools. 
And the statistics of horrors from fire or panic bear out 
the statement.

It is to be understood that I refer especially to the 
past five or six years, since the introduction of the automatic 
shutter and the fire-proof reel boxes. It is true that panic 
has occurred in these small theaters more often than in 
any other place, and it also is true that fire has been some-
what more frequent. But it is to be remembered that 
almost all these theaters are small affairs, seating less than 
200, though there are some that seat a thousand or more, 
but these are much the exception. Again, they usually are lo-
cated on the ground floor; store rooms that have a back 
door as well as one or two in front. Nor is it to be as- 
sumed that in every case of actual 
fire or causeless panic, the audience has succeeded in get-
ning out without any one being injured, and a death from it 
is scarcely to be found recorded. And these injuries and 
deaths that do occur, they are of such a nature as to make 
the service of a fire department that is adequate. But 
the question of itself is not such an easy matter, and 
for the reasons given, the audience is in a much safer con-
dition. It is but fair to say that the theaters are but 
what they are, and that the audience is what it is; and 
when in the case of a fire, that the fire instantly 
was at the command of the company, and that the 
exodus was a matter of seconds.

Two horrible holocausts have long stood charged to the 
moving picture theater for the loss or injury of life, and 
I recall, and the one at Boyertown, Pa., last Winter. But 
the investigation proved that one in Paris to have had 
absolutely no connection with the moving picture feature of 
the entertainment, and that at Boyertown, last Winter, was 
caused by an oil lamp used as a footlight accidentally overthrown by 
the curiosity of some one behind the curtain peeping out 
to see what made the little hissing when the rubber tube 
to the gas tank slipped off; the gas being used to create 
the little light for the lecture platform. It was as easy to 
be the feature of the church affair that called the people together 
in a dense crowd in an opera house without any sort of 
eviction on the center of the front door. It was not a moving picture 
theater at all, but a church, where a service is performed 
and, and the young fellow in charge of the stereopticon 
knelt little or nothing of the work before him beyond letting 
the gas and changing the slides.

There are on record hundreds of thousands who 
gather in these theaters every night, the tens of thousands 
who were present when fire or panic occurred to terrorize 
the crowds, the percentage of injury or death falls into utter 
insignificance when compared with like statistics of other 
places of assemblage.

Press Is Hostile.

And so I repeat, of all places of public congregation, the 
standard moving picture theater is by all odds the safest 
danger of panic or fire. The press of the country is 
responsible for the very general feeling to the contrary.

Justly or unjustly, the moving picture world at large is con-
vinced that the press is deliberately antagonistic to them, 
and they-but with deliberate design to ruin the business. 
And when one examines some of the reports of the occa-
tion from time to time of “exploded” moving picture machines, 
of fires and panics, with scores of dead and injured, and the 
management of perpetual espionage to detect some excuse 
for something—such as a fire and two bodies having been 
found; reports that any fair examination shows to be utterly 
false, when not pure inventions, it does look as though the 
press was determined to kill the moving picture business by 
engaging in universal slander.

Why is it that nothing is said of the lecture halls, 
the lodge rooms or even the churches? What would occur 
in any church in this city if, for any cause, panic were to 
seize the audience on a church platform? Would there be 
no exits filled to overflowing, and especially when chairs 
are been placed in the aisles? Or look at the lecture rooms, 
upstairs on a second, third or fourth floor, and the only 
mode of exit through a narrow stairway, winding and twist-
ing. I have seen Masonic Temple crowded to suffocation. 
Suppose, on such an occasion, an alarm of fire was sounded, 
or suppose terror should seize such an audience in such a 
place? In any one of these cases it would be a miracle 
for escape to be possible. But in the moving picture theaters 
the means of exit from them, churches and all, are totally 
adequate to the requirements of safety in a time of panic, 
when they are on the ground floor. But though these 
things are true, the press will still assert that the inadequacy 
is notorious, not a word of it gets into the papers.

For myself—and I know I am not the only one—I never 
go into any of these places without a careful examination of 
the exits and the general requirements of safety. I look at 
myself of the one nearest to me should the occasion 
curs. This antagonistic attitude of the press, or the appear-
ance of it, at all events, should be changed in the name of 
humanity. For, in spite of their fears, the people will gather 
in the moving picture theaters, but because of their mental 
tension they sit there on the hair-trigger of trepidation and 
ready to fly off in a panic on the occurrence of anything 
startling, and not immediately understood, however trilling 
and unwarranted. So many of the panic scenes, even of 
every ten of the panics that have occurred in these places, 
and in some cases death has been the consequence; death 
for which the press has made itself morally responsible.

By all means, let the public know all that pertains to 
these places. If ought occurs out of the ordinary, or if 
managers fail of their public duty, put them on the rack 
for it, and The Moving Picture World will uphold the work 
and accord and send, even when not killed outright. But 
be sure that the first report made is true; for that first report 
gets sent out under “scare heads” that everybody reads, 
while the after investigation that proves it false either 
is ignored wholly or else it is turned into a small item of 
the paper and in little type that scare any one ever 
reads. Every regulation looking toward intelligent and safe 
management of these places that city officers may seek to 
enforce will be cheered by such an investigation, and by 
the future men, and they will unite with the police to see them 
enforced. Such regulation ought to eliminate everything 
in the moving picture line except the standard theater.

Has a Great Future.

There is a great future before the moving picture business. 
To-day it is in its infancy only. But it is here to stay, and 
the moving picture theater has finally reached a state, as 
decency and permanency. And nothing can exceed its educational value, and, as a means of impressing 
deeply on the popular mind the need and the means of 
reform, no matter in what direction, it easily discounts either 
the lecture platform or the press. There lies before it an 
enormous stretch of latitude wherein to progress. In vivid-
ness of presentation, the ordinary drama does not come 
with it. The most impressive temperance lecture I ever 
heard was that given by a man who had drunk a gallon 
of drunkenness bare; so bare that the audience was 
melted in tears, and one man made the vow that never again 
would he touch the stuff; a vow that he has kept to this 
day. And he’s still sober, and has written a monograph of his life. Yet 
off a dozen times before. But this time he saw himself 
as he really was, and as he never had seen till then, and 
the hate aroused was a hate that stands by him.

There is a general movement in the moving picture world 
to elevate the business upon a higher and yet higher, plane, 
as a matter of pure business. The old questionable dramas
are being rigorously shut out. Films that have become worn are refused by subscribers, and then there is a tendency to give more for the money. The old one-reel show with a song, has given place to two reels, and there are some that give as many as six reels—a reel being a thousand feet and taking about twenty minutes to run through. Such a show lasts an hour and a half, and all such managers are particular to put on none but first-class films; first class both in the quality of the pictures and films as well as first class in the matter of subjects. Of course, such a show comes high, but an appreciative public will make it profitable, and my understanding is that they do.

**What City Authorities Should Do.**

To sum up my ideas of what a city board should do respecting the moving picture business, I would, enact that no moving picture show should be allowed to operate except it is supplied with some standard make of machine that is supplied with an efficient automatic shutter and sheet steel fireproof boxes; that the show should never go on except when these appliances are in actual use; that all film reels shall be kept, when not in actual use, shut up tight within metal boxes; that no one should be permitted to operate a machine in public except a thoroughly competent operator. I would include absolute sobriety; that no smoking shall be permitted in the operating booth by anybody; that the machine shall not be allowed to stand idle; and that the booth shall always be kept spick and span clean and orderly and cleanliness, and that the insulation of the cable to the arc lamp shall be under constant supervision of say the city electrical engineer. These regulations would be enough if only the State would make it a criminal offense involving both the operator and the manager, to have a fire originate from any cause in the operating booth. This is enough for all purposes of safety relating specifically to the moving picture theater. It would make fire or panic one of the impossibilities. Then let the press unite to tell the absolute truth about them and thus help to fill the seats.

**NEWSPAPER COMMENTS ON FILM SUBJECTS.**

"The Holy City" is one of the most beautiful and impressive pictures ever shown.

"A Poor Man's Romance" tells a story which appeals to every heart and demonstrates the truth of the old adage that "honesty is the best policy."

"Hilda's Lovers" is a humorous skit with many amusing situations.

"Engaged Against His Will" is full of comical situations.

"The Gambling Demon" is very sensational and teaches a valuable lesson.

"The Vestal" is guaranteed to please.

"Stone Industry in Sweden" is an educational subject that is a pleasing variety from the buffoonery that is noticeable in many films. More subjects of this kind should be encouraged.

"The Mishaps of a Bashful Man" keeps the house in roars of laughter.

"A Narrow Escape" is thrilling from start to finish.

"Romeo and Juliet." The possibilities of motion pictures seem to have been reached in the successful representation of the drama.

"A Modern Sampson" is a sensational subject which makes you sit up and take notice.

"Cowboy Success and Pastimes" is a thrilling portrayal of the hazardous stunts of the boys on the Western plains.

"The Prophetess of Thebes" is intensely interesting.

"The Tale the Autumn Leaves Told" is a well told dramatic story that is interesting from start to finish.

"The Sleeping Beauty" represents the limit of achievement in the moving picture art.

"King of the Cannibal Islands" is as good as a play. Comic opera is the name.

"Humanity Through the Ages" is very elaborate and very instructive.

"The Night Riders" faithfully depicts the various situations of the tobacco war that has lately been waged in the South.

"The Lion Hunt" is the real article and the action is splendid.

"Michael Strogoff" tells a story of political Russia and stars as equalled as a faithful reproduction of life in the Slav country.
be allowed in the operating booth; matches, oil lamps or illuminating gas must be kept out of the booth, which must be lined with asbestos, sheet iron or tin, and fireproof magazines must be provided for the films. The penalty provided for violations is $100.

DETOIT TO LICENSE OPERATORS.

Detroit, Mich., April 23.—An ordinance now pending before the Common Council Committee, which requires that opera-
tory moving picture theatres must have been in operation the age of eighteen years before they are eligible and they must be licensed after obtaining a certificate from the public lighting commission concerning their competency. It probably will be reported at the next meeting of the Council.

MOVING PICTURES FROM A BALLOON.

Berlin, April 25.—Photographs for the cinematograph have just been taken from a balloon successfully by Herr Ernemann, a Dresden engineer. As the exciting aerial voyage was ending he passed over the Senneberg coal mine. Here, too, Ernemann succeeded in taking fine photographs. But just then the balloon shot down so suddenly that even the cinematograph apparatus had to be thrown from the basket. Luckily, the pictures were afterward found intact.—New York World.

THEATERS CLOSED OR IN TROUBLE.

Birmingham, Ala., April 17.—J. J. Ferry, proprietor of a moving picture show at 321 North Twentieth street, filed a voluntary petition in bankruptcy Friday. The liabilities are placed at $1,009.65, of which $955 is due the employees. The scenery and fixtures, which constitute the assets, are valued at $430.

Salem, Mass, April 22.—Another of the local picture houses has given up the ghost, the Premier, on Essex street, closing its doors yesterday after an unsuccessful struggle to please the public. The Premier is the second moving picture theater to close within a few weeks, the Star having gone out of business quite recently.

CHILDREN UNDER SIXTEEN NOT ADMITTED TO NEW JERSEY THEATERS.

The moving picture theaters in New Jersey are hard hit by the new law which has just been passed prohibiting the admittance of children under sixteen years of age to theaters or dance halls, unless accompanied by parents or guardians.

Although this bill was not aimed at the moving picture parlors, these also come under the ban. It is said that managers are organizing to fight the law and test its constitutionality, meanwhile, as a rule, managers of moving picture halls have shown a disposition to co-operate with the authorities in the matter, and several have agreed to submit a few signs showing pictures which are not to be displayed in their places stating that in no case will children under the age mentioned in the law be admitted.

NOTES FROM CANADA.

A theater manager in London, Ont., advises us that the City Council is preparing a new law which provides that the aisles of all theaters shall be four feet wide and free from obstruction. Over each door there shall be an “Exit” sign painted in six-inch letters and illuminated by a set of red lights above.

It is said that managers are organizing to fight the law and test its constitutionality, meanwhile, as a rule, managers of moving picture halls have shown a disposition to co-operate with the authorities in the matter, and several have agreed to submit a few signs showing pictures which are not to be displayed in their places stating that in no case will children under the age mentioned in the law be admitted.

POLICE CENSORSHIP IN MASSACHUSETTS.

Haverhill, Mass., April 17.—Anything sensational in mov-
ing pictures at Sunday concerts will undergo closer scrutiny for the chief of the State police will be official censor of what is and what isn't suitable for a sacred concert. A bill to this effect got by the Legislature in some way without attracting any particular attention, but it passed all right and has been signed by Acting Governor Draper, becoming a law on May 11. The bill provides that the chief of the State police shall be critic, and that what he says is not sacred is not to be shown on the “Passion Play,” “Hallelujah Chorus,” and the other Biblical subjects will be about the only kind of pictures allowed on Sundays. In order to have the Sun-
day programme approved in time for the concert, it will be necessary to submit it to the chief by Thursday of the week before, so that up-to-date programmes will be in the ad-
vertisements only. The local theaters are doing pretty well in arranging their Sunday concerts, and in fact in arrang-
ing all of their programmes, for the sensational pictures are run only when the people want them, and the other numbers on the bill are of such an order as to tone them down, making it instead a well-balanced bill without objectionable features.

SUNDAY SHOWS IN CLEVELAND, O.

The Merchants' Association, of Cleveland, Ohio, are en-
dorsing a bill to enforce a law which will compel every busi-
ness place in Cleveland to close on Sundays. There are no moving picture shows, cigar stores and ice cream parlors and penny arcades.

The petition was presented to the mayor, who ruled against the pennies arcades, but he called the managers and owners of theaters before him and told them that they would be allowed to give exhibitions if they would not exhibit vaudeville of any kind, instrumental or vocal music or illustrated songs. All pictures are to be of a moral and educational character, such as “Delphia Play," scenes in Jerusalem; in fact, nothing save of a moral and educational character can be produced. Violation of these conditions is to be fol-
lowed by closing and police orders.

Every exhibitor agreed to the terms, and permission was given.

In closing the penny arcades, the mayor said: "I am satis-
fied that those places afford only a good place for loafers.

"I have consulted a number of ministers, and they say Sunday is a great day for strangers in the city, and they want some sort of amusement," said the mayor.

LOCAL SUNDAY SHOWS NOW BEFORE THE SUPREME COURT.

Test cases on the question of the law relating to perfor-
manices in theaters on Sundays were argued in the Appellee Division of the Supreme Court yesterday. The cases in-
cluded the Keith & Proctor Amusement Company, Arwne &
1. Smith. The Michigan Theater Company and the Eden Muse American Company. The other cases are the Olympic Athletic Club, a moving picture place in Stanton street, and a dancing hall in East Fifty-eighth street.

The actions are an appeal in each case from an order in the Supreme Court containing temporary injunction pend-
ing in the cases, preventing interference by the police. Police Commissioner Bingham, some of his cap-
taines and other officers, are named as appellants. Counsel for the Police Commissioner, Assistant Corporation Counsel Connoly, said in his brief to the court regarding the attempt of the police to close the Fifth Avenue Theater of Keith & Proctor on Sunday: "The principal question involved in this appeal is whether what is announced as the first exhibition on Broadway of Path Freres' famous European representation of the Passion Play, or the Life of Christ, with appropriate Scriptural readings and special sacred music, and, in addition, a most interesting programme of special features, violates the or-
dinance of May 19, 1907."

In defense of the theater manager it was pointed out that the representation of the "Passion Play" was to have been an illustrated lecture on the life of Christ, and not a performance in the theatrical sense, and that it was not un-
lawful.

In the case of the Manhattan Theater, moving pictures on the "Life of Moses," "Prodigal Son," Bible stories and
He that Hesitates is Lost

So if you are hesitating stop right now and adopt our
QUALITY FILM SERVICE
We supply only what is good in films.
We leave the junk field to our competitors

PITTSBURG CALCIUM LIGHT AND FILM CO.
Rochester, N. Y.

THE UNDER DOG
A Motion Picture Story of a Child, a Dog and a Pony.
LENGTH 725 FEET
Released May 8
(See reading columns for lecture)

KALEM CO.
131 W. 24th St. - New York

pictures of President Roosevelt were referred to by Mr. Connolly. The same defense was made. The Olympic Athletic Club objected to the police stopping business in its roller skating rink on Sundays. Decision was reserved in each case.

FILM SERVICE ASSOCIATION.
Edison Secures Injunction Against Exhibitor.
The following statement has been received from the secretary of the association:

To Exhibitors of and Dealers in Moving Picture Films:
The Edison Manufacturing Company, as now generally well-known, is the owner of United States Letters Patent Reissue No. 12,102, granted to Thomas A. Edison January 12, 1904. This patent covers the manufacture, sale and use of all practical moving picture films. It is the intention of the company to protect its rights under this patent in every possible manner, and to that end it has instituted suits against all makers and users of unlicensed films wherever it has received information as to any infringement of the patent. One of these suits, that of Edison Manufacturing Company vs. Christ Rolandsen, in which the bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, the complainant in the suit, and a decree has just been entered in the Circuit Court of the United States for the Northern District of Illinois, Eastern Division. After reciting that the defendant had been properly served with process, and had caused his appearance to be entered, the decree reads:

"It is ordered, adjudged and decreed, and the court doth hereby order, adjudge and decree as follows, to wit:

"First, that all the material allegations of the said bill of complaint are true.

"Second, that the Reissued Letters Patent of the United States, No. 12,102, dated the 12th day of January, 1904, are good and valid Letters Patent; that the complainant is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that the defendant herein, prior to the filing of the bill and within the period of six years last past, and since the 12th day of January, 1904, infringed upon the said Letters Patent and upon the rights of the complainant thereinby using, within this District, moving picture films containing and embodying the inventions covered by the said Reissued Letters Patent, without the license or authority of the owners thereof, and to the damage of the complainant.

"It is further ordered, adjudged and decreed, and the court doth hereby order, adjudge and decree, that the said defendant, his agents, attorneys, servants, and workmen be, and they and each of them are hereby enjoined from the further infringement of the said Reissued Letters Patent, No. 12,102, and the rights of the complainant therein and thereunder, and particularly from making, using or selling without the authority of the complainant any moving picture films containing or embodying the improvements or inventions set forth in said Reissued Letters Patent, and covered by the claims thereof or each or any of the said claims. And it appearing to the court that the parties have agreed upon the damages and profits that the defendant has paid the same to the complainant, and that the complainant has waived an accounting herein, this decree is made final, the defendant to pay the costs."

It is desired to call the attention of all moving picture buyers and exhibitors to this decree in order that every one shall be properly advised as to the probable outcome of the suits which have been or will be filed by the company against infringers, and of the intention of the company to press all suits to a conclusion as rapidly as possible.

The undersigned manufacturers are the only one making moving picture films under the Edison patents, and the purchase or use of films made by any other concern will necessarily render the purchaser or user liable to prosecution for infringement.

EDISON MANUFACTURING COMPANY,
ESSANAY COMPANY,
KALEM COMPANY,
SEGMUND LUBIN,
GEORGE MELIES,
PATHE FRERES,
SELG POLYSCOPE COMPANY,
VITAGRAPH COMPANY OF AMERICA.
THE ONLY ELECTRIC CURRENT SAVER
which makes good. I claim nothing for my
ROYAL REACTOR
(for ALTERNATING CURRENT)
that may mislead you
Let the Reliable and Conservative House
of Pathe Freres speak for me.
Here is their letter:

M. HERMAN E. ROYS, 1368 Broadway, City.
Dear Sir:
Your inquiry at hand regarding your Royal Reactor.
In answer will say that we made a personal test and a
thorough examination of your apparatus. We found that
with a good Rheostat the meter made 67 turns in a minute,
or 4,020 turns per hour. When placing your Reactor in
place of the Rheostat the meter made only 18 turns in
one minute or 1,080 in one hour, and gave a much better
light with a saving of 73 per cent, in other words, an
expense of $0.04 per hour instead of $0.32.
This remarkable saving is a great improvement on
the actual conditions, and we take great pleasure in rec-
ommending this apparatus to those in need of a serviceable
and efficient current saver at a reasonable price.
Yours very truly,
PATHE FRERES, per J. A. BERST

It is simpler than all the other devices built in
an attempt to obtain my results; no moving
wire, nothing to get out of order—and
CHEAPER THAN ANY.—COST $50.00

Gives no heat No Rheostat Required
IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

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(Established 1902)
1368 BROADWAY NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail,
"From a Needle to a Battleship"

INDEPENDENT
Film Service
Entirely Different from Your Neighbor
Don't run the same films as your competitors
TRY OUR
FEATURE FILMS, NEW SUBJECTS
PROMPT SERVICE
THIS WEEK:
Freddie's Little Love Affair
360 Feet
Very comic. A laugh from start to finish
The Mission of a Flower
A very beautiful and instructive subject
The Great Trunk Robbery
502 Feet
A very funny subject, full of practical jokes and amusing
incidents

Our New Lantern Slide Service
50 Sets of beautiful colored lantern slides, fine scenery,
comic, statuary, art, childlife, etc., etc.

Rental $1 per week per set. Send for list
Why not start a Film Exchange? Splendid opportunities
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WILLIAMS BROWN & EARLE
Licensee under the Biograph Patents
All purchasers and users of our films will be protected by the American
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Moving Picture Machines
Edison, Powers Cameragraph No. 5, Cineograph and
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made of Climax Wire
We deal in everything in the Moving Picture Business
A. G. ERARD ELECTRICAL
PROJECTING CO.
Manufacturers and Dealers
714 GULL STREET KALAMAZOO, MICH.
THE SWEATING OF SLIDES.

Editor Moving Picture World,

Dear Sir—Referring to the article in your last number, on "The Sweating of Lantern Slides," allow me to express my opinion that there is one cause, and one remedy. The cause is that the slides are not thoroughly dry when they are matted and the cover glass put on. The remedy is: Have them thoroughly dry before mounting. That's all. A little common sense exercised in the proper place will save a world of trouble.

Yours, etc.,

H. B. RAMING.

A CORRECTION.

225 Dearborn street, Chicago, Ill., April 28, 1908.

Moving Picture World.

Gentlemen—It has come to our notice, in looking over your last issue of The Moving Picture World, that you have us classed with the list of Independent film dealers. This is an error, and we will ask you to kindly correct it. We are not, nor have we at any time handled the independent films, and we consider this an injury to our business and reputation.

Yours truly,

CHICAGO PROJECTING CO.

[The unintentional error was due to the fact that we do not find the Chicago Projecting Co. listed among the roll of P. S. A. members received from the secretary.—Ed.]

"USEFUL WHISKERS" SHOULD NEVER HAVE GROWN.

Sandusky, Ohio, April 28, 1908.

Moving Picture World Pub. Co.

Dear Sirs—I wish to again protest against showing films that are uninteresting as the subject, "Useful Whiskers." I, for one, like to put on pictures that have something with interest in them, and not those that disgust my patrons, as this subject did; and the sooner all the exhibitors send in protests the sooner will they get films that will take with the public who put up the money.

Yours truly,

CHAS. REARK,
Manager The Thentorium

MOVING PICTURE THEATERS ARE SAFE.

Daily Press Please Notice.

University Place, Neb., April 23, 1908.

Editors Moving Picture World.

Dear Sirs—Perhaps you may recall a letter I wrote you some time in the latter part of last January or early in February asking for data concerning panics and fires in moving picture theaters. I had in mind in mind to write an article for publication on the subject. I did not succeed in getting all the data I wished, but have gone ahead just the same and given general statements based upon my reading and observation. The article enclosed is really only a part of what I then had in mind. At the time I wrote you I was spending the Winter with my son, A. P. Ely, of the firm of Ely & Wilcox, proprietors of the Electric Theater of McCook. While there I took advantage of the opportunity to make as good a study of the moving picture business as I could. This article is the outcome of my observations there, and I enclose it to you thinking it might be of interest to the moving picture business at large if published in the World. My view is that in the present status of invention, there is no excuse for city governments failing of intelligent and effective supervision of moving picture theaters; supervision that will protect the public, by compelling them to conform to certain standards, and at the same time not get in the way of the business side of the enterprise.

Yours truly,

WILLIAM B. ELY, M.D.

[As stated above, Dr. Ely wrote to us for statistics as to panics or loss of life in connection with moving picture theaters. Fortunately, there was none to record. One instance was mentioned where a fourteen-year-old boy had been permitted to run a machine and in doing so ignited the
ALWAYS TROUBLE ALL THE WHILE.

The Status of the Slide Business.

New York, April 27, 1908.

Editors Moving Picture World.

Dear Sirs—Many slide and film exchanges throughout the country are loth to believe that the music publishers of New York dare to cut them off from the graft of free music which they have enjoyed so long without hindrance, until some of them have become so arrogant that their publishing men have become insolent. Some of them are trying to bulldoze the slide makers into furnishing them free music, whether they get it freely or not. As a matter of fact, the profit on any set of lantern slides that is fixed and thrown on the screen at $5.00 per set of eighteen slides is so small that the slide makers, if they furnish free music to the rental bureaux will see their profits wiped out altogether, and will have to quit business. Then, with them will go all the slide copyists and artists who never make a set of slides from original negatives, but dishonestly copy other people's work, who are circulating the rental bureaux and advertising "song slides" at $3.50 and $4.00 per set, with free music, and describing them as "just as good as the higher priced slides." These people, always prevaticators, are quite often thieves. If they have any free music to give away with their forged product it is a stock of professional copyrights which they have on hand when the music publishers cut them out.

To prove that there are film exchanges that have been dealing with these people, I quote a letter from a prominent film and slide bureau in Chicago to one of the most hard-headed slide makers in this city, a man who never steps aside from the road of honest endeavor to do a crooked or dishonest thing. It is not necessary to give the name of the exchange, because whoever has read their advertisements will recognize the writer in the "fullsome bull-con" with which the letter is filled:

"There are quite a number of manufacturers to-day who are charging us only $3.50 and $4.00 for slides, and some only three dollars and fifty cents per set for slides. They have not as yet charged us for the music, but when they do ask us to pay for some, we will certainly not object at these prices, but we will, with your price, it is entirely too high with the music. So kindly cancel our order."

Now, this letter was intended for no other purpose than to show that original makers come down to the point given by the thieves who were copying his and other makers' slides, or to make him agree to furnish free music at his own expense. This letter was sent to every legitimate maker of original slides in New York. It is true, too, that this firm has been patronizing concerns that dealt in copied slides, and for months has been showing "hot air" about the price he could buy slides from this one and that one.

The writer of the above letter admits that his slide service does not pay. There is hardly a slide service run by men like he who have no knowledge of the slide business but will admit the same thing. They have tried to take the slide business out of the hands of the legitimate slide makers and kept reducing the price of the service until the slide makers cut out all rental business because they, better than any one, knew that ten dollars a month did not pay for three thousand slides per week and made every other change. The result was that these bureaux kept on reducing their service price, cutting each others' throats, until they woke up to the fact that their service didn't pay, then they gave in to the clamor of cheaper slides and tried to compel the slide makers to reduce their price. It is they and they alone who brought into existence the horde of criminals who, with a bathroom or a toilet closet dark room, went to work and made other people's slides. We do not hesitate in saying that there is no slide maker in the United States to-day who is selling new slides for $3.50 and $4.00 per set who is a competent photographer or who knows anything
about the art of lantern slide making in its more artistic methods. Their whole establishment can be fitted up for very little that of a competent man costs hundreds of dollars to get ready for work.

Now, to such men as wrote the above letter I have but one piece of advice: If your slide business does not pay, quit it. Don’t attempt to make up your losses out of the manufacturers, because you only disgust them with your boastful talk and presumption of superior knowledge about something which you know nothing about, or else make your own slides and then you will find out what it costs. Then, too, there is one music publishing firm of a New York that has put out thousands of sets of slides. They got it into their heads that they could make slides for half what they were paying for them, and at a cost of quite $1,800 they hired up a slide department to turn them out by the thousand, themselves. They were busy for over two months before they produced one set of slides, and then, with seven people on the payroll, and other incidental outside expenses, all of which did not seem to the man of $75,000 that they were able to produce about twelve sets of slides a week, which, at five dollars a set, made sixty dollars. Besides the seventy-five dollars for salaries, they had their rent to pay, and all the material to buy, besides railway fares, board, etc., for their models and employees when they went into the country to pose a song. After they had spent about $3,500 they cut down their staff to one man and one colorist, and went to having slides made outside again. Their experiment was costly in more ways than one. They employed cheap and incompetent help and the material that was destroyed was at least fifty per cent of the whole. That is just what happens to everybody who undertakes a business without knowing anything about it.

Now, I can assure the trade that the days of free music to everybody, except an accredited singer, is ended. If the Chicago houses have not stopped it already they will when they learn what their Eastern contemporaries are doing. The way to regulate this is to make every person who rents slides pay for his music, and let him keep it, and when the next one comes who gets that set of slides give him new music and make him pay for it, and then when they will not destroy it. There is no earthly reason why the nickel theaters should get their sheet music free than there is why they should get their slides free. One of the stumbling blocks of reputable business in this country is the vast horde of people in business who are trying to get something for nothing, that they should pay for. If they would only put in the time they consume trying to get something for nothing, at some other legitimate endeavor they could pay for this article at the current prices, and be money in pocket.

Now, it doesn’t make much difference to the slide makers whether people like the man who wrote this letter patronizes them or not. In this moving picture business there have been a lot of sky-rockets, men formerly in other lines of business, who would never see any recommendation to an article unless it was “cheap.” No matter how nasty, as long as it was cheap. These people meet the usual destiny of sky-rockets, “up a bright streak of flame; down a charred stick.”

Just as a matter of information, I will give some extracts from circulars issued by the F. B. Haviland music publishing house of New York:

"We refer all slide orders for the songs of this house to the maker (here is given the name of the makers), who will furnish the same for $5.00 per set. No professional copies for these songs, and no free copies whatever will be given out. Regular copies will be furnished at the regular wholesale price."

Then comes a list of slides, with this comment:

"Do not order slides from us, we cannot supply same. Order name direct from the manufacturers. Their price is five dollars per set."

In conclusion, I will say that by diligent inquiry I have been able to find any manufacturer of original slides in New York or Chicago, the two cities around which the music publishing business and legitimate slide making centers, that is selling slides for less than $5.00 per set, with here and there a small discount for cash with orders. We do know, however, a number of unscrupulous establishments in both cities who are dippers and counterfeiters of other people’s slides who are selling slides at lower prices. Second-hand slides can be bought everywhere at all kinds of prices. There is no doubt but what many of the film exchanges who have been getting good second-hand slides from dealers at prices from $3.00 upward do not understand that these are second-hand slides, but if they would exercise a little horse sense they will see that the mat of the manufacturer which is on the slide is not the man they are buying from, and
then they will know they are not getting slides first-handed from the maker. These slides are procured in various ways by the dealers not necessary to mention. Many of them are brand new and have never been through the lantern, yet they are "second hand" nevertheless, and are being sold at a profit.

Trusting that you will find space for the above, I am,
Yours truly,
A SYMPATHISER.

WANTED Every machine operator to subscribe to the Moving Picture World. Any Operator who does not possess a copy of Hite's book will receive one free with a year's subscription ($2.00) or a copy of Lindall's book with a six months' subscription ($1.00). Order quick; only a limited number to be given away.

THE WORLD FAMOUS "NONPAREIL" SONG SLIDES
By HENRY B. INGRAM, 42 W. 28th St. New York
I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

VAN ALLIN CO.'S "SENSATION"
Song Slides
$6.00 PER SET
Recognized everywhere as the highest standard
Unequaled for brilliancy and stereoscopic effect
GET OUR LATEST LIST
We Illustrate ONLY the best songs
THE VAN ALLIN CO.
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Feature Film Service
That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.
O. T. CRAWFORD FILM EXCHANGE CO.
Crawford Theatre EL PASO, TEXAS
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St. Louis, Mo. HOUSTON, TEXAS

DON'T READ THIS
Independent Film Service
445 MINT ARCADE, PHILADELPHIA, PA.

Our specialty is renting Films, Song Slides and Supplying everything for the Moving Picture Theatre. The goods are right, the price is right and we guarantee they will arrive in time. That's all there is to it. We are Independent, and our stock of Films larger than any Independent concern. Give us your address and we will send you our Catalog. It covers a multitude of subjects. It shows you are interested. Go a step farther and get our prices. They may interest you also.

INDEPENDENT FILM SERVICE
G. H. WALKER, Manager.
THE KING'S MESSENGER, A Story of Love, Intrigue and Heroism (Biograph).—In this production the Biograph has rivalled its changes of scene and dramatic splendor. The action is laid in the fourteenth century, and the costumes, while historically accurate, are not entirely faithful to the period. A battle is raging between two kingdoms, and as the bloody conflict rages, two lovers are shipwrecked by the waves. The men escape and are taken to a fort, where the queen, who has entered and exclaimed on the lovers, is found to be captured. The hero, a young knight, bravely lover to save his lady. He falls in love at first sight, and immediately falls in love with the young lady, who is found to be his own. The hero disguises himself as a page and enters the palace to save his lady. He succeeds in rescuing her, and they flee in the night, leaping over the gate, where they are found to be the message of love and hope. The scene changes, and the hero is found to be a page again, and the plot continues. The hero's love is returned, and he and his lady are united in a happy ending.

Film Review.

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KERN-CHOO (Essanay).—Spurred on by the success of our latest picture, especially the magnificent success of "Sappho," not to forget "Cowboy," the Kern-Choos are the toast of the town. To give the audience a good hearty laugh, they have accomplished this in "Kern-Choos" and its reel setting.

A young couple looking for something to break the monotony of their evening, a boy leads, chances to spy a Chinese snack advertisement. Of course, the Kern-Choos are the toast of the town, and the young couple are brought into play with the hope of stopping and getting some refreshment. Easily the Kern-Choos can change from an animated conversation to a passing street car, and you can imagine what happens when he throws the snack about the car; of course, it takes effect at once, and all the other passengers are brought into play with the hope of stopping and getting some refreshment. The boy continues till every one has felt the Kern-Choos to the limit, and when the snack is thrown around the room it changes her to the point of taking the Kern-Choos with him. The boy continues till every one has felt the Kern-Choos to the limit, and when the snack is thrown around the room it changes her to the point of taking the Kern-Choos with him.

THE UNDERRUG (Kalem).—Lecture.

La motto.

"Will You Always Call Me Honey?"

JUST OUT

18 Slides $4.50 per set, net

LA PINE, 32 So. Hoyne Avenue Chicago, Ill.

Situation Wanted.—All around electrician and Mechanic. Have full set of tools for building M. P. Theatre complete from its inception to operating same in accordance with underwriter's requirements of this State. References furnished. Electrical Contractor ORR N. SMITH, Brockport, N. Y.

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"Will You Always Call Me Honey?"

SING SLIDES FOR SALE

We are SOLLE makers and distributors of these latest successes:

"Don't Scorn the Sailor." "I Love You Like the Yankee Loves the Red, White and Blue." "The Angel of My Dreams."—Price $4.00 per Set.

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25 West 42nd St,
We are at Queenie’s home again. No one is about and the dog has made a rapid exit. The man is lying on the porch and the pony and the little colt are grazing in the yard. Towser, the dog, which was running all over the place may understand. Notice the preciosity of these animals. Towser runs around the yard, the pony runs around the yard, and the pony may understand. Notice the preciosity of these animals.

Towser runs around the yard, the pony runs around the yard, and the pony may understand. Notice the preciosity of these animals.

SCENE VI. Towser Returns to His Master.—Meanwhile Towser is on his way back to the rectory. He is now running around the yard, the pony is running around the yard, and the pony may understand. Notice the preciosity of these animals.

Now we have the tavern again. The brutal master, who knows not the right side of his hand from the left, has his hands full. He is now running around the yard, the pony is running around the yard, and the pony may understand. Notice the preciosity of these animals.

SCENE V. Towser Has a New Master.—Now we are back at Queenie’s home again. The master is sitting on the porch with a dog and a pony. He is now running around the yard, the pony is running around the yard, and the pony may understand. Notice the preciosity of these animals.

The dog barks and the pony runs around the yard, the pony is running around the yard, and the pony may understand. Notice the preciosity of these animals.

Poor Aunt Matilda (Gaunt).—Length: 246 feet. A rich old spinner writes her nephew and asks him to come to her and see her. He is now running around the yard, the pony is running around the yard, and the pony may understand. Notice the preciosity of these animals.

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A week's trial of our superior service
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NO REPETITORS
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THE MOVING PICTURE WORLD

There are many
unscrupulous smugglers are soon captured, but the
smart detective of the force is able to follow the
playing cards to Decatur, and thence to the
smuggler's lair. Later, when the smuggler has
been arrested, he is brought to court, where he
is tried and convicted of smuggling.

In SWEDEN—A scene of high interest, where
the river runs through a narrow pass. The
waterfalls and rapids are most impressive
and picturesque. The forests are lovely, and
the numerous fishing scenes prove that a real
paradise for an angler and tackle the able
broadcaster.

Salmon, perch, trout, etc., are all to be found
in quantities everywhere you go; and in the little
resorts where the trout are abounding, beautiful
and luscious fish are served in place of meat.
This place is a paradise for the palate as well as for the eye. 450 feet.

THE HANGING LAMP.—The table lamp being
upset by the maid while serving dinner, the
head of the table is dashed on the floor, and
is seen going forth to make his purchase. Having
selected a beautiful article, he returns,
followed by a workman, who is to hang it
immediately, for our friend has things done
at once. Arriving on the premises, the workman
starts to bore a hole in the ceiling, and
will we leave him at his work shivering the
whole time, with plaster down for a few minutes
to the upper floor. There a fat old gentleman
is endeavoring to put his boots on, and as he is
so small he cannot bend over the table, and
has nearly succeeded in his attempt when he
gives a terrible cry of pain and naturally he en-
deavors to rise. Alas! He is fastened to the floor
by a formidable article fitted like
a ship and, won't let go of his struggling prey.
The cries of the old gentleman arouse the
women in the house, who all come to the rescue.
Upon pulling up the stairway, they find that the torture
they find out that the lamp bearer has gone too deep in
the ceiling with his wimble, as the lamp is a sharp tool.

CLOTH MAKING IN BRITAIN.—Shoes made en-
tirely of wood are a thing practically unknown to
Americans, and the manufacture of these odd
and cumbersome clogs will certainly appeal to the
American craving for knowledge.

The first scene represents the filling of the treas-
ury from the sales of the clogs to be made. Out of one
hundred thousand thousands of clogs for the next
year, 20,000,000 are made into clogs. These clogs are
made into various shapes and forms, and are
made into成与 various purposes.

Next week we shall see a scene representing the
manufacture of shoes, and these shoes are made
on a very rough method, and they are
in the shape of a very rough shoe, and they
are to be used by the people in the
area. The area has a smooth surface.
Then the wood is used to
undercut the foot, and as low
as the end of the foot must be, and
the men at work are working in the
area with skill and rapidity.
The clog is then
completed, and thanks to the small amount of
the material, we see poor laborers and men working
footwear for a dime or fifty cents.

FOR RACE'S HEALTH.—Kate having been very
ill for some time, is taken to her aunt's home for a
fresh air cure, and already three weeks have
passed since her departure, and her parents get
a letter saying that their daughter is improving but
pleasants in their letters. Kate is cured, but
she was not able to return home in time to
make the beginning of the school term, for which
she was anxious.

Peck's Bad Boy

MISS A. MFG. CO.
501 Wells St. Chicago, Ills.

Unsuspecting smugglers are soon captured, but the
smart detective of the force is able to follow the
playing cards to Decatur, and thence to the
smuggler's lair. Later, when the smuggler has
been arrested, he is brought to court, where he
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women in the house, who all come to the rescue.
Upon pulling up the stairway, they find that the torture
they find out that the lamp bearer has gone too deep in
the ceiling with his wimble, as the lamp is a sharp tool.
THE BRIDE'S DREAM (Lubin).—A young couple go to get married. When they reach the church it is closed. While the young man is going to get a minister, the young lady falls asleep. Her dream is quite sensational and is fully depicted in moving picture.

The young suitor arrives just as the drama of the bride's dream reached its climax. Happy that all was only a dream, she embraces her lover and is then united to him in the bonds of matrimony, 853 feet.

THE MYSTERIOUS PHONOGRAPH (Lubin).—Two tramps see a man inside a jewelry store. They see a clock, one of those "nighties," which one buys. Determined to be up early, in his befuddled condition he sets the alarm wrong, which wakes him and all the boarders in the middle of the night. Frantically he tries to stop the ringing of the bedclothes, pillows and a mattress. Boarders drop in on the two, emerging their "nighties," or voices as punishment. If the racket doesn't stop, the clock is smashed. It is off the wall, and there is no cessation to the infernal din and they refuse to sleep on the uncomfortable pillow. Just then a man comes in, and he is the very personification of the clock, and he will require all the bedding to quiet him up.

THE BLUE BONNET (Selig).—An impressive picture story founded on truth. The author fortuitously happened upon the following advertisement in a daily paper:

"WANTED, a good home in the country, for two small children; mother a hopeless invalid; father in consequence, destitute. 304, Post No. 1, Salvation Army Headquarters.

Two tramps, being members of the army, went to headquarters and meeting with officers of the army revealed that finding of good homes, for orphaned and deserted children, constituted a good share of their Christian work. Then followed the writing of "The Blue Bonnet," later submitted to the Salvation Army officers, who, being so pleased with the absolute fidelity of same, at once volunteered to give the picture to the realism by posing for the required scenes. And from this reproduction we see the army correctly engaged in its admirable charitable work.

Not before, to our knowledge, has the merit of any story been so accurately transcribed for each scene, enacted in the utmost conformity to life, reveals many deceiving incidents and facts that are rarely known, but are here shown in intensely interesting detail.

The Bereaved Parents.—The first view discloses a living room scene in the home of a well-to-do farmer. The good old farmer and his wife are well past the prime of life: living with but one sorrow in their otherwise happy union—they are childless. But this regret is doubly intense in its significance. An old-fashioned oval frame, wreathed with immortelles, sustains the pictured faces of two beautiful children; called to the great beyond years before our story opens. The mother is seen to look fondly at the retrospective likeness, then sink sorrowfully to a nearby chair. Her husband rushes in exultedly. He has noticed the advertisement regarding the children, which he reads to her and arranges to provide for them. He has brought them in adoption. He barely has time to make the city train, not to mention value and is hurriedly on his eager mission.

A Salvation Lassie.—The weaver of the blue bonnet is one of the most endearing of the pictures. The poor little waifs call home. New clothes for the mother, and clean bedding for the dying mother are provided.

Farmer Finds Homeless Children.—Then we witness a meeting between the old farmer and the little girl. She tells the old gentleman of her mother's distress. Her misery is so pathetic that the farmers provide immediate necessities, while he goes to the Army Headquarters.

Drunkard's Return.—The drunken father sees the child receive the money and attempts to rob her, but the little girl escapes to her protector.

Farmer Interferes.—The old farmer soon convinces the drunken lout that it is better to provide for children and their sick mother, and when the toper becomes too aggressive the good old man justly beats him into submission.

Drunkard Follows His Daughter.—Then the coward thinks of an easier way to appropriate this charity money, and he waits to follow his daughter. The little one returns to her sick mother, and, as she tells of her new friend, the brutal father enters and disaster occurs.

Drunkened Brute Robs His Family.—He strips the little boy of the money. Lassie has given him, and then, so low has he fallen, he takes the clothes belonging to his beholding wife.

The Price of Liquor.—Then we see him enter the pawn shop with his boots, and next, with money, into a low grog-shop for the little girl.

The Dawn of Hope.—The following scene shows a meeting between the old farmer and the old farmer. He explains his wishes and is introduced to the members, who have the care in charge. During this meeting we see a Salvation Army parade and the interior of their Relief Headquarters, where food is being sent to the poor. (Fixed and arranged absolutely correct by staff captians and brigadiers of the regular army staff; themselves taking part.)

The little girl arrives and tells her friend, the Salvation lassie, of the robbery just committed by her father.

The Blue Bonnet to the Rescue.—Another basket is filled, and, enlisting the services of the old farmer, the S. A. lassie takes the child along and returns to her dissembled abode.

The Mother Dies: Her Prayer.—After making an earnest appeal to the farmer to care for the future of her children, the poverty-stricken mother pay her life as a sacrifice to sin. The lassie, the children, the farmer, all pitch in and save the little girl.

The Drunkard's Return.—The father, now steeped in the principles of the church, is restored to his true vocation. All is restored and peace and happiness reign again.

Justice Dails the Penalty.—Without a second's hesitation, the old farmer refined him and burnt his through the garret window. An old photograph gallery, then the attic, the clothes, then the brute as he disappears through the skylight. The farmer returns to his work. The over-turning of the case against him, and—return of the "Blue Bonnet" mission ended. 925 feet.

"RIP VAN WINKLE" (Selig Polysope Co.).—Rip, the Vagabond. Scene in front of the "George the Barbershop. Rip's apartment is on the third floor, and the wife of Rip Van Winkle, is busy at the wash..."
Rip's thirst for schnapps has brought poverty upon him and his family. His High Dutch gin keeps Rip helplessly good humored, which is something of a feat for Van Winkle; while Rip's perverseness is shown in the following selection from his favorite song:

"Barred with the kissing of all good old fellow and lying ties to his dog Snyder's tail.

Rip's property increases so in value, his eager creditors nearly drive him to distraction, if not encouraged to use. They persuade him to drink and take another loan; at both of which Rip is loath to part, and his neighbors say he suffers the usual consequences. His one consolation is the consciousness that he has increased the fortune of all the children of the village, because he has instructed them to be "good and to do no harm." His acknowledged for he cannot read, and, although he has been frequently reproved by his wife and her affluent kin, it is still the belief of all who know the village that Rip is "King of the Courlo," and that he will, when he pleases, call upon them, whether they like it or not, andieur them with a quiet little talk as the drunken drummer comes along and almost seizes them with his sagacious ways. The four men pound him unmercifully, and he goes on his way blithely. The next moment a new little drummer arrives with a summons for another beating. A dashing young man is making tremendous noise, and the village is in a fever of excitement. The little drummer lost his temper, and in the midst of his declarations the drummer shoulder his drum and ran away in terror. The next victims are two ladies returning from a shopping expedition. They are not put out, however, for Rip tells them his kin speaks in a choice manner of gossip, and will give it up, when the young man is out of their way. The ladies immediately faint, and fall upon their knees, "how sad, a poor, gentle woman," etc., etc., etc., etc. The planter and their friends, all pounce upon him, wake him up rudely and break in the top of his drum, and make him part with his $250 in notes.

The Indian Bitters (Vitagraph).—A party of English people, among them an American and an Englishman, are talking over a masquerade party some time ago. The American tells the Englishman various fortunes which he has had on others, which they examine with delight. An Indian appears at the door, dressed as an Englishman. He rather objects at first, but his sweet heart persuades him and he at last consent to come. At the party the American introduces him to do an Indian dance and dance around the room. The American then all leave the room to dress.

The Next Day, the carnival being over, we see them put on the merriest of all, and at various other times repeats the dance. The girls and men and carriages to his ship, and Rip, and Snyder, and the beautiful mountains, all grow dim and dimmer. They point upward, through the picture of the moon, the stars, and moonbeams, as seen as they all drink and fall prostrate at the close of the scene.

How do village lasses grown sense thereafter."

A quiet street in the new flourishing town of Falling Rock. It is the street which leads to Falling Rock, and is jeered and tormented by the children, who delight in talking to children "George the Third," now bears the sign, "George Washington Inn," a name chosen by the landlord, who has restored it. It is a great improvement. The house is replaced by a handsome cottage. He approaches Seth, the new landlord, shows him a wor and a suit of overalls, and introduces Seth to the old innkeeper. Seth doesn't know about him, but takes him up with the idea of employing him. Seth secures a job for him, and he is appointed the little drummer to play the drum. The little chap then weary good-bye and a little further away another friend. The drummer tells the young man who has been Versions and engaged in friendly conversation. In the course of the conversation, Seth mentions the young man's uniformed fellow, with a very large bass drum. The young man knows a man who can put the drums on, and he and the little drummer have a drink. The little chap then waves good-bye and a little further away another friend. The drummer tells the young man who has been taking a public walk. He is on the road. Seth's good for the youngsters, and they have a little talk.

The Drummer's Day Off (Vitagraph).—From the stage entrance of a theater a number of musicians enter, and begin to play the music of the show. The audience is formed, and the young man who has been taking a public walk. He is on the road. Seth's good for the youngsters, and they have a little talk. The audience is formed, and the young man who has been taking a public walk. He is on the road. Seth's good for the youngsters, and they have a little talk. The audience is formed, and the young man who has been taking a public walk. He is on the road. Seth's good for the youngsters, and they have a little talk. The audience is formed, and the young man who has been taking a public walk. He is on the road. Seth's good for the youngsters, and they have a little talk. The audience is formed, and the young man who has been taking a public walk. He is on the road. Seth's good for the youngsters, and they have a little talk.
LUBIN.
The Bride's Dream...825 ft.
The Mysterious Photograph...563 ft.
Stop that Alarm...361 ft.
The Wrong Overcoat...350 ft.
White Party...417 ft.
Reg Pardon...260 ft.
Oh, No!...965 ft.
The Little Easter Fairy...476 ft.
Something on His Mind...340 ft.
The Prophecess of Tiber...425 ft.
The Fatal Card...1200 ft.
After the Celebration...692 ft.
The Mountainclans...116 ft.
Our Own Little Flat...78 ft.
Do It Now...760 ft.
The Girl Across the Way...375 ft.
The Tug of a Suit...620 ft.
A Child Shall Lead Them...520 ft.
Easy Money...170 ft.

GREAT NORTHERN FILM CO.
NORDISK FILMS.
A Missial...760 ft.
The Champagne Bottle...157 ft.
A Modern Naval Hero...713 ft.
Bibs and Antonio (Boxers)...230 ft.
Lion Hunting...834 ft.
Angelo, Tyrant of Padua...675 ft.
Stone Industry In Sweden...462 ft.
When the House Rent Was Due...2605 ft.
The Robber's Sweetheart...705 ft.
The Hot Temper...514 ft.

SEIL.
The Blue Romance...925 ft.
Rip Van Winkle...1000 ft.
The Champion...100 ft.
The Holy City...1530 ft.
The Man in the Overalls...850 ft.
Ministry for Friendship...1500 ft.
The Mystery of a Diamond Necklace...5790 ft.
The Man in the Overalls...1000 ft.
The Friday in the 1130...660 ft.

MELIES.
The Prophecies of Thoth...458 ft.
The Biography of Wireless Telegraphy...366 ft.
A Night With Masqueraders in Paris...1583 ft.
Dream of an Opium Fiend...345 ft.
The Adventure of a Powerful Fiend...310 ft.
The Great Good of a Sou...443 ft.
The King and the Jester...350 ft.
The Inbogie Man's Cave...350 ft.
The Knight of Black Art...371 ft.
An American Seafarer...1250 ft.

PATTIE FRERES.
A Useful Beard...514 ft.
A Bit in the Life of a Suffragette...1348 ft.
Mandrel's Dance...341 ft.
Mendel's Pout...712 ft.
Dream of the Good Old Music Teacher...416 ft.
Davy Crockett...960 ft.
The Hanging Lamp...462 ft.
Clockmaking in Brittany...410 ft.
The Video-Videx...421 ft.
Dialithical Pickwick...459 ft.
KLEINE OPTICAL (Film subjects to be released May 1, 1919, American Country, etc.)
The Poncer's Wife...285 ft.
A Disastrous Outing...341 ft.
Under the Livery Stable...430 ft.
Workman's Revenge...293 ft.
A Poor Man's Romance...388 ft.
A French Guard's Bride...590 ft.
A Happy Christmas...245 ft.
Give Me Back My Dunder...180 ft.
Unfiling Chopping...590 ft.
Drinking Men...1250 ft.
The Nomads...337 ft.
Our Countryman the Blues...1548 ft.
Useful Present for a Child...475 ft.
Hunchback's Brother...443 ft.
A Look to the Public Nurse...334 ft.
 Peggy's Portrait...262 ft.
A Reprieve...234 ft.
A Good Satire...430 ft.

SITUATIONS WANTED.
Good men out of employment may list their names and addresses in this column without charge. Notify us immediately when employed.

Experienced Operators.
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W. M. ZOLLINGER, 728 W. 120th St., New York City.
H. M. E. EARL, Custer City, Pa.
O. S. BURTON, Stevens Point, Ind.
O. R. N. SMITH, Brockport, N. Y.
M. E. CAMPBELL, 150 Wood Ave., Columbus, O.
HERMUL BIERLEY, 429 Waller St., Portsmouth, O.
L. M. DOUGLAS, Gen. Del., Indianapolis, Ind.
J. W. HOFFMAN, care Theatrum, Sandusky, O.
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The list includes the following exceptional features:

**LIFE AND CUSTOMS OF NAPLES (Ambrosio).** Length, 407 feet. Here is beheld the charming city of Naples, with its gay streets and interesting inhabitants, showing the manners and customs of the people, and effective water scenes. A lovely launch is in store for the spectator at the start paid over by the gentle Neapolitan dispensing the popular spaghetti to the crowd of Italians who call at the stringy deliency to their hungry mouths with their fingers, disclaiming the use of forks.

**SOLDIERS IN THE ITALIAN ALPS (Ambrosio).** Length, 357 feet. Exhibitions of military skill in mountainous regions. Sliding down precipitous incline with the aid of staff. The mountain climbers descending precipices by means of ropes. Spectacular scenes of interest.

**NO DIVORCE WANTED (Rossi).** Length, 274 feet. Thrice-told story. Too much attention to guest results in an attack of jealousy in both a husband and wife. They separately consult the same lawyer, who advises them to divorce each other. After many laughable incidents, a reconciliation is effected and they both sell it and throw the lawyer into the street.

**THE PAstry Cook (Theophile Pathe).** Length, 144 feet. During the absence of the muslin the handsome pastry cook calls and is made much of by the seamstresses. The modiste returns unexpectedly and the young man hides in a large trunk. The girls depart for the day and the young man tries to escape, but is taken for a thief and soundly belaboured.

**THE STATUE OF ROCCO (Rossi).** Length, 224 feet. A fine statue is accidentally pushed over and breaks. The sculptor is in despair as the buyer is momentarily expected. He makes up an assistant as a statue, which is inspected by the client and the money paid over. The purchaser finds fault with one of the toes and claims it with a chisel, and the unlucky statue bows with pain and falls to the consternation of all.

**LOVE SACRIFICE (Theophile Pathe).** Length, 704 feet. A well executed drama. The masquerades of a young man who finds his fiancée loses her teeth and gives her up, ending his existence by leaping over a precipice into the ocean. Sensational but morbid.

**CONCEALED LOVE (Rossi).** Length, 654 feet. A girl and her youthful sweetheart are kidnapped by cirque zyzwerez and trained to be a circus animal. They endure a life of hardship, and the youth is roughly handled in attempting to save his sweetheart from the performance crew. A circus performance is shown, beginning with the bally-hoo at the entrance of the tent, and the dressing room scenes. In the dressing room the young man drives to desperation turns at hay and fights a duel with the giant tophat king. Both are wounded and the sweethearts are rescued by the police. Through the interest of a kindly priest the parents are notified and a happy reunion takes place.

**THE FIRST KISS (Carlo Rossi).** Length, 124 feet. A tramp falls asleep under a shady tree and the falling leaves completely cover him. A spinning couple sit down on him and as they attempt to kiss each other the tramp sits up, with the result that he receives a heavy kiss on each check intended by the lovers for each other.

**MYSTERIOUS STRANGER (Rossi).** Length, 274 feet. A strangely attired man causes much confusion by leaping over the fence of the circus. He appears pursued by a detachment of police and the chase is marked by pyrotechnic displays. He rolls away in a balloon, which is shot full of holes, and he tumbles to the earth. When arrested he displays his card, and explains that his strange actions were an advertising scheme to exploit his brand of fireworks.

**THE FIRST LOTTERY PRIZE (Rossi).** Length, 354 feet. The grand prize is won by a middle-aged man, who keeps his husband in ignorance of his luck. She secretes the money in a flower pot. Five days later, in cleaning up next day he throws the pot out of the window, where the contents are plumped upon by passerby, who run away. The couple wildly pursue them and after many mixups recover the treasure.

**THE PRICE OF A FAVOR (Rossi).** Length, 350 feet. A rich old man has a高清 to take her to the theater: after he consents she begs for a new chair. When they leave the house the moral woman has the opportunity to go out with her sweetheart. In the theater the woman’s large bust arouses the ire of the audience seated behind her and they tear it to pieces. In the meantime burglars have ransacked the flat and even carried away the furniture. When the couple returns and discovers the condition of affairs they giddily run away from their house.

**Ski Contest (Guamont).** Length, 564 feet. An Alpine winter scene of beauty, showing Winter sports. Skiing in the snowy hills, gliding down the mountain, climbing at terrific speed. Two exhibitions of dexterity on the long runners. Hardly over obstacles to fifteen feet high. A picture embodying some scenic effects and thrilling situations, which should prove immensely popular owing to the interest lately excited in this form of sport.

**Funeral of the Late King of Portugal (Gaumont).** Length, 514 feet. An up-to-date subject, and one of the grandest spectacles ever reproduced in motion pictures. The mourning crowds, the carriages, the soldiers and statesmen pass by solemnly. The royal casket is carried to the cathedral for the last rites, and as the pall-bearers pass the massacre stirs a view of the dead monarch is had through the glass. A subject of pomp and splendor unparallelled.

**The Sugar Industry (Guamont).** Length, 447 feet. An industrial film showing the process of manufacture of sugar from the beet stalk to the finished product at the breakfast table. The mining of the beet, the giant pressers and shapers, the coiling of the juice are shown in the minutest detail.

**Alone at Last (Gaumont).** Length, 227 feet. The trials and tribulations of a young couple on their honeymoon. Everybody spils upon them, and when they have locked the doors and pulled down the shades a chimney sweep comes down the fireplace, full of action and funny situations.

**Tommy the Fireman (Guamont).** Length, 250 feet. A true picture of a young man, who, after the death of his father, studies the fire-engine, and is shown how to use it by his father. He learns his lesson well, and when alone starts fires in the various rooms of the house and puts them out with his apparatus, with disastrous results to the furniture. After doing considerable damage, he starts a fire under his father’s chair, in the garden, and in the excitement everybody is usually arraigned. He is finally cornered and spanked. This is full of humor and novelty, and a laugh producer.

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TRUNKS FOR MOVING PICTURE MACHINES
Sole Makers
LEATHEROID MANUFACTURING COMPANY,
532 Broadway, NEW YORK
A PLEA FOR THE SKILLED OPERATOR.

In our editorial of last week we intimated that it was not our mission to fight the battles of any faction, but we cannot refrain from taking the part of the operator—that is, the skilled operator, whose services seem to be less and less in demand. Since our offer to publish free of charge the names and addresses of competent operators out of employment, we have had an unlooked-for number of applicants. On the other hand, we receive no calls for expert operators now, although six months ago we could not supply the demand.

Why is this? Is it because the latest improved machines are so automatic and simple that no experience is needed to run them? Is it because the expert operator demands too much for his services? Is it because the authorities who look after the safety of amusement places are becoming more lax in their duties? Is it because the box office receipts are falling off so that managers must cut down their expenses, or quit? Or is it hoggishness—the ever prevailing desire to get something for nothing, or as near nothing as possible?

Whatever the cause, the situation is grave, not only for the operators themselves, but in its effect upon the future of the business, as is pointed out by a writer in our correspondence columns. This is only one of many similar letters that we have received. Some are too personal in their remarks for publication, but there is a similarity in many of the complaints. Managers will engage an expert operator until their shows are in good running order and then they will engage some youth or break in a new man who thinks that by starting at a low salary he is getting a chance to learn a business that will eventually pay him well. In time, if this man succeeds in his first ambition, he finds that he has to make way for the next deluded victim.

Instead of swelling the ranks of the unemployed, we advise intelligent operators who are out of work to turn their attention to other lines. At the best an operator is not over well paid and his duties are more health-breaking and less inviting than in any other field that demands skilled labor.

We could tell many tales of stranded operators who have called upon us for temporary assistance or in the hopes of obtaining a situation—men who had excellent references as to character and ability—men who could do anything required in their line. We have on file the names and addresses of many such, and while we have no desire to establish an employment bureau, we will be pleased at any time to be the medium of placing progressive managers in communication with competent operators.

THE TRAVELLING SHOW.

The road show business in the moving picture line has pretty nearly dwindled to a minimum and with the opening of the next Fall and Winter season there will be less than half a dozen such shows in existence in the United States. The moving picture theaters and store shows have put the road man on the retired list. If the old timers want to hold on they will be obliged to add the lecture feature to their show. Moving picture lectures will be the thing next season. The straight shows with illustrated songs and "props" are not strong enough to compete with the permanent places. A number of road men have already retired. Several of them are getting the lecture idea in shape.

IF YOU MUST—THEN PUT ON THE BEST.

Frequently managers of moving pictures complain that they lose patronage notwithstanding they go to additional expense of vaudeville numbers on their programmes. Of course they blame the pictures and say the people are either tiring of them, or do not like the current subjects. Some of these managers should wake up and take a proper view of the situation. In nine cases out of ten the fault does not lie with the pictures. It is the poor quality of vaudeville that is given. Such acts will handicap the best picture show that can be put together. Too many managers are disposed to put on any act that comes along. It is not a question of quality with them, but of price. They are under the mistaken impression that the public will stand for anything that will break the monotony and they reach out for the cheapest. When vaudeville acts are advertised the people expect to see them. A bunco act will ruin any business.

FACTS ARE FACTS, HOWEVER SLIGHTED.

In commenting upon the case of Edison against Rolandsen, in the Chicago courts, the editor of a theatrical paper, in publishing Bulletin No. 15, issued by the Film Service Association, announcing the result of the case, emphasizes the statement that "the case was allowed to go by default, it did not come up for a hearing and no decision was rendered by any court." Such a statement is misleading to the ordinary reader. A judgment is just as effective when taken by default as it is under any other condition, and unless Rolandsen succeeds in having the default opened and the judgment stayed, or set aside, he will be bound by it. The implication that the Film Service Association has made a misrepresentation is not warranted. A reading of the bulletin shows the Association does not claim the Edison Company secured a decision in the case. It states that a decree was secured. A decision is rendered where testimony or arguments are presented. A decree can be secured in the absence of either or both.
"TRUTH IS GREAT AND IT WILL PREVAIL."

This is the translation of a Latin inscription adorning the title page of a new trade paper which has shot like a rocket into view. If the projector of this new enterprise would practice what he pretends to preach, certain statements would not have appeared in his paper; moreover, the occasion would never have arisen for its appearance.

The editor thereof bases all his claims to recognition on his former editorial connection with the Moving Picture World. Is it through modesty or intentional oversight that he does not mention his former connection in a similar capacity with the Magic Lantern Journal of England and with the Views and Films Index? Credit to whom credit is due.

The World has not yet published its "finale."

Another statement seen over the signature of the News editor, that he had the mailing list of the World, requires verification.

The use of stereopticon pictures of biblical subjects and illustrated hymns, in a church at Pine Bluff, Ark., suggests the idea that the time may not be far distant when moving pictures will also be a feature at religious services.

HAS THE MOTION PICTURE BUSINESS COME TO STAY?

By William M. Hamilton.

This seems to me a very idle question for any person with an ounce of common sense to ask. In the first place what is the motion picture business but amusement and entertainment? Therefore, as long as the human race desires entertainment, just so long will they get it. The picture parlor of To-day is nothing more than a small theater, where, instead of the elaborate and costly stage settings that the big theater had to pay for before the advent of the motion pictures, we have it all on the film; and we can go further than the setting of a drama or comedy on the stage and bring in nature’s own setting and background. This is something the big theater can never hope to do. Then, again, there is the instructive side of the business. This has not been developed and when the manufacturers realize what a great field there is in this branch we may have some real good subjects. I have it from good authority that the people abroad are just wild for views of this country. They, in this respect, are not far different from ourselves, as we also enjoy being taken to Cairo, Japan or Paris or to sit in open-mouthed wonder at the torrents of Victoria Falls. Then, again, the picture business is not different from any other so far as the rule of perfection goes. What I mean is that in five years’ time we will look back and be astonished at the improvements all along the line that have taken place for the betterment of this baby industry. I have not the least doubt that in some places the business appears to be on the decline. But in most such cases it can be traced to mismanagement. The old rule of how to do a thing, when to do it and where to do it, applies to this business just the same as any other.

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.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER IX.—THE PICTURE.

The picture should appear on the curtain white and brilliant except for the natural shades of photography and it should be uniform in color—that is to say, no shadows, top, bottom or sides. Of course there are films which themselves, by reason of poor photography, show shadows and hazes, and, as a general proposition, shadows are caused by the lamp not being in correct position in relation to the condensing lens; a picture that is yellow all over usually indicates (though not always) poor light. It is of prime importance that the operator bend his every endeavor to getting clear, white light on every portion of the picture, and, having succeeded in this, if his machine be in proper adjustment, there is little more he can do save grind out the right speed. But don't forget this: the really good operator—the one who really understands his business and wants to produce the best possible results, never takes his eye from the curtain from the time he starts until the tail piece comes into view, the rest being a mere matter of hearing, since to the practiced ear the least false note from either machine or lamp is instantly detected.

The Film.

There should be in every operating room a reel that has been selected because it is absolutely, or at least practically, well balanced and true. The spring clamp of this reel should be adjusted just right and the reel should never be allowed to leave the operating room. In adjusting the reel clamp-spring (spring that holds end of film) don't get it too tight or it will tear the film instead of letting the end slip out when the end is reached. When you receive a new reel at once unwind it into the film box or on the takeup as the case may be and, unless it be a brand new film, proceed as follows: Attach (if the film has none) a tail piece from 12 to 16 inches in length. Now, holding the edges of the film between thumb and finger with pressure enough to slightly cup it, rewind very slowly on your own reel, examining every mend, cutting out all bad ones, repairing all mis-frames and examining every patch carefully to see that it is tight. DON'T get in a hurry. Take your time and do this particular job right for if you are interested in giving a good show it will pay you to do it right. But it will, with an ordinary film, say 900 feet in length, take you half an hour and, if the film be in bad condition may take twice that or even three times. Still, it must be done and done well, but when you are through you will not have a mis-frame, no thick, stiff patches, to make the picture jump and no loose patches to pull apart and cause vexatious delays. The bad places in the track will be detected by the pressure of the fingers and if it is just a crack extending into one sprocket hole it may be carefully notched, but NEVER make a notch covering more than one hole. If the track break affects more than one hole cut it out and patch. If there be less than five feet of title attach a leader of blank film from 18 to 36 inches long, according to how much title there is. You should now be able to run the film for a week with no trouble at all. It is a place where an ounce of prevention is worth several car loads of cure. The motion picture film is so well known now that it is hardly necessary to say much in explanation of the film as a film. Still, for the benefit of beginners I will relate that the motion picture film is a strip of celluloid, especially made for the purpose, upon which has been deposited an emulsion.
Condensers and Carbons.

By Hans Leigh.

How I Stopped Cracking Condensers.

During the first four months after opening my picture show my operator was not able to keep a whole condenser in his lamp house for an hour together. We were throwing a picture 12 feet 5 inches wide at a distance of 45 feet 9 inches, and we were advised by Bausch & Lomb to use a 6½-inch focus condensing lens behind and a 7½-inch in front. In five months we broke not much less than 40 condensers, and yet always had unsightly cracks on our disc. We tried everything that anybody suggested.

We saved numerous nicks in our mount.

We ground the edges of our condensers to reduce their diameter.

We boiled condensers for days together.

We baked condensers on top of the lamp house.

We stopped all ventilation in the lamp house and operating room.

We threw open every possible hole which might increase ventilation.

We paid out all kinds of money for high-priced and low-priced condensers.

We bought annealed condensers, warranted not to break.

But the condensers of all kinds, and under all conditions, kept on breaking just the same. The only kind of luck we had was when a condenser would crack straight across, and then for a few days we would have only one straight line across the picture. When this was the case we shook hands all around and congratulated ourselves.

But most of the time our condensers looked as if they had been struck with a sledge hammer.

At last one day, when breakage had been very heavy, we found ourselves reduced to one whole lens of 6½-inch focus in front, and our back condenser was looking like a ham omelet.

“What do you say if we try the thin one?” asked the operator.

The “thin one” was a hand-ground lens of 10-inch focus, which had been sent us by mistake.

“No chance,” I said. “The picture would look like Sandy Hook in a heavy fog.”

And I believed it, too, because I had heard and read so much about the relationship of the condensers to the objective.

Well, to make a long story short, the operator placed the 9½-inch condenser into the back of the mount, struck his light and projected just about as sharp a picture as we ever put on our screen, and that is no slouch of a picture—it is a picture that has since drawn many compliments from local and traveling operators, from representatives of various film houses and from the general public.

That was five months ago, and we have never broken a condenser since.

I have heard several theories. One is that a thin condenser will stand more heat than a thick one. Second, that the long focus enables the operator to draw his lamp further back from his condensers. Perhaps it is to this combination of conditions that the fact is due that we never have a condenser break now.
The Set of the Carbons.

In the matter of setting carbons we also get better results by breaking away from the books. We have a direct current of 110 volts, and we always set our carbons in line with each other, inclined backward about 30 degrees from the perpendicular, the top carbon a little behind the bottom carbon. Our light from this combination was always of a slightly thickish yellow tinge.

In making his experiments my operator inclined his carbons at opposite angles, as the books advise us to do with an alternating current, and the result was amazing. Instead of the comparatively thickish yellowish glare we got a brilliant transparent white light—the light we had always been trying for. We also found that a half-inch hard carbon in the lower jaw gave better results than two soft carbons of 5/8-inch diameter.

You must understand that our light obtained with the carbons in line was not by any means a bad light; but it lacked the brilliance and transparency of the light we now get.

Returning to condensers. I have heard and read a dozen times that condensers always break by reason of expanding in a tight mount. Now our condensers seldom broke during expansion. On the contrary, in nearly every case they snapped during contraction, usually two or three minutes after the current was off.

Also I would like to hear what the scientists have to say who talk so earnestly about relationship of the condensers to the objective. Will they kindly explain how a combination of 10-in. and 6½ condensing lenses can throw a good sharp picture through a 2½ objective—for that is the “phenomena” which occurs during every show in my house.

[The focal length of the condenser has no effect upon the sharpness of the picture; it does upon the illumination, the shorter the focus the more powerful the beam of light.—Ed.]

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Twenty-five Amperes (Frozen) Sufficient For an Arc.

By M. M. Leichter.

Many operators of motion picture machines do not realize or understand what amount of current they are burning at eighteen amperes (separating) and twenty-five amperes (frozen), which is the standard scale of the New York Board of Fire Underwriters.

Very often you hear operators complaining that their arc is not getting enough pressure and they will cut out from their resistance so as to draw from thirty to forty amperes, thereby setting their electrodes a-spurring, which volatilizes from the intense heat. Although they obtain a brighter light, their resistance becomes a heated-red, which is only a waste of current and cause for trouble.

Now cut in your resistance until the coils are cool or throwing but little heat, have good contacts, solid, and you will find that the result will be that you get a bright light and draw less current.

Fusing is very important as a valve or safety guard to protect any overflow through the conductors. Never go over five per cent. over the amperage you require.

I lately visited a friend who is operating in one of the theaters along the Bowery and noticed the use of seventy-five amperes at the cut-out on the machine, fifty at the mains, and he only had a twenty-five ampere meter. He was in a very bad position and unprotected from what might result in an overflow and blow out at the meter, as his fusing was altogether too heavy for his conductors.

I would advise you all to protect yourselves from this kind of trouble by having your machine as lightly fused as possible. Then the next important factor is the setting of the electrodes so as to set the positive (the upper carbon) one-eighth of an inch in front of the negative (the lower carbon). On alternating current have them vertical, as then neither are perpetually positive or negative, as the current alternates in both.

It will be to your advantage if you follow this bit of advice and you will then assure yourself that twenty-five amperes is plenty for an arc and your light will be much brighter.

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News and Notes.

Picked Up Among the Slide Makers.

The music publishers held a meeting last Monday and most of them agreed not to loan any more lantern slides to singers or theaters, but hereafter to charge $1.00 per week rental for a set of slides. This means that there will be fewer changes of song slides in the theaters and that singers will in the future buy their own slides from the makers or go without them. The rental bureaus will profit.

The Hitland Slide Company has been selling off its old slides for $3.00 per set. This is raising a rumpus with manufacturers who hold to the price in which there is a profit, as letters are pouring in to them from their patrons demanding a cut in the price because one establishment that has discontinued manufacturing has sold out its stock for a cut price.

The leading manufacturers of lantern slides for illustrated songs view with great satisfaction the action of the music publishers in refusing to loan any more slides, and of their turning the orders that come to them over to the slide makers. It means simply the restoration of reasonable prices again and that the slide maker with his increasing expenses for material—due to the photographic material trust—will be able to live instead of being compelled to slave for a pittance.

The music publisher is primarily to blame for the condition of the slide business. He argued that because he had to give his slides out to the singers free the slide maker ought to lower his price. This was false business ethics, but the slide makers did shave their prices when they found their business was going to cut-throat competitors, who, while they never did good work, are getting the work. Then the quality of the work began to come down, until to-day a man like John L. Stoddard would be insulted if you called much of the work turned out “lantern slides” in his presence. The first large manufacturer to cut the price of slides from 50 to 35 cents was Alfred Simpson. Immediately he was swamped with work and other makers had to meet his price to keep their trade until the price finally settled to $5 a set, leaving a very small margin of profit for good work. The sufferers have to a great extent in this business been the girls who color, as the price for labor has steadily declined as the music publishers howled for cheaper slides. If the slide makers can come together like the film renters have done it is possible that they could adopt measures that would be mutually beneficial.
The Film Service Association.

MANUFACTURERS’ MEETING. A New Selling Schedule and Other Changes Go Into Effect in June.

The film manufacturers operating under the Edison patent license held two important meetings at the Edison Manufacturing Company plant in the United States Circuit Court, New York City, on Wednesday and Thursday of the past week. It was decided to simplify the scale under which film subjects are sold by doing away with the perplexing sliding scale. It appears that under the new arrangement purchasers of films will be able to buy practically the same prices prevailing under the existing schedule, and will be spared the prevailing expenditure of cash.

The new regulation will go into effect on June 1, 1908, with the expiration of the current schedule. A revised sales schedule for March 1, last. The retail price of films is to remain at 12 cents per foot. The standing order price is to be 9 cents per foot, regardless of the number of films ordered. The purchaser who places an order for one film will get the same rate as one who takes a dozen. All custom-ers who faithfully comply with their agreement and keep up their standing order for the three months succeeding June 1, 1908, will be entitled to an additional rebate of ten per cent at the expiration of the period.

It is stated that considerable business of a very important character was transacted during the two-day session that will not be made public at present. Many requests and suggestions were made of the Film Service Association were considered. In compliance with some of them, it was decided to allow standing orders to be cut down or withdrawn on fourteen days notice. Wherefore thirty days notice was also made of the new sales schedule. A number of film renters who maintain branches and who have been required to place a standing order for each branch with each manufacturer. These renters can now place one standing order with each manufacturer and have direct shipments made to their headquarters and branches.

The case was brought before the court on an action for damages and injunction brought by Harper & Brothers, Klaw & Erlanger, and Henry L. Wallace against the Kalem Company, manufacturers of moving picture films and machines, for reproducing certain scenes from "Ben Hur." The publishers own the copyright of Gen-Wallace's book, and Klaw & Erlanger hold the producing rights. Mr. Wallace is the son of the late author, Judge Lacombe granted the injunction after argument by David Gerber, of Dittenhofer, Gerber & James, for the complainants, and Henry L. Cooper, of Kerr, Page & Cooper, for the defendants. In his decision the Judge says: "The result obtained when the moving pictures are thrown upon the screen is within Daly vs. Webster, an infringement of various dramatic passages in complainants' copyrighted book and play. To this result, defendant, the Kalem Company attributes the success of their productions, and it would seem that it is the most important contribution."

The case of Daly vs. Webster, to which Judge Lacombe refers, was an action brought some eight years ago by the late Augustin Daly to prevent the production of the play "The Gas Light," in which he claimed was copied from the similar scene in his "Under the Gas Light." Judge Lacombe granted the injunction in this action, and it has served as a precedent.

Mr. Gerber argued that the representation of moving pictures of scenes from "Ben Hur" violates the clause of the copyright law which interdicts "printing, reprinting, copying, publicly performing, or representing" the copyrighted book or play. Mr. Cooper argued that a moving picture exhibition is not a dramatic performance in that no words are spoken, but that what he called "an exhibition, or representing," arguing that if simply a true performance had been meant in the law the words would not have been added. Judge Lacombe upheld him, declaring that the exhibitions are dramatic performances of the nature of pantomimes, in which there are no words spoken.

The decision will have a most important effect on the moving picture business all over the country, films of many popular plays being in circulation and others in course of being produced. Some of those which have already been exhibited are "The Merry Widow," "Way Down East," "The Moonshiner's Daughter," "Dr. Jekyll and Mr. Hyde," "Monte Cristo," "Nellie the Pretty Typewriter," "Kathleen Mavourneen," "The Vagabond," "The Shaughraun," and "Int'l." Announcements were also made a short time ago that a Broadway theatrical firm was making preparation for the production of a repertoire of modern plays by means of moving pictures and phonograph attachment.

Down to the present moving picture concerns have never troubled themselves with royalties. Mr. Cooper said yesterday that he could not tell what course he would take now until he had conferred with his clients.—New York Times.

NEwSPAPER COMMENTS ON FILM SUBJECTS.

"Little Easter Fairies" is an especially noteworthy attraction.

"The Dancing Nig" is one of the most humorous affairs ever produced in life-motion pictures.

The "Military Air Ship" is a very interesting animated picture.

"Michael Strogoff" is a picture of thrilling interest.

"The Squaw Man" is one of the best pictures of American life ever presented.

"The Duff Race" is one of the most realistic pictures of racing contest ever shown.

"The Robber's Sweetheart" is a thrilling dramatic production.

"The Washington at Valley Forge" is an interesting picture that appeals to young and old alike.

"Experience of an Overcoat" is another excellent comedy.

"The Wonderful Lion Killer" is a sensational film showing remarkable courage.

"The Cider Industry" is a highly interesting and studios picture.

"The Enchanted Boots" is a mystic guessing picture.

"The Cowboy and the Schoolmarm" is a dramatic and sensational comedy.

"Huld's Lovers" is so very funny that the people keep their seats for another laugh.

"Jealousy" is one of the best subjects in the picture line that has been presented for some time. It is full of interesting situations and tells a story which has a decided moral to it.

"James Boys in Missouri" is a thriller from beginning to end and cannot fail to please.

At the Globe to-day the magnificent picture entitled "Nero at the Burning of Rome" is one of the best attractions that this house has ever produced. It follows out the historical description in every respect and holds the audience breathless from start to finish.

Next week we will publish an article on "The Lecture," and in this connection will say that lecturers are becoming very popular in many theaters and that "Something in Common" is a popular play between the films. We understand that Williams, Brown & Earl make a specialty of furnishing sets of slides to those who can prepare original lectures, and they are also preparing travelogues and lectures which will send out with special sets of slides.

Send $2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.
THE MOVING PICTURE WORLD

Trade Notes

Twenty-five dollars per year is the license fee that went into effect on May 1 in Cohoes, N. Y.

The theater managers in Norfolk, Va., have induced the board of aldermen to reduce the taxation fee to $100 per year.

An inexperienced man at the machine caused a $250 loss to Dan Seybert, of Kankakee, Ill., last week. No excitement.

Chicago, Ill., April 29.—The Haymarket, the big West Side vaudeville house, will close next Sunday night, and as soon thereafter as possible moving picture shows will be given.

The idiocy of some people is sometimes brought home to them in a convincing manner. The proprietor of the Nippon Theater, in Sacramento, Cal., dropped a lighted candle among his stock of films. Result, $500 loss; no insurance.

York, Neb., May 1.—F. J. Grojean, proprietor of the "Jollo" moving picture show, left before his creditors had time to cash the checks he gave them. The total amount of indebtedness amounts to about $200.

The question of whether Oswego, N. Y., is to have moving picture shows on Sunday is to be decided by the appellate division, appeal having been taken in the case of W. A. Wesley against the city officials of Oswego. The moving picture shows on Sunday were recently closed by the city.

Marysville, Cal., April 23.—The Fire Wardens have notified the proprietors of the several moving picture shows in this city that they must proceed immediately to line the interior of the booths where the picture machines are kept with asbestos and must cover the outside of the booths with sheet iron.

The Airdome Theater, Columbus, Ind., T. D. Bayne, proprietor and manager, is one of the lately opened Western theaters which is strictly up-to-date. Mr. Bayne informs us that the crowds are coming his way. He is making a feature of the travelogue and varies his discourses on historical and geographical subjects with comic pictures.

Simon Alexander, proprietor of the Central Theater in Cambridge, gave one day's receipts to the Chelsea relief fund. Representatives of Cambridge newspapers sold tickets at the afternoon and evening performances and turned over the receipts to the Cambridge relief committee. This was a generous act as well as a good advertising stunt on the part of the theater owner.

While in the office of the Manhattan Film Exchange (Hart & Davis) the other day, we could not help noticing that a party was trying to induce them to purchase a set of song slides which he could not, or would not, prove clear title to. As remarked elsewhere in these columns, this is a practice of some singers, but we were glad to see that the manager of the concern, Mr. Purdy, refused to consider the proposition. By the way, the Manhattan Film Exchange is not a new concern, although not large advertisers, but they have the goods and their customers are steadily increasing.

We were present during a demonstration of the Auxetophone in the office of Miles Bros., the other day and were much impressed by the simple method for obtaining perfect synchronization between the projecting machine and the phonograph. The Auxetophone is a specially loud and clear type of phonograph which is placed near or behind the screen and renders grand opera while the operator throws on the screen the pictures of the singers taking part in the opera in a very lifelike and realistic manner. Italian operas may not be the most popular subjects for phonograph records, but in this case the vocalization was remarkably clear, and, together with the pictures on the screen, had a peculiar fascination.

The Helf & Hager Music Publishing Company, of 43 West Twenty-eighth street, recently sold a lot of old slides (broken sets filled in) to a Chicago film agency with branches in Salt Lake City, Utah; Memphis, Tenn.; Evanston, Ill., and Omaha, Neb., at $3.00 per set. The people of the West will now no doubt be regaled with illustrated songs the sets of which will contain a miscellaneous lot of junk from every slide shop in America. The firm that bought these slides has been complaining that its slide service was just self sustaining, and has been notifying the makers of original slides with letters that contained suggestions that unless they could come down to $1.00 per set for $1.50 or $2.00 the firm would cancel the subscription of that house. As near as we can find out every maker of original slides cancelled the subscription. This house is not the only one trying this ruse on the slide makers. It is reported that the Hitland Slide Company and the Helf & Hager slide establishment have discontinued the manufacture of lantern slides and from all accounts will not resume it. But they have raised trouble in the slide market by exciting the cupidities of certain film renters who use them to trade and depress the prices of the products of regular makers. Most of the junk slides sold to the Chicago film agency had been used but little except by singers paid a salary by the song publishers.

From our Paris Contemporary—"Filma."

Mr. Emile Pathe, of Pathe Freres, and Leon Gaumont, of Gaumont & Co., have been promoted knights of the Legion of Honor by the French government on account of their merits in the French industry.

The Italian firm of Carlo Rossi, in Turin, is in course of liquidation. Mr. Rossi is associated with the Society Italian Cines, in Rome, being one of the directors.—Filma.

A Russian talking machine firm has paid $27,000 for a couple of songs by the celebrated opera singer, Chialapine.

The Italian firm, Sonzogno, in Milano, has entered a suit against Pathe Freres, in Paris, claiming that the famous film "Ali Baba" is a copy from their original subject.

A stock exchange of the Wall street type is organized in the Boulevard de Strasbourg, Paris, France, with exclusive regard to the moving picture trade. Films are bought and sold by the "mile," according to the current value, and all kinds of stock in electric theaters, amusement halls, penny arcades, manufacturing plants, etc., brought on the market by the Parisian "cino—bulls and bears."

WASHINGTON, D. C., WANTS PICTURE MACHINES INCLOSED.

Fire Chief Belt has recommended to the Commissioners that moving picture machines used in the five-cent theaters and the regular theaters of the District, be inclosed in fire-proof boxes.

NO MOVING PICTURE SHOW TAX IN PENNSYLVANIA.

According to an opinion just rendered by the Auditor General of the State, moving picture shows cannot be classed as an opera house or theater. The opinion says that the act does not provide for the payment of a license by moving picture shows, as they can not be classed as an opera house or a theater. There was an act before the recent Legislature imposing a nominal fee upon all such places of amusement, but the act failed to pass, and the Auditor General says that he knows of no law imposing a license for State purposes on such exhibitions.

ST. LOUIS PICTURE SHOWS MAY USE TENTS.

St. Louis, Mo., April 29.—Building Commissioner Smith yesterday got an opinion from the Attorney-General which was to the effect that the proprietors of moving picture shows may escape the new nickelodeon ordinance almost entirely by using tents. It was the opinion of Smith and License Collector Alt that tents were practically being used by the proprietors, hence the ordinance has a loophole, and, more than twenty of the one hundred in the city have applied for permits for tents. Smith says he thinks he will be able to bar tents from the fire district by interpreting the laws to make a tent a building.
SAALON MEN FIGHT SHOWS.
Tamaqua, Pa., April 27.—The saloon proprietors are now agitating against the moving picture shows. These attractions, the saloon men say, are taking the crowds from their places of business.

Throughout this section there is not a town having a population of over 3,000 that does not boast of at least two of these shows, while some have as high as four, this town being one of the latter class. All these shows are well patronized. Men and boys who would otherwise frequent the saloons go there, making the rounds of the shows each evening.

The saloons in some of the towns are endeavoring to have the shows taxed in the same manner as circuses and opera houses.

MOVING PICTURES WIN OUT.
Keith & Proctor’s 125th Street House to Give Such Entertainments.

Another important surrender to the popularity of moving pictures was made last week when Keith & Proctor decided to devote their 125th street house in future to this class of entertainment. The change takes place on next Monday.

This leaves Keith & Proctor with only two houses—the Fifth Avenue and the Harlem Opera House—for straight vaudeville and stock dramatic performances. The promise is made that what has been lost by quantity in turning over the Fifteenth Street and 125th Street houses to motion pictures will be made up for in the quality of amusement to be furnished in the Fifth Avenue and the Harlem.

WASHINGTON OPERATORS APPLY FOR UNION CHARTER.
Spokane, Wash., April 27.—With the consent of the central labor body, the operators of moving picture machines in this city have applied for a charter from the stage employees international, themoving picture men being formed as a branch of that organization, though separate from the local union of stage employees.

There are now enough operators of the picture machines in the city, Mr. Farrow got notice that the application has already been made. It is expected that the charter will arrive in the city within the next two weeks, and the new local will at once be formed.

The taking out of the charter settles the dispute between the Empire Theater and the stage employees’ union, the management of the theater having refused to force the moving picture men into the stage employees’ union.

FIGHT PICTURES DO NOT GO IN SOME PLACES.
Boone, Iowa, April 26.—Mayor A. S. Farrow has set his foot down emphatically on the exhibition of prize-fight pictures in the city. Some time ago he had to warn the proprietor of the Scenic Theater, Mr. Kahn, not to attempt to do such a thing, as it was against the state law. The Scenic again advertised a series of prize-fight pictures, and Mayor Farrow got notice that the application has already been made. It is expected that the charter will arrive in the city within the next two weeks, and the new local will at once be formed.

The taking out of the charter settles the dispute between the Empire Theater and the stage employees’ union, the management of the theater having refused to force the moving picture men into the stage employees’ union.

HAMILTON SHOUTED WARNING.

Hamilton shouted the warning, but the people just stood up in their seats and gazed calmly at the spread of the flames. Adams attempted to throw the blazing reel out of the side door, and was burned on the right arm and hand. When the firemen arrived they assisted the inspector. At the theater attaches in driving the crowd out of the building, which at that time was filled with smoke. There was a considerable property loss.

WHEN A SHOW IS NOT A THEATER.
Columbus, O., May 2.—Mayor Bond announced yesterday that he would not permit the High Street Theater to be open Sundays for an exhibition showing the progress of baseball games and for moving pictures, nor would he permit Keith’s to open for moving pictures. Mayor Bond said that under the law, moving picture shows were not classed as theaters, and for this reason he would distinguish between the large playhouses and the smaller shows, which have been given permission to open for moving pictures only. The law provides that theaters shall not be open Sundays, and Mayor Bond held that this would prohibit moving pictures or performances of any kind, Sundays, at the large playhouses.

SAFETY DEVICES WORK TO PERFECTION.
Muncie, Ind., April 29.—At one of the local theaters last night the fire protection devices were unexpectedly tested and shown to be equal to the purpose for which they were recently ordered by the local fire department. At the Theatorium, on South Walnut street, a spark from the carbons of the moving picture machine jumped and ignited the film, with the result that the film was destroyed. The automatic fire shutters over each opening worked as they had been planned and immediately when the fire broke out, the lids snapped down and the steel-lined room of the picture machines was cut off entirely from the rest of the theater.

There was quite a crowd in the place at the time, but few were aware that there had been a fire. Miss Ingman, who was at the piano, knew that fire had started, but she kept at her post and continued to play the piano until the last vestige of the blaze had been extinguished. The machines and films were damaged to the extent of $250.

NOTES FROM OHIO.

Portoria.—Dr. Kiser is planning for a fine opening of the Pathe Theater.

Ashland.—The Dreamland Theater is running a line of subjects that are drawing large crowds of Ashland people.

Cleveland, Ohio, April 26.—Moving pictures will replace musical comedy at the Lyceum this week. Following the move made by the managers of popular priced theaters in several cities throughout the country, the Lyceum Theater will inaugurate its Spring season to-morrow with a moving picture show, which will run continuously from 1 o’clock in the afternoon until 11 P. M.

SHOWS POPULAR IN MEXICO.
Monterey, April 22.—Moving picture shows are taking this city, as is evidenced by the fact that two more shows have opened up in expensive parlors, which makes a total of five running every night. All the shows now the operation appears to be doing a good business in spite of the general monetary depression.

When writing to advertisers please mention the Moving Picture World.
ANNOUNCEMENT.
1119 Ohio Building, Toledo, Ohio, April 30, 1908.
Editor Moving Picture World,
Dear Sir,—We beg to inform you that the Pittsburg Cal-
cium Light and Film Company have selected as their first big
publishing depot the city of Toledo, Ohio, and are now
ready to supply all comers with their premier high-class
film service at the price they want to pay.

PITTSBURGH CALCIUM LIGHT AND FILM CO.

TALE OF AN OPERATOR—ONE OF MANY SUCH.
May 1, 1908.

Editor Moving Picture World.

Dear Sir—Have you been watching The Moving Picture World
for six months and have been operating for three years, and
have had all kinds of experience with different machines and
rheostats. I have worked in various theaters in various
States and at each time was beaten out of a job by inexperienced
operators. I am at present engaged in singing illustrated
songs in a theater where I was also done out of my position
as operator and electrician by a man who knew nothing about
the business but who would work cheaper this the operators. I
wish that you would try and get the operators to get together
and form a licensed union. Please publish this in your next
issue.

Yours truly,
A. C. M.

THE HITLAND SLIDE COMPANY DISCONTINUES
MAKING LANTERN SLIDES.

New York, May 5, 1908.

Editor Moving Picture World.

Dear Sir—The Hitland Slide Company has, through the decision
of its proprietors, The Helf & Hager Music Company, come to the
conclusion that the old adage: "Let the shoemaker stick to his
last," is a true and trite one, and that their experiment in mak-
ing lantern slides was only an illustration of the truth of
that adage. Last Monday they discharged the last two em-
ployees left in their slide shop, stored the belongings in a
closet under the stairway and locked the door. Common
report on the street says that the cost of the experiment in
excess of the actual value of the goods manufactured, which
was not great even in quantity nor quality, runs up into the
thousands. Their experience is only another illustration of
what it costs to "batt in."

Yours truly,
JOG ALONG

A FEW SUGGESTIONS TO OPERATORS.

Orange, N. J., April 28, 1908.


Gentlemen,—We have your communication of the 25th inst.,
enclosing a letter from Mr. W. N. Owen, Conway, Ark.
Regarding his inquiry on condensers, the constant breakage
is caused by the condenser glasses being exposed to drafts,
and the consequent unequal contraction and expansion, espe-
cially if fitting too tight in the frames. All of our condensing
lenses are made by the well-known firm, the Bausch & Lomb
Optical Company. They are the best condensing lenses made
and less breakage is experienced with them than with other
makes of a cheaper grade on the market.

We cannot understand what adjustment is required in a
stereopticon lens if it was a part of the original outfit or
if it was purchased later to suit the motion picture lens.
In other words, if an operator purchases our No. 2 motion picture
lens, he must necessarily use our No. 2 "A" stereopticon lens
in order to have pictures from both lenses of the same size
when projected at the same distance.

Regarding our revolving shutter, it is absolutely essential
that the operator, when adjusting same, places his mechan-
ism in a central position on the slide. That is, neither too
far upward nor too far downward. The larger wing of the
shutter should be so set that it covers entirely the opening
in the picture gauge while the film is moving. This will tend
to eliminate most of the flicker.

Regarding the piecing out of the shutter, we think this
absolutely unnecessary. It, of course, may tend to eliminate
part of the flicker, but it also eliminates a more important item, and that is the amount of illumination given. The practice, therefore, should be discouraged of increasing the blades of the shutter.

Regarding information on the Film Service Association, we would suggest that you refer Mr. Owen to Mr. D. McDonald, 15 William street, New York City.

Yours very truly,
EDISON MANUFACTURING COMPANY
A. T. Moore, Manager
KinetoGraph Department

ILLEGIT TRADING IN SONG SLIDES.
New York, May 5, 1908.

Editor Moving Picture World.

Dear Sir,—The music publishers have issued a list of the singers who have borrowed slides from them during the past two years and not returned them. A party who saw the list informed the writer that it is a long one and contains the names of some men and women who are famous ballad singers. He said it was practically a black list (which, by the way, is forbidden by law, a severe penalty being attached to the issuing of a black list in this State) and warns the publishers against these parties. The simple fact that many publishers have been in the habit of lending slides with a note to the singer in their dressing room at theaters is alone enough to condemn this list; and every publisher in New York who issued lantern slides has been guilty of this practice. Everyone of them have advertised and said that they would pay only $1.00 per set, but that they will buy them back when the singer is through with them. How well this agreement has been kept many singers (who did not know the ropes well enough to get their slides for nothing) will testify to after selling a song for weeks and then have the publisher refuse to take them back.

The publishers complain that the singers sell the slides to dealers in lantern slides. The singers argue that when the publisher gives them a set of slides and they sing the song for several weeks they have paid for them and they can do as they please with them, as in any other way the advantage accrues entirely to the publisher. The matter of lending slides any way is bad one. Any singer who earns his living singing is a poor "shack" if he cannot buy the tools of his craft, but the publisher is entirely to blame for the crooked business that has grown up with the loaning of lantern slides, and if any singer on that black list is more crooked than the publishers of popular music to whom it was sent the writer would like to make his acquaintance, as he would be a criminal curiosity.

If a singer does not return a set of slides the publisher loans him, after only a "simple breach of trust" anyway, and the publisher has no more redress than he would have if he loaned a man $5.00 or anything else without security, for instance the taking a note from an irresponsible party without a good indorsement. The publishers are to blame if they will not straighten themselves they will get fair treatment from the singers. We desire to warn them, too, that that black list may cause trouble for the man who compiled it and sent it out.

Yours truly,

A SINGER WHO PAYS FOR HIS SLIDES.

SOUND TALK FROM A GOOD OPERATOR.

Brainerd, Minn., April 25, 1908.

Editor Moving Picture World.

Dear Sir,—I am a reader and admirer of your paper, as I believe you are striving to advance the art and usefulness of moving pictures. I have been in the business since 1898, and during that time I have been up against several difficult problems, but I think that the business is now in serious danger, and something should be done to safeguard it.

I think that the Edison people have made a good step in the right direction when they made it a rule to return all film after it has been run for a certain time. Now I think that the F. S. A. should make another rule governing the class of operators that handle their films. It takes experience to produce a good picture, even with a good film, I am not a crank turner, neither do I claim to be the best operator in the world, although I have a situation and manage to hold it. But I shudder for the outlook by the growing tendency of the exhibitor to replace the man of experience with youths and crank turners. It is wrong in principle and an injustice to the public, and a menace to the business in general.

I find in many reels that the film has been damaged by being burnt, scratched, torn or in some way damaged, and...
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50 Sets of beautiful colored lantern slides for rent.
Beautiful scenery, roaring comics, stationary, arts, child life. Saves the expense of a singer. Used in 500 Nickelodions.

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justly owed me. The reel lies in the express office at Memphis yet, as the Exchange refuses to receive it, and they keep sending me a bill for five dollars a day, which I certainly will not pay. Meanwhile I wired an Independent concern to take up my service.

I realize that I am only an exhibitor and that any opinion I may express about the association will not have any weight in the settlement of this seemingly vexatious question of film rental. As to the Independent exchange with whom I now do business, I can say that I have never met with fairer men. It will take a good deal more than the deceitful "fight dog, fight bear" affair, if exhibitors are to be belief what we are told by first one side and then the other. We will be d—d if we do, and be d—d if we don't." Far as the association is concerned, I might as well throw off its cloak of hypocrisy and quit trying to make us exhibitors believe that it was organized out of the kindness of its heart for the sole benefit of the exhibitor. We all know that it is a trust, although it may be so skilfully organized as to evade the trust laws, but if any one is to be caught between the millstones it will be the association members rather than the exhibitors, for the exhibitor is as necessary to the manufacturer as the manufacturer is to the exhibitor.

I certainly cannot believe that the manufacturer will impose such hardships on the exhibitor as would tend to put him out of business. They will not "kill the goose that lays the golden egg." Until the time comes that the manufacturer, through the association, becomes oppressive, let us possess ourselves in peace, content to let the two factions fight it out among themselves. In the meantime I am sure that there will arise a strong organization of exhibitors to protect against all forms of oppression, whether from the film manufacturers or from fool legislation.

I am under the impression that if I still wish to remain in the business that I can successfully conduct it either with a liberal use of pictures, if the price permits, or with the very moderate use that oppressive prices may necessitate; if the latter emergency should arise. Who would suffer more than the exhibitors? Let us keep cool and prepare to meet the issue when it comes, and not weaken or become frightened at the shadow.

Respectfully, C. H. LOWE, Sec'y and Manager, Electric Theater Co.

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Film Review.

THE SCULPTOR'S NIGHTMARE (Biograph).—Most probable was the assumption of Shakespearean, "imperial ambition" turned to the right wing and stop a hole to keep the wind away," but, with what scepticism is packed in a sentence, the writer imagines that a shapeless mass of clay could itself unaided into the living classic features of President Lincoln. One of several points in this article is shown in this Biograph subject, which is most timely and important to the present view of a coming presidential possibilities.

A restoration is held at the club, with a view to selecting a worthy successor to the present incumbent, and each delegate is steadily determined upon his own choice of unseating the chamber room is graced by a large bust of Roosevelt, and the idea is prevalent that the sculptor's art can be used by anyone who owns a mind. One member insists upon Hughes, another favors Taft, another Fiberbanks, and so on, until the assembly is in full harness into a set of dismission finally botting, all of them, to have the business done. Into the sculptor's studio and he is trying to speak each giving the amazred chiselers, who is at the time a member of the Senate of "Reforming," an order for their choice of candidate, paying him in advance. On their departure the sculptor finds himself possessed of more money than he knows what to do with, so taking his model, who has in the Miami hidden behind the screen, goes to a neighboring cafe to dine. Having an inordinate capacity for food, he gorgeously supped and waked up in the "cooler," whither he is dragged struggling by a couple of idlers."Deboles," and is thrown into a cell inside the police station a few portcullises in the way of liberty. Throwing himself on the cot, he hears the rumbling of a train and a series of resoundations conjure most weird hallucinations. Suddenly there appear three huge masses of the Crunch slowly and with invisible aid, form themselves into busts of Taft, Fiberbanks and Bryan. Then another mass appears and makes a rush for his room. Thus O. P. elephant, then an animated "Teddy Bear," and then into a speaking figure of Theodore Roosevelt, whose features relax into a smiling delivery of "Reform." A picture is held at the club, that aroused the sculptor, for he awakes and finds "his pipe is out." It was hot a dream. The film as a whole is the most noisy they have ever made, besides one of the most amusing. 670 feet.

BRIDAL COUPLE DODGING THE CAMERAS (Edison).—Here Comes the Bride,—Extortion of a fashionable church.—Reporters arrive with cameras to take pictures of the beautiful American heiress and her titled husband. The Bridal Couple Appears.—Horrified at the camera.

A Hurdled Retreat.—They plan to evade the cameras.—The carriage is let out to meet them a few blocks away from the church.

The Bride Loses Her Duke.—While stealing out the back entrance, the bride, in the midst of the grooms, are discovered by the reporters.—They run down the street, the bride is shown to reporters and camera scenes—The bride loses—The duke follows and falls into an excavation in the street.—The duke is in a state of shock but still carries on followed by reporters.—The poor dears who played the Duke is in the lead.

The Chase.—With her bridal robe all torn and sold, the poor frightened bride is followed by reporters of every description, including some woman society reporters. The Duke of Norfolk comes trailing behind.—Down steps—Over fields—Through fences and over gulf links.—The duke en- dorses to catch up. The bride is confronted by a high-flying fence.—With no chance to turn, she climbs over the fence followed by her parasol.—Through the back yard and into the house, they tear through the larity's apartment, starting the birds at their evening meal—Everything pushed aside to the chase, the bride reaches the carriage.—The disencumbered duke fights his way through the crowd of reporters. At last reaches his tailing, weeping bride.

Together At Last.—After hard driving they leave the reporters behind and feel secure behind the windows of the cam- eras. Suddenly the carriage window drops down, a camera is thrust in, a flash of light and the picture is taken after all.

Snapshots.—Various views show the ludicrous at- titudes in which the camera men pictured the beautiful American heiress and her husband, the Duke. The bridal couple are leaving the church after the ceremony. 785 feet.

HONOR LOST—EVERYTHING LOST (Great Northern Film Co.).—In general has two sons, Gerhard, who is following the family tradition, as well as the inclination of his own heart and has time to reform to the world and therefore finds himself in a fit of disgust with the life he is living, he talks about the sea and being in the Navy, and goes to get him so enraged, that he not only promises to re- nounce the family tradition but also indicts his father’s picture, which has always been sacred to him, tramples it under his feet and spits on it.

Paul, who is very ill. He is kneeling down by the rags, which are covering Paul's body, and is trying to speak to him, but a torrent of the most violent abuse and abuse against him, is sentenced to degradation.

The greatest gentleman is totally broken down: Honor lost—everything lost. His father the old gentleman is also broken down by a revolver. For the last time Gerhard is sitting at his window, watching what is going on. There is no love, but all her enduring words cannot induce him to give up his life simply to make his wife live.

It is very live dishonored.

And now man does not vacillate. At once he makes his choice. If he will not live with her, she must die with him. Far away out west, a couple of Indians are going, a rope tied together with a rope they jump out into the waves, which soon close in and hide them away at the bottom of the deep. 660 feet.

Kwinn Optical Company Issue: THE BABY STRIKE (Rossi).—Length, 244 feet. While the nurse girls are being entertained by their policemen, one of them plays the baby and go on a strike. After garbing around they are finally captured by the nurses, who are frantic over the situation. THE NEAR-SIGHTED HUNTER (Theoepole Pa- cini).—Length, 384 feet. To the brinks of practical jokers, and owing to his defec- tive eyesight kills barnyard fowl, thinking they are chickens. He is arrested by the police, and his capture is made by the police. He also accidentally shoots a head of bird- shot into new house. 320 feet. MARVELOUS PACIFIER (Urban).—Length, 320 feet. The effects of a wonderful medicine upon the temper, a girl, with a pacifier in her hand, and her parents in-law, restoring love and affection in the household.

FORGOTTEN ONES (Rossi).—Length, 290 feet. Pathetic scenes of two little hopeless boys, who have lost their parents and body and are trying to find their way, but are unable to. The film is the answer he can give. On his way down stairs he is followed by the curses of his brother.

Paul dies in rage, and the woman awaits to be disavowed by her dearest, where Gerhard is "side de coup," and while alone for a moment, steals some money from the regiment's safe.

When the money is being missed, Gerhard falls into a fit of rage and is thrown out as the malicious woman testifies against him, he is sentenced to degradation.

The greatest gentleman is totally broken down. Honor lost—everything lost. His father the old gentleman is also broken down by a revolver. For the last time Gerhard is sitting at his window, watching what is going on. There is no love, but all her enduring words cannot induce him to give up his life simply to make his wife live.

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court follows, and the girl is found guilty. The pool collects and carries the crime and destroys itself, and the girl is released.

THE ACCUSING VISION (Boots).—Length, 524 feet. The story is as familiar as the stream. It is found by a tramp who holds up a gun when the sufferer is asleep, and the struggle the tramp loses his gun but secures the tramp, and discovering the name of the tramp, he seizes the gun and runs away with it. A short time later, the tramp is captured and the identity of the tramp is discovered, and the tramp is punished.

HARVESTING (Urban).—Length, 537 feet. Vivid, picturesque, with the usual series of pictures giving close, clear, and exacting views of potato culture in Lincolnshire; ploughing, reaping, and sowing, and the harvesting of the crop, and many scenes of the local inhabitants and their way of life. The scenes are constantly seen by the village, and the story forms the setting for the whole of the film. Concluding with the final scene of the film, a beautiful and interesting scene.

KIDDIE BEHIND BY GYPSIES (Urban).—Length 374 feet. A picturesque and touching drama, in which the principal characters are quietly executed by a little boy and girl. The kidnapping, the immediate release of the boy, the escape, the flight, and the return of the children, are depicted in a beautiful and sensuous style. The delightful scenery of woodland, sea and shore forms the setting for the pictures, and the palestinian incidents are presented in this superb series.

CYSTER FARMING (Urban).—Length 427 feet. A touching story of the effects of a Cystic kidneys and the consequences of the disease. The trials of a widow in taking care of her little girl are depicted in the pictures, and the little girl is over- come, and in a happy ending.

MRS. STEBBING, SUSPICIONS UNFOUNDED (Unfounded).—Length 507 feet. The pathetic experiences of the subjects of this picture are depicted in a beautiful and moving style. The trials of a widow in taking care of her little girl are depicted in the pictures, and the little girl is over- come, and in a happy ending.

THE OUTFIT TERROR (Urban).—Length 294 feet. A touching story of a poor starving girl, who returns for good for evil by saving from being thrown into death a woman who had angrily refused even a mouthful of bread.

BOGS MAGIC POWDER (Urban).—Length 257 feet. A fairy tale which by sprinkling its powder upon the pieces restores them to their orig 

DREAMS AND REALITIES (Lax).—Length 367 feet. A fascinating story of a young man who falls in love with a woman and dreams of her, and decides to seek her. She falls asleep on a bench in a park and dreams of her lover. The old man who owns the bench is killed, and the experience of the young man is brought home to his mind. He remains sad and unhappy, and in despair. She awakens at this point, and the young man realizes the dream, and rushes home to the comfort of his life.

ENVIRONS OF NAPLES (Urban).—Length 240 feet. A picture unrivalled for the magnificence of its scenery, and for the grandeur of its natural and human events. The picture depicts the life of the people, the sunshine, and dogs guarding the boats. The picture is a fine, charming, and touching scene of lovers, and a touching scene of life in the street.

ENGLISH LADY (Urban).—Length 130 feet. A beautiful English lady who is on a holiday in the country. She is taken by a local man, and her life is interesting and romantic, and she is saved by her husband released.

GATHERING INDIAN FIGS (Ambroso).—Length 547 feet. A beautiful story of the gathering of Indian figs, and a fine explanation of the natives at work gathering the figs, and how long enough to be interesting without monotony.

PEASANT'S DIFFICULTIES IN SOCIETY (Ambroso).—Length 500 feet. A touching story of the peasant and his struggles. He faces down the peasant and his assistance. Excellent and delightful, and the peasants invite him to their homes. He shows himself in touching act, and accompanied by his dog stores the peasants, and is himself arrested and his husband released.

MANOEUVRES OF ARTILLERY (Ambroso).—Length 600 feet. A military presentation without the aid of any reference to the actual state of the science, but through the manœuvreur's arms at breakneck speed. Drawing the heavy guns across a field, and many scenes pictured are through the rocks of gorges, at full gallop. Flying the canoe. Every picture is full of intense interest.

THE MEMORY OF HIS MOTHER (Ambroso).—Length 549 feet. The influence of a good mother upon the life of a young man is shown in this film. The life of a youth is depicted from boyhood to manhood, and as the views of the vision of his mother appears and roars him.

THE SMOKLESS STOVE (Aquila).—Length 350 feet. The inventor of the smokeless stove invites his friends to a banquet to celebrate the triumph. As the smokeless stove is demonstrated, and the increasing volumes of dense smoke, finally driving the guests away.

EXCURSION TO MONTREAL (Ambroso).—Length 540 feet. A trip through the metropolis and the city is depicted from a point of vantage. The development of the film and the projection are very carefully done. The picture is exceptionally good comedies and are reproduced with every possible fidelity, and it is seen that the film is one of the most fastidious.

THE TWO GUIDES (Gammont).—Length 547 feet. Two guides, in which the principal characters are two mountain guides. The guide is unexpected of murder, but the wife of the guide is murdered, and the two guides are the murderers of the guilt. Well dramatized and good detail.

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Enclosed find $2, for which send us the Moving Picture World. From what we have seen of the paper, it seems to be a very good paper, devoted to moving pictures that there is published, and wish you success.

FREEMAN BROG.,
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H. BENDS,
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Enclosed find money order for my subscription to your most valuable magazine, the Moving Picture World. I have received several copies of the paper already, and find it very interesting. It seems as it is always brimful of valuable information of interest to the motion picture theatre. I have no old experienced hand at the business but have already gathered much interesting and instructive information from your paper. Wishing you every success, I am,
C. T. LITTLEPAGE,
Anthony, Kans.

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Your, truly,
H. T. TSUCHI,
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Received your paper and am very much pleased with it, as he intends to go into the picture business.

L. T. KRAMER,
Mattewan, N. Y.

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STILL IN THE RING, though slightly disfigured.

Dear reader, as the manufacturers and distributors of the moving picture are finding out their own circulars and announcements, the function of a trade paper as a means of advertising is becoming less and less encouraging. Relying largely on the good name of our subscribers and readers we request prompt renewals at the expiration of subscriptions and casual readers who may desire the paper to extend their subscription for one year. You have the subscription at once or place a standing order with your newsdealer.

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Nero and the Burning of Rome........ 780 ft.
Tale the Autumn Leaves Tell, 200 ft.
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Theatrical Trunk........ 653 ft.
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Cupid's Pranks........ 535 ft.
A Sculptors Welsh Rabbit..... 490 ft.

ESSANAY.
Peck's Bad Boy (coming).... 590 ft.
-Ker. Peck........... 587 ft.
Don't Pull My Leg........ 426 ft.
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Silly Illustrated........ 744 ft.
The Wand Has Lost Its Magic.... 517 ft.
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Editorial.

The Successful Exhibitor.

Among the news of the week we gather that several shows throughout the country have been compelled to close on account of lack of patronage. In some cases competition is given as the reason, especially where the peculiarities of the service or bad management accounts for similar subjects being shown during one week in two theatres on the same block. Certain managers have complained that there is not sufficient variety in the film subjects or not enough snap in them to hold the interest of the people. We do not agree with this explanation and are still inclined to the belief that incompetent management, bad judgment in choice of location, or poor taste in the selection of subjects are the only reasons why any theatre should be compelled to close.

We have taken the time to visit many theatres in this and other cities so as to be able to form a just opinion of the situation, and, if possible, offer some suggestions to exhibitors. We find that public demand for this class of entertainment is on the increase, rather than on the wane, but the public will not continue paying its money to be fooled. The manager who puts on the best show will draw the crowd, of course; but, to hold their patronage, he must use his own brains as well. It is not enough to rent a few reels of film each week and leave his place in the hands of a ticket-taker, operator and usher and come around occasionally himself to carry away the receipts. He must plan and execute. The successful show manager is always on the lookout for new ideas and schemes that will attract and please the public. Many have taken up this business thinking that it is an automatic coin-getting project which does not require attention. Those are the ones that fail.

“PROPS” AS A FEATURE.

In several theatres we have noted that the intelligent use of “props” materially adds to the attraction of a poor film subject, while there are none, however good, that can be made more attractive by the “man behind the screen.” It is only necessary to mention the large and appreciative audiences such men as Lyman H. Howe draws, to substantiate this. His success is largely due to his well trained assistants who render the dialogue behind the screen, but no less so to the fact that his large experience has taught him what kind of pictures the public care to see.

PICTURES THAT TALK.

When the Park Theatre, in Brooklyn, was given over to motion pictures a few weeks ago, the management wisely decided on this added feature, and, to their credit, we must say that the effect is well carried out. It is a common remark among the audience that “it is as good as a real play.” The dialogue helps the less intelligent to fully understand the plot, for, no matter how skillfully worked out, there are always passages which require something more than mere pantomime to fully explain the situation.

Satisfy your patrons and they will come again. Make them feel that you are giving them the best show you know how and that you hope to see them often. There is one theatre on a busy thoroughfare in this city where we frequently go just to see how poor a show can be put on. Here, of course, the proprietor depends upon transient trade which he gets by the aid of a leather-lunged Barker and a phonograph which grinds out the same old song without intermission. The pictures are as unsteady as a defective machine can make them, and the rate at which the films are run makes the movements of the actors ridiculous. It is this kind of places that fail. and, moreover, they do more than anything else to make the public lose interest in this class of entertainment.

This is an age of education. There are no doubt intelligent people among your audiences and they want to be educated as well as amused. The show which leaves the best impression, that will make the patron feel that his time has not been wasted is the one which runs an educational subject at each show. Not all comedy—and, very rarely, tragedy.

This leads us to the feature of

THE ILLUSTRATED LECTURE.

Lecturelets, or “travelogues” as they are sometimes called, given between the reels, are now a feature in many successful theatres. Keith’s theatres often announce them as headliners, and what Keith adopts is a safe rule for less experienced managers to follow. At Keith’s 14th Street theatre, the other evening, we were only able to get a box seat. Every other seat in the house was filled and standing room besides. The lecture subject was “China.” It was brief and to the point, well illustrated by some very interesting slides and received the applause of the audience. This, with two reels and a song (by a good singer) illustrated by the original slides of a good maker was a program well calculated to bring the same people back on another evening.

For nickel theatres, where the management cannot afford a two-reel show, the “travelogue” feature recommends itself. Sets of slides, with brief lectures, are now obtainable on rental and at very low rates. The services of a lecturer or reader may be beyond the means of some, but it is a poor ensemble if there is not some attaché of the show that is qualified to intelligently read the lecture while the slides are being shown. In college towns, it should be easy to get some student who is working his way through college, who would be glad of the opportunity to earn an honest dollar and at the same time exercise his elocutionary powers.

Managers and proprietors, you who complain of wanting patronage, get wise to the situation. Adopt such simple methods as the above to make the public feel that taking their money is not your sole aim. Do not tell us that you have to close because the public is losing interest in motion picture shows, for we will not believe you.
Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER X.

Threading the Machine—The Loop.

As a general proposition all machines thread alike—that is to say, all standard machines. The only thing to watch closely in threading is that the sprocket wheel teeth, or fingers, if finger-feed is used, fit properly in the track holes and that the film is under both tension springs. The upper loop, you are not likely to get too short and if you get it too long, there is a particular damage done provided it is not long enough to drop down in the light. But this does not mean that there is not a proper length that you should not have it that length, and a good rule for the beginner is to open the gate and stretch the film down tight across the picture opening from the upper sprocket; then slip the film up the width of three pictures and thread. You now have just three times the really necessary loop which will be about right, though the width of two pictures will also do very nicely.

If you are using the takeup (as everyone should) there will be a lower loop, but, inasmuch as this fits into a recess in the machine, you cannot well get it wrong. The rule is this: A loop, upper and lower, must be more than the width of one picture. That is to say, the width of one picture is the actual movement of the film, but it is not exactly the thing to run with just the barely necessary loop and you run a certain chance of wishing you had not if you try it. Threading is done as follows: Meaning by "front" the lens end of the machine, bring the film from upper reel down in front of the upper sprocket, under it and up between it and its idler (mis-called "tension roller," because it has nothing to do with the tension), then, with open gate, down across the aperture plate (picture opening), leaving slack for upper loop, and between the lower (intermittent) sprocket and its idler, the latter as well as the upper one being, of course, closed down on the film. Now close the gate, being certain that the film is under both tension springs. Next we form the lower loop and pass the film between the takeup sprocket and its idler (or this may be done before closing gate) and carry end to reel of takeup where it is secured by the spring clip. When through give the machine a half turn to see that all is right. Always do this, no matter how expert you may be. With a finger-feed machine the process is the same except you, of course, fit the fingers into the track holes instead of the lower sprocket teeth. Don't almost close the gate and then pull the film to one side to get it between the gate idlers or you may find you have it under only one tension spring, in which case you will have to stop.

Starting the Machine.

Always start the machine slowly. A little practice will enable you to center your light pretty nearly right before starting, but still it won't likely be exactly where you want it. This is where the blank leader comes in handy, since it allows you to get your light just right before the title comes on, thus leaving you with good light free to attend to the frameup the instant the title appears. This is of the utmost importance if the title be a short one as is frequently the case. It is attention to little details like this that distinguishes the really good operator from the poor one. Again I repeat: always start the machine slowly, thus gaining time to get everything just right when the picture appears on the curtain.

Mending the Film.

Mending the film is a simple operation, but one that must be done just right. A wrongly made or poorly made mend invariably causes trouble. Film cement may be had of any dealer in supplies at 25 cents per bottle. A good plan is to get a very small artist's brush (cost 10 cents), one of the long-handled variety, and insert it in the bottle through the cork, being careful to shove handle through cork tightly, as film cement evaporates rapidly if exposed to air. Always keep cement tightly corked. Cut one end of film where it is to be joined, exactly on the line between two pictures, and the other end, so that there will be a stub about one-eighth to three-sixteenths inch long beyond the last whole picture. Moisten this stub with tongue and with knife blade scrape photo emulsion off clean. Be sure to get it perfectly clean, as cement won't stick to emulsion. Now lightly scrape back of other end to remove all dirt or grease. Next, either with brush or by scraping from cork of bottle, apply cement to the stub where it was scraped. Apply cement liberally. Too much is better than not enough. Now move fast and join the two ends (being certain that the emulsion sides of both ends are on the same side), so that the stub end is just covered by other end, matching track holes perfectly. This latter is very important, since they are your guide, and if they don't exactly match your mend will be crooked. The best way is to match holes on one side, grasping over holes with thumb and finger, then match other side and press whole joint together firmly, rubbing between thumb and finger. Hold tight for ten seconds and the joint is done. If these directions are faithfully followed, the joint will be perfect and in running it through no frameup will be required.

(Contact Slides Always Imperfect.

No man ever made a perfect lantern slide by contact. That is the amateur's and the slide copyist's method. The reason why it is impossible to make a perfect slide by contact is, there was never a sheet of glass made that was perfectly plane unless it was ground so. Consequently there never was two lantern slides coated with an emulsion that came into perfect contact when laid together; and there never was a slide made by contact that was not "wooly" somewhere over its surface. Likewise every pin hole in the negative, though too small for the human eye to detect, will show up with alarming distinctness on the screen in black spots. A practical slide maker can tell a contact slide the minute he looks at it, and although it looks good in the hand it will show its inferiority the minute it goes on the screen. The only man in the United States who makes lantern slides on ground or polished surface plate glass is Caspar W. Briggs, of Philadelphia, and that is the reason why his biblical and historical slides command a price of $1.50 per slide when others get less than half that price. It is Briggs' work that made the reputation of the house of McCAllister, and everything Briggs makes is made in the camera.

Next week the popular lecturer, Burton H. Allbee, will tell how to deliver a lecture.

Send $2.00 for a Subscription to the Moving Picture World—the only Independent newspaper in the trade.
NICKELODON VERSUS SALOON.

The Moving Picture Theater a New Power on the Side of the Settlement Worker.

A South Boston correspondent sends the Boston Transcript a communication in which he points out that the moving picture show is serving as a powerful competitor of the nickelodeon. He says: "The increasing degrading and cheapening and vulgarizing form of entertainment, he declares, there has been a noticeable decrease in the patronage of that decaying institution, the saloon. The nickelodeon is a strong force for temporary reform."

He writes: "A noticeable effect about this kind of amusement was that it created no opposition from the Church, the Watch and Ward, or the guardians of morality in general, at least not until it had made a profound impression. Any one wishing to investigate the matter on the spot, he says, can visit the poorer section of each city, where the bar-room once held sway, the moving picture hall wide open. People who have never seen a play have been educated through this agency. Men whose only form of amusement had been to visit the bar-room and smoke a pipe over a glass of beer have begun to realize that there are other forms of entertainment. Women whose only pleasure was to sit on the doorstep and watch the teams go by have been brought in touch with the nickelodeon, and to this day they are the chief supporters of the moving picture show."

The Transcript can see no reason for questioning the theory. It seems altogether reasonable that the rise of this new form of amusement must have diminished the saloon habit.

The Transcript can see no reason for questioning the theory. It seems altogether reasonable that the rise of this new form of amusement must have diminished the saloon habit.

The cheap amusement problem has recently been studied in all its aspects by a committee of the Woman's Municipal League and the People's Institute of New York City. A striking revolution has taken place in this field. The old-fashioned melodrama has been largely crowded out by the cheap vaudeville and the moving picture shows. Of the two latter, the nickelodeon is expanding with the greatest rapidity. Within a few years the number of moving picture shows in New York increased from one hundred to six hundred. These shows entertain from three to five hundred thousand people daily and between seventy-five and one hundred thousand children. The nickelodeon is now the core of the cheap amusement problem. Its nearest competitor comic opera, has been driven out of the city. This is distinctly the day of the nickelodeon.

The ascendancy of the nickelodeon is a matter for congratulation. It is far superior in its educational and constructive influence to the forms of amusement which it is displacing. At first it was undeniably bad—a carnival of vulgarity, violence and vice. But while it has been making good it has also been getting good. The New York committee, he says, are greatly pleased. A visit to two hundred nickelodeons failed to detect one indecent or immoral feature of any sort. Its patrons, moreover, see something of history and travel, of industry and commerce, of great human dramas.

The nickelodeon has discovered a new amusement seeking public, to whom the melodrama, the vaudeville, and the arcades made no effective appeal. It has attracted family patronage. This is the secret of its enormous success. It is a neighborhood institution, offering to the entire family an evening of the most varied interest. "Right here," declares the field investigator of the New York Committee on nickelodeons, "stands the fountainhead of the present amusement situation. All the settlements and churches combined do not reach daily a tithe of the simple and impressionable folk that the nickelodeons reach and win every day. It is, he says, perhaps the beginning of a true theater of the people, and an instrument whose power can only be realized when social workers begin to use it."

The voracity of the nickelodeon shows the vast possibilities of educational and constructive work in the field of cheap amusements. Here is a most attractive opening for "investment philanthropy." Recognizing this opportunity, the New York committee will probably experiment with model nickelodeons, with the object of demonstrating the value of entertainment through direct competition, determining whether an unprecedentedly high class of performance can be made to pay, and perhaps, in the event of success, of founding a people's theater.

PICTURE SHOWS POPULAR IN THE "HUB."

A lady correspondent of the Boston Journal finds that the picture theaters in the city of culture are equally popular with rich and poor, and draw their support from both sexes and all ages and nationalities. Her remarks are as follows:

Have you contracted the moving picture show habit yet? Most of the folks I know have, though for some reason they one and all seem loath to acknowledge the fact. Perhaps it is because it seems a childish pastime and not just the form of amusement one would expect worldly men and women to patronize to any extent. The man or woman who occupies a desk at your elbow may be a regular attendant upon these instructive and wholly entertaining little picture shows. His or her punctuality to the doors, I know it unless by chance you happen to see him or her buying an admission at the window, or after groping your way to a seat in the dark find one or the other filling the chair you were about to sit in.

Visiting the little theaters that offer an attractive assortment of pictures has long been a custom of mine, though curiously enough I have not confided my liking for this sort of thing to even my intimate friends. In the past I have paid my admission and slipping into a seat watched whatever was wanted to offer. Yesterday afternoon, quite by accident, I learned that a congenial friend of mine had the same interest in these fascinating views of foreign shores, of mirth-provoking happenings and of events in the new and wonderful development of the entertainment, so we made an appointment to attend one.

While waiting the young lady's arrival, I lingered in the entrance and for the brief space of ten minutes was absorbed in watching the manner of men and women who singly and in groups approached the box office and paid their admission fee of a dime. All kinds were represented in the steady throng that sought an entrance. The first man who held my attention looked as though he might be a bank official or broker. He had that cast-iron, blank expression which makes itself to men who constantly handle money or constantly think about it in the day's work. The next were a family party of three—father, mother and a two-year-old child.

Then came a woman who looked as though she might be employed in one of the larger department stores. She was followed by another group of three, all women, winding up an afternoon's shopping in town with a few moments' recreation before returning to their homes to preside over their own supper tables and afterward put the babies to bed.

Next came two men who I knew by name and reputation. They are partly responsible for a flourishing business in the downtown section. I caught sight of a doctor next, whose name proclaims him prominent in his realm of endeavor, and then of a man of whom I have bought steaks and chops and other good things for years. Beside whom I recognized or had some inkling of their object in life, there were twenty others as interesting and as different in appearance as those I have described.

I was about to give my friend up and venture in alone when a young lady entered before me which made me feel quite conscious. It was that of a woman friend of mine who seemed to shrink within herself when she saw me. She felt as I felt no doubt—a child caught at the jam-pot. We smiledly exchanged greetings, she murmured something about "enjoying them so much," to which I promptly responded, "So do I." The friend whom I had been expecting pushed me through the door, brandishing the tickets, and she said she and her friends were to enjoy an entertainment that appeals to all sorts, rich and poor, intelligent and unintelligent, which is instructive and helpful as well as amusing.
HOW MOVING PICTURES ARE MADE.

A Chicago Newspaper Man Gets a Peep Inside the Selig Studio.

Have you a deadly enemy that you wish "removed"? Entice him out to Western avenue, where more murders are committed in a day than the blackest murder rate in all the world, and more kidnapings to the square yard than in any other place in the metropolis. In this bloody inclosure men are cast from cliffs, kicked off bridges, and hit over the head with bottles, beer kegs and table legs with such frequency that the frequent passer-by doesn't even turn his head. Mothers have to travel for their kid-napped children. Hard-working fathers search up and down the world looking for the wretched of their homes—generally finding him within forty feet of where the search started—and then he is ridden with the same price farmers' millions in bonds without the copper on the beat becoming excited or being reprimanded for negligence.

Murders of all sorts are so common that cases have been known that have been done in a day by a man, unheard of six different times on six successive days. This down-troddden and much plotted against victim who has been killed in various cruel and bloodthirsty ways doesn't even protest against his treatment; in fact, he seems to enjoy it, and cheerfully presents himself each morning all right. He knows well that before the end of the fatal day he will be "cut off in the prime of life" or "murdered in cold blood," as the case may be. Yet the hard-hearted neighbors do not try to remove this crime-ridden spot, but make sure that they are proud of it.

Play Goes on Without Audience.

These stirring scenes are not enacted amidst the hisses of the gallery gods. There is a constant melodrama, but no audience. Although virtue here is rewarded and the villain is foiled—as he should be in real life, and seldom is—there are no cheers for virtue and even when foiled the villain, with the greatest disregard for conventionalities, neglects to say "Bah!" or "The jig is up." The actors in these little heart-stirring dramas kill each other, rob each other, and make love to each other without the reward of applause or the slightest interest of the public.

Furthermore, their work is performed in silence. When the brave but humble hero proposes to the fair maiden and explains that their future life will not be one of grandeur, of power, of luxury, of audiences, of sell-out melodramas, but must be a simple life, that she must be satisfied to live in a cottage and subsist on bread and cheese and love and kisses, then he does not tell his love in sonorous numbers, but makes motions like a modest cottage or a piece of cheese. All the words are to be told by art; he knows well that before the scenes take place in the studio of the Selig Polyscope Company.

Everything Shown in Pantomime.

Because the moving picture machine cannot record words as well as it can record pictures, the actor or actress thoughting an arrow and a picture of a dark cloud, "indicating gloom," the actors must be more careful in their gestures than the actors on the stage. Even the use of the deaf and dumb language would have its disadvantages, for the average patron could believe himself in a theater, and probably would know little about this language as he does about Chocaw or the tongue of the Medes and Persians.

In these polyscope dramas a connected story, either melodramatic or comic, is told entirely by means of gestures. The expression on the face of the actor may help in the telling of Lizzie's wrongs, but his pose is even more important. He must throw his hat into the air to express joy, snap his fingers to show contempt, and droop his shoulders to indicate sorrow.

The heartrending and "moving" dramas of the moving pictures need more "props" than the dramas of the really truly theaters. The Selig Company has a whole shed in which to store its props, and the studio after a play is has been produced looks like a mixture of a junk shop hit by a cyclone and the outside of a burning house after the misfire has thrown out the family cat, the piano, and all other laces and penates.

Regular Actors from Theater Employed.

Three of the carpenters are kept busy, and the scene shifters are members of the Stage Hands' Union. The same nomenclature is used as is customary on the stage, so that if one could imagine footlights in place of the blue vacuum lights and an excited audience instead of the blase stage manager, one could believe himself in a theater.

When the outline of the play is worked out to the satisfaction of the manager, and the props have been secured to the satisfaction of the producer, and the scenery has been painted, then the stage is ready for the actors. These actors are procured from the regular theatrical agencies and are kept for a day or so. The time sequence is arranged by the producer in such a way that if one actor is not used throughout the action he is finished up—murdered, sent to prison, or otherwise killed off, and the action takes up another character. The principal actors are kept a longer time as a rule.

With everything in readiness, a dialogue takes place.

"Mr. Turner on to-day's program is telling the well-dressed weaver his kids-napped millions in bonds without the copper on the beat.

"Oh, a heart interest drama about 700 feet long and an inch and a half wide."

In these rapidly moving dramas a child may grow to manhood, marry, and die all within the space of a thousand feet of film.

Plot of Moving Picture Play.

The stage is set up with the scenery for the first act, the players take their places, and the thriller is on.

First Scene.—The village blacksmith shop. The old and honest father is toiling away to earn his daily bread and a few pork chops for his beloved daughter. The city stranger arrives. He is going to turn out a villain, but you don't know that now—that is, unless you are an habitual devotee to the museum of the moving picture. He is dressed in a fine silk hat and the best eight-dollar suit that money can buy. If you are an habitual offender, of course you spot him on account of his high hat and the pride of it.

The stranger drives up in a buggy drawn by a real live horse. The studio is so large that a horse and wagon can drive into it, turn around, and race off again. The stranger, whose business in that little village is not explained, is introduced into the home of the hornily-handled son of toil—just why one is left to guess.

Of course, in the humble home is the beautiful daughter, Nellie, who is blinded by the splendor of the eight-dollar suit and the stranger's charming manner.

Courtship at Sixty Miles an Hour.

In the next scene one sees beautiful Nellie waiting at the bridge, with her former flame, a husky farmer boy, lurking behind a window where the breaking scene can see him, but where the villain never thinks of looking. The villain arrives in all the glory of a new tan overcoat of the vintage of '94, and then he kisses the lady fair. You see, in these moving picture dramas there isn't much time for love-making—the courtship has to move at a sixty-mile-an-hour rate.

The former lover sees this "first kiss" and becomes exceedingly peevish because of this trifling lapse. He rushes upon the bridge, and, judging by his gestures, it is a good thing that Nellie can't hear him. In a few seconds, however, the villain, strange to say, in spite of all precedent, these naughty words do not cause a blue streak to show in the picture.

The villain does not appreciate this flow of words as he ought, and in spite of the fact that the former lover is six feet tall and four pounds heavier, he casts him off the bridge into the yawning chasm and on to the mattress beneath. The farmer youth thereupon retires from the action of the play. Drawing his pay, he sets out for the corner palace of moisture.

In the third scene is depicted the humble but happy home of the blacksmith. Nellie receives a bill for the stranger—name unknown—asking her to fly with him. Nellie decides that flying is frightful, and hence refuses to allow her mother to read the letter or tell her of the decision. This refusal is especially strange, for as soon as Nellie receives the letter its contents are shown on the screen, where any one may read it.

When Nellie Waits at the Bridge.

The next scene finds the beautiful maiden again waiting at the bridge, with the waterfall in the background and presumably her lover's dead body somewhere down in the fore-ground. She does not seem to be afraid of spooks and agrees to go to the great city with the smooth stranger.

In the next scene Nellie returns to her home, and, going inside, or on to her mother telling her the "she has gone," at least so the letter states, which is thrown on the screen.

We next see Harold—now we have learned the villain's name—awaiting at the pier with not a parson and witnesses, but with a horse and buggy and another new overcoat.

Nellie comes in a black linen duster, stops, bids a fond
farewell to everything in sight, and climbs into the buggy. Away they go, the horse kicking up all kinds of Fuller's earth about it—and here is where the trouble starts. The time is about to climb over the footlights on top of you, but just as he is about to do so the sight is presented of a Frenchman stealing a child, taking it out into the country, then returning to his own home, but with his clothes and with no sea voyage intervening, yet giving directions to send his blackmail money to a destination four thousand miles away. And the progress of the story shows that the money reaches him weekly.—Pittsburg Gazette-Times.

**THE MOVING PICTURE WORLD**

**MERCURY ARC RECTIFIERS FOR MOVING PICTURE MACHINES.**

One of the most recent applications of the mercury arc rectifier is to the operation of arc lamps for moving picture shows. The arc lamps which are used as the light source are usually operated from 35 to 60 amp. on the alternating current and at about 25 to 30 on direct current. Until quite recently, many move-pics and certain Elites were lit with the Fuller rectifier.

Alas, poor Nellie! In the next scene we see the father bringing home the body of the poor maiden whom "mad despair" has killed more surely than crewp or the epizootic ever could kill.

After a short wait "one year later" we again are back in front of the blacksmith shop. In the meantime the mother has followed poor Nellie to the grave and the father has enlisted. The people of the village, attired in frock coats and high hats, as villagers usually are, give the old man the cold shoulder in place of the nickel to buy bread that he asks for.

The father thereupon goes to the graveyard—see scene 7—and by the age of Nellie and her poor old mother swears a great oath to track the base villain to his lair.

**Scene Where Much Crockery Is Smashed.**

He doesn't have to track him long, because we see him in the next scene stumbling up against the deceiver in a bar-room, one of his Satanic Majestys to pay, for the villain, in order to protect himself, plays Carrie Nation with the bar-room fixtures. Tables, glasses, mirrors, everything, is smashed—the bartender all this time probably being in the race room feeding that cat.

At last the old and decrepit father grabs a cheese knife off the free-lunch counter, and there is one less bold, bad villain in the world. Then the bartender, hearing the noise at last, rushes in with a crowd hired from the amusement agencies, with several cops. The poor old father is hustled off.

Whether he pleads "unwritten law" or "brainstorm" in the subsequent trial, we are left to guess, for now it is time for the next audience to have its turn.—Chicago Sunday Tribune.

**SOME INCONSISTENCIES SEEN IN MOVING PICTURE SUBJECTS.**

Most of the dramatic plays presented by moving pictures are of French manufacture, or at least were until recently, and when we look upon a letter or letters the words are translated and thrown upon the screen in English. Ordinarily, this works well, but sometimes it seems odd to see a French moving picture play and to read a letter signed with English names, where it would be just as easy and in better taste to use the French names, which must have been used in the original production in the French factory.

Sometimes the custom raises a laugh, and this was the case at a moving picture house last week. The story was of a workman who is caught by the foreman idling away his time and is discharged. His home, his wife and children are all dependent on him, but as there is no employment, the job is to be taken back. The employer backs up the foreman, the workman in revenge goes to the foreman's house, steals his child and gives it into the care of a woman, who evidently is unaware that the child is not his own. Then the man writes an anonymous letter to the foreman telling him that the child is safe, but will be killed if the police are put on the track, and that as long as twenty-five dollars is sent weekly the child will not be injured. He takes the letter to the post office and the postman is asked to see that it is delivered. It is a post office in France, evidently, for the sign above the door is French, even if the clothing of the characters in the play did not already indicate the nationality of the play.

But in their eagerness to make the "dull" American people understand and perhaps to give local color that will please, the men who prepare the French films for the American market usually gave the address to which the twenty-five dollars must be sent weekly as Bound Brook, N. J., so that
The call to the Summer resorts has been sounded. Some are already open for business. In two weeks the season will be pretty well under way. Many large places have announced May 16 as the date for their formal openings.

One of the meanest thefts that can be committed is the stealing of an operator’s tools. It is not only the inconvenience that the loss causes, but the days of small pay, but the irreparable loss he may suffer by being deprived of a tool when he could prevent a serious accident.

There has been an unusual demand for song slides of a patriotic nature from the Pacific Coast during the past ten days. The set most in demand has been for a song published by George M. Krey, of this city, entitled “There Stands a Flag, Let Them Touch It If They Dare.”

The printer bungled our copy last week, and instead of saying that Alfred Simpson was the first large manufacturer in the song slide field, the paragraph was made to read as if he was the first large manufacturer to cut prices. Old-timers will know what was meant, but those who are new in the trade are apt to form erroneous ideas from the remark.

Some song slide makers are advertising that certain music publishing houses have given them the exclusive rights to make slides for certain songs. This is all “bosh,” as any slide maker can buy and illustrate any song published. The law gives no privilege of reservation of anything but publication rights to a song. Book or other publication in this country, while it gives the publisher in England the right to dispose of exclusive rights.

Rumors are beginning to circulate that many old picture machine operators are being harried with senseless questions during their examination for a license and that the examining board are holding back their licenses two and three weeks, preventing them from earning a livelihood. Other men, who get the backing of some politician with a pull are said to get their licenses at once, after the most superficial examination. This looks very much like “graft.”

Vacant lots are now being transformed into sites for moving picture tents. In consequence of this, owners who have heretofore bemoaned the possession of pieces of property that have been sources of revenue only for the tax departments feel like the weary prospector who has at last struck ore. These men are now planning to build the patronage they would lose by their Winter quarters being unsuitable in the hot old Summer time.

A copyright of a lantern slide in this country must be stamped in the photography of the plate and show when the picture is thrown on the screen, otherwise it is not binding. The stamping of copyright on the mat is not enough and is no legal protection. Because the slide makers have not placed their copyright marks so they would show on the screen, is the reason that so many of the scamps who copy slides are still free to ply their nefarious trade.

Licenses to operate moving picture machines have been granted to 500 applicants in New York City alone thus far. This figure is given on the actual number of permits issued and can be relied upon as being as correct as definite knowledge can make it. A small percentage may be allowed for licenses that have been revoked and a little larger allowance may be made for non-resident operators who have qualified so as to be prepared for a contingency that may require them to work, or apply for work, in the city. Making all liberal allowances, the supply of licensed operators exceeds the demand.

At last! A thief has been caught and convicted for stealing a moving picture machine. The police of Yonkers, N. Y., get credit for the first case on record, and are entitled to additional credit for catching the thief in the act. Sound the glad tidings far and wide. Heretofore the assertion has remained unchallenged by results that the thief stealing machines or films could not be caught. Let us hope the police of other places will profit by the example set by Yonkers and that the days when thieves could back a truck to a curbstone and clean out a moving picture establishment without risk of arrest have gone by and will never return.

Illustrated recitations are coming into demand at many of the picture houses. It is devoutly to be hoped that the reciters will be better equipped than some of the lecturers sent out by the booking bureau. One local uptown sent out a man to lecture on the Passion Play, and this is what he said: “Right here, gentlemen, is where St. Veronica, the mother of Jesus, wiped the bloody sweat off his face with her handkerchief. She deserted him but his mother. She stuck by him to the end.” The full trend of his lecture was trash like the above, and he was so ignorant that he called St. Veronica the mother of Jesus. He was talking to an audience largely made up of Catholics and many of them were so disgusted with his jabber that they left the house. Yet this man was kept delivering this lecture for several weeks in different places, talking on a subject of which he displayed the densest ignorance. Why? Because he was “cheap.”

“The nigger in the woodpile” has at last been discovered. Heretofore the regular theater managers have been shoudered with almost the sole responsibility for apparently undercutting the sea for and unfair competition between picture houses and other public places. The town of Tamaqua, Pa., furnishes a new phase of the situation. The saloonkeepers of the town have openly combined to agitate sentiment against picture shows and to promote the local movies to the best possible advantage. If ever the saying that “a knock is a boost” was exemplified the Tamaqua movement has done it. The opposition referred to makes one of the best appeals that can be made for the pictures. It would pay every manager of moving picture places to keep prominently displayed in front of his place an attractive sign announcing the Tamaqua movement. It eloquently confirms an argument that has been repeatedly made in favor of the pictures, but which has been thwarted by underhand political influence.

SOCIAL GATHERING OF F. S. A. MEMBERS.

At last the New York City members of the F. S. A. have come together and have smoked the pipe of peace, while they discussed their differences of opinion, made each other’s acquaintance and told tales that are known only to the Recording Angel. At Mother’s famous Tamaqua Round, on Tuesday evening, they gathered around the festive board, and as the wine passed around (it was said to be of Rock vintage) tongues wagged freely and many knotty problems were brought much nearer to solution. This kind of ‘sleigh ride’ has the proud mark of the national, and in members of the fraternity and their effect upon the social and business relations of the members was so beneficial that we are surprised that the New Yorkers have held aloof from each other so long. “In Unity there is Strength.” But there cannot be unity without harmony and no harmony without sincerity. Much more could be said, but as another meeting is scheduled for an early date and in the meantime some notable events are heralded, we will wait and watch for developments.

MOVING PICTURE OPERATORS DREAD THE SUMMER.

Moving picture machine operators dread the approaching hot weather. Already they have experienced some of the discomforts that the Summer will bring. When the temperature commences to remind one of the good old Summer time and the mercury starts to climb, the sturdy little picture machines become so hot and the air so stifling that it is almost impossible to remain in them any great length of time without going out to get a whiff of the fresh air. Even in the Winter time it is necessary to keep revolving fans constantly in motion to overcome the heat generated by the powerful rheostats. In Summer the conditions are well nigh unbearable. Up to this Summer the machine owners adopted their own methods of constructing their booths and ventilating the machines. Recent State restrictions have compelled them to enclose the machines in asbestos fireproof booths of certain dimensions, and these are like sweat-boxes while the carbons are burning, the heat from them and the rheostats being intense.
INJUNCTIONS AGAINST POLICE VACATED.

In the Appellate Division of the Supreme Court, decisions have been rendered by Judge Ingraham, setting aside the various injunctions which had been granted by the lower courts against police interference with theater managers.

The decision dealt with the Sunday performances in the Victoria Theater, music halls, moving picture establishments, and so forth. Many injunctions were obtained at Special Term by the proprietors of such places when the question was raised some months ago concerning O'Gorman's decision that the Sunday performances in the Victoria Theater were unlawful.

An ordinance was passed by the Board of Aldermen permitting certain shows under restrictions on Sunday. Police Commissioner Bingham signified his intention of enforcing the closing of a number of places which violated the Sunday laws.

The injunctions, which were granted in batches in Special Term, restrained the Commissioner and his subordinates from interfering except in so far as they were granted by the defendants. The Corporation Counsel appealed from some of the injunction orders, and the decisions now rendered reverse the orders in the proceedings brought by A. L. Shepard as lessee of the Manhattan Theater, a moving picture show; the Eden Musee American Company, Ltd., which owns the wax works in Twenty-third street, where Sunday concerts are held; and the Keith & Proctor Amusement Company, which manages the Metropolitan Opera House.

Justice Ingraham writes the opinions for the court in all the cases, and his main opinion is in the Eden Musee proceedings.

In the course of it he says:

"The defendant, Police Commissioner of the City of New York threatened to do was to arrest the plaintiff's officers or employees upon a charge that they were violating the law in relation to the observance of the Sabbath. The effect of the injunction is to prevent the defendant from arresting a person charged with the commission of a crime by an order of a court of equity. There is no charge that the defendant has committed or has threatened to commit a trespass, and it was the duty of the defendant to enforce the criminal law and to arrest any one committing a crime. There is present, therefore, the question whether a court of equity has jurisdiction to interfere with a police officer in the performance of his duties by the power of the court to prevent from arresting a person so charged upon the ground that the act which the plaintiff was about to do was not a crime and the police officer was mistaken in his conclusion that it was.

"It seems to me that the mere statement of the proposition involves the answer to it."

In the Shepard case Justice Ingraham says:

"If equity had jurisdiction to issue such applications and if the police were not a party is innocent or guilty of a crime, there would be no necessity for the existence of criminal courts. The question of what was or was not criminal could be determined in equity, and if an alleged crime was not criminal, the court could prevent him from arrest. I can see no reason why the police would not also be entitled to its process to enjoin a person charged with a crime from interfering any objection to his punishment. It is perfectly clear that the whole question is one over which a court of equity has no jurisdiction."

The attorney for the Keith & Proctor interests says that the decision handed down by the Appellate Division would have no direct effect upon the Sunday entertainments given by both interests.

"It simply means that the injunction barring the police from entering our various places of amusement is dissolved and that hereafter they will have access to theaters. If they find that violations of the law are taking place, their duty will be to arrest the managers who they find the law being violated.

"The Appellate Division has not gone into the question whether our performances are violations of the law, nor has it intimated whether the lower court was correct in its decision.

"There will be no changes in the policies or bills at any of the vaudeville theaters I represent owing to the decision."

Stripping the case and decision of the legal phrases, we will sum it up briefly: Several months ago a Supreme Court Justice decided in a test case before him that certain Sunday vaudeville performances were illegal. Thereupon a number of moving picture and other amusement managers obtained an injunction from another Supreme Court Justice restraining the police from interfering with their entertainments. To make a test, the Corporation Counsel appealed from the order granting the injunction. In simplified form, the court decided upon the appeal that an injunction cannot be used to determine whether or not there has been a violation of the law, as such a proceeding would be practically an abolition of the criminal courts, or at least leave open any case to pass properly through the courts and the court states it might be claimed with equal propriety that the police may procure an injunction restraining a person with a crime from interfering any objection to his punishment.

This looks like pretty sound reasoning on the question of jurisdiction, but there are many interested in the matter who maintain that it is not impregnable against successful attack, and there are good grounds for an appeal for a decision by a higher tribunal. In these days of injunctions, we find such processes and the rulings bearing upon them so elastic in character that no two seem to be alike. Injunctions in the form of anticipation are by no means new. In labor circles they have been quite common. Injunctions have been granted to prevent strikes, boycotts and lock-outs, and decisions as to the propriety of the process have differed. Claims of prospective loss of profits, business and employ- ment, have been made in the respective cases. In the moving picture case affected by the decision just rendered, prospective loss of profits and business were involved. The matter was declared that the arbitrary power held by the police would be interfered with the business of the theater could close their places upon alleged violations and innocent parties could be unreasonably subjected to a financial loss. It was to guard against such events that the injunctions were procured.

So far as the moving picture managers are concerned, it is not likely that the case will occupy much more attention of the courts. While the appeal was pending they got busy with the Legislature and led a law passed that gives the protection they temporarily secured under the injunctions. We refer to this new law several weeks ago. It deprives the police of the power to arbitrarily close places of amusement, and by the issuance of an injunction, mandamus proceedings must be instituted to remove the license of the place. A party charged is thus given an opportunity to prove his innocence without being subjected to pecuniary loss in his business by having his place closed pending a decision. This bill is still awaiting the signature of the Governor, but the above decision just rendered on the appeal will be operative unless the parties affected by it take the appeal to a higher court and secure a continuance of the injunction pending examination.

Meanwhile the police are adjudged supreme in their sacred purpose of saving the Sabbath from desecration, and may legally take steps to stop all innocent public entertainments on Sunday. Of rest, all the joy of their pastime—base ball game or look, the other way when they see a man sneaking into a thirst parlor by the "family entrance."

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Faithless Friend" is a play full of interest, jealousy, remorse and pathos.

"The Runaway Cab" is a remarkable play and is splendidly acted.

"The Mishaps of a Baby Carriage" is one of the funniest pictures ever run through a kinetoscope.

"The Magician's Love Test" is a most beautiful subject.

"Katie's Health" is a play full of mischief and is not only humorous but original.

"Poacher's Wife" is of a dramatic nature.

"Save the Pieces" is a good subject, ranging from comicalities and situations guaranteed to make the most solemn laugh.

"Waiting Upon the Waiter" is extremely humorous, funny, and well worth seeing.

"The Clown Doctor" is particularly interesting as well as pathetic.

"The Fatal Card" is a thrilling and interesting picture of wild West life.

"The Wreck of the J. B. W. Workman's Revenge" tells a very sensational and thrilling story.

"A Famous Escape" is a stirring dramatic subject with a strong military and patriotic atmosphere.

"The Ski-ing Maniac" is a red-hot comedy picture.

"Enchanted Guitar" is an interesting comedy hit.
THE MOVING PICTURE WORLD

MOVING PICTURES IN SCHOOLS.

Moving pictures, as an aid to education, are now being utilized in the National Preparatory School, in the City of Mexico, where a machine of the latest pattern has been installed. The pictures will illustrate subjects in geography, history, physics, morals and manual training. Mexico is the second country to adopt the cinematograph as an educational factor, Germany having been the first.

OPEN-AIR THEATER IN JACKSONVILLE, FLA.

The opening of the Summer season at Dixieland Park proved remarkably successful. In the afternoon fully 1,500 people visited the park and enjoyed the concert, but it was in the evening that the big crowd turned out to see the open-air moving pictures.

At least 2,500 people were on the grounds before eight o'clock, and the seating capacity, which had been arranged for 2,000, proved entirely inadequate. Manager DaCosta and several of the directors were present, and it was at once decided to arrange for seats for at least 1,000 more people.

The pictures started promptly at 7:30, and were very good. They could be seen nicely at a distance of 1,000 feet from the elevated canvas, and were thoroughly enjoyed by the immense audience. The full 3,000 feet of films were run, and the entertainment lasted a little over an hour.

NOTES FROM UP-THE-STATE.

Corning, N. Y., May 5.—It is stated by the managers of the moving picture shows in this city that the business is no sign of falling off and that instead there has been an increase.

Corningites in general seem to like moving pictures, and it can be said in this connection that they are securing the best pictures being shown in this country at the present time. Managers and local theatricals have taken care to present only that which is entertaining and amusing without being immoral, criminal or obnoxious, and the patronage of the five-cent theaters continues to be as good as ever.

Only recently another moving picture theater opened in this city with large seating capacity, yet, such is the popularity of the pictures that here has been no appreciable decrease in the crowds attending the other amusement places.

In Elmira and Binghamton the moving picture business is also on the increase, and two new theaters are soon to open there. In Owego moving pictures are the chief attraction, and despite the small size of that village, the place supports three picture shows.

The moving picture fad may be said to be on the decline in some places, but certainly not in this locality, and it seems that as long as good pictures are shown, people will be interested to see them.

THE CULT OF THE TRAVELOGUE.

During the past few months there has been an increasing demand from theater managers for some interesting and instructive feature to introduce into the regular moving picture entertainment. To meet this demand the entering house of Williams, Brown & Earl, 918 Chestnut street, Philadelphia, Pa., were the first in the field with a "lecturette" and "travelogue" service, consisting of a large number of sets of beautifully colored slides, many of the sets being accompanied by printed lectures which can be delivered as the slides are shown. Their list of subjects caters to all tastes. There are sets on art, statuary, and the great art galleries. Patriotic sets are represented by sets on the scenes of Washington, Lincoln, American History and the Navy. Topical subjects include the Yellowstone, Yosemite, Niagara, the Great Canyons and the principal cities. Travelogues include the Rhine, Berlin and picturesque Germany, Rome, Venice and the Italian Lakes and beauty spots of Scotland, England, Ireland, etc. There are special subjects, such as "The Sign of the Cross," "The Passion Play," "The Story of Parsifal" and "Ben Hur." Many nickelodeons are already using this service, which gives a healthy tone to the entertainment, and is a feature that should be encouraged.

TWO STOLEN MACHINES RECOVERED.

Mrs. Josephine Hamilton, of No. 53 Hudson street, Yonkers, who set about to find a Fourth of July man flashing a dark lantern on the face of her husband, who was asleep. Mrs. Hamilton made no outcry, and the burglar did not perceive
that she was awake. While she watched him he packed up a moving picture machine and dropped it out of a window.

Then he gathered together several pieces of jewelry and articles of clothing, and went toward the window a second time to drop this loot to the ground. Mrs. Hamilton recollected that there was a loaded revolver on a shelf in the corner of the bedroom. Without disturbing her husband, the woman, with full courage, sprang out of bed, ran across the room, grasped the revolver and fired point-blank at the burglar.

The thug who had turned to seize Mrs. Hamilton, ducked as she shot, and, running to the window, dived straight through.

He fell sprawling, escaping a second shot fired by the woman, and he also dodged a third as he gained his feet and ran off, leaving his plunder in the yard where he had thrown it.

Mr. Hamilton, who was awakened by the firing, joined his wife at the window and then ran to the street, but the burglar was not in sight.

Blood spots on the ground near the window indicated that the fellow had not got away without being wounded.

Deputy Sheriff Abbott went to Mendon in search of a moving picture machine which had been stolen from the town hall in Homoeay Falls, N. Y., a short time ago. The outfit was found wrapped in a bag and hidden in a hay barn. It will be returned to the owner, the B. E. Fincher Moving Picture Company.

MIDDLEPORT FROWNS ON MOVING PICTURE SHOWS.

Middleport, N. Y., May 1.—An edict has been passed by the city fathers of Middleport that moving picture shows are a menace to women and children who patronize them. and, consequently, all efforts of a party of Medina men to establish a nickelodeon here within the past few days have failed.

GERRY SOCIETY AGENTS ACCUSED OF GRAFTING.

Owners of Five and Ten-Cent Shows Pay Ten Dollars Monthly Toll.

That the grafting agents of the Gerry Society have extended their collections to the proprietors of five and ten-cent theaters all over Manhattan was the startling development in an investigation of that secretive and exclusive charitable organization.

Affidavits have been furnished which declare that a regular toll of ten dollars a month is exacted from many of the cheap theater owners. It is paid direct to certain agents, the names of two of which have been furnished.

In the presence of a witness the proprietor of a theater on Avenue A told how he paid the ten dollars monthly graft regularly to two agents whom he named. Many other instances of similar collections are vouched for by reliable investigators.

Cheaper to Pay Than Object.

The nickel theater graft is declared to be fully as widespread as the grafting from saloon keepers who wish to sell liquor to children in violation of the law. With the theater people the "graft" is based on Section 289 of the Penal Code, which provides severe penalties for any act tending to impair the morals of a child.

The patronage of these cheap theaters is largely made up of children of tender ages. Almost any series of pictures, such as are in use in the moving picture machines, can be construed to be injurious to the morals of a minor if the Gerry agents are so disposed. The theater proprietors say it is cheaper to submit to the "graft" than to defend themselves in court.

The Grand Jury will take up the Gerry Society "graft" as soon as the District Attorney has been able to serve important witnesses.

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

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**Lecturelettes and Travelogues**

**THE NEW STAR FEATURE FOR MOVING PICTURE ENTERTAINERS**

In sets of 12 or more, beautifully colored, artistic lantern slides, many of them with lecture readings. When used between films, as a variation from illustrated songs, they save the cost of a singer and are most popular.

Among our many subjects we offer the following:

**For your Artistic Patrons, we have sets on:** Statuary, Art, and the Great Art Galleries.

**For your Patriotic Patrons, we have sets on:** Washington, Lincoln, Our Navy, and The Boys in Blue.

**For your Irish Patrons, we have:** Views of Ireland, including Killarney, Queens-town, Cork and Dublin.

**For your German Patrons, we have:** Views of the Rhine, and Berlin.

We also have sets on London, Paris, Rome, Venice, The Holy Land, Niagara, Yosemite, Yellowstone, Grand Canon, etc.

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SUNDAY CLOSING IN LANSING, MICH.
Bribe Offered to the City.

Lansing, Mich., May 4.—John Conan, the proprietor of the "Vaudette," has defied the warning of the Chief of Police that the Sunday closing ordinance in regard to amusement places would be enforced. He was arrested and released on bail and immediately opened his theater again in the evening. The theater was crowded. No admission was charged, but persons were allowed to contribute toward paying the expenses of the show.

It seems to us that in cases of this kind, where certain ordinances are in force, the proprietors of shows would be acting in their own interests if they always kept within the letter of the law. If the law is against the wishes of the majority of the citizens, then steps should be taken to have it repealed.

Manager Conan said: "If permission is granted me to operate the theater on Sunday and charge an admission of five cents, I will donate the city, free of expense, an ambulance and a patrol wagon." Mr. Conan went on to state that this announcement was meant in all sincerity, and was not an idle jest.

Chief of Police Behrendt announced that he had no hand in the offer of a patrol wagon to the city for permission to run the theater on Sunday. While the offer may look rather tempting, in view of the great need of a patrol wagon-ambulance, and the fact that the need has not been recognized by the Common Council in the extension of the appropriation for that purpose, Chief Behrendt does not lose sight of the fact that it is his duty to enforce the law, and he declared to-day that the Sunday closing laws will be enforced.

"The citizens of Lansing may rest assured that the laws will be enforced as long as I am chief of police," said he, "and if it is contrary to the statute for theaters to do business on Sunday, whether it is under the guise of charity or the promise of a gift to the city, there will be no theaters open on that day."

HIGHER PLANE OF FILM SUBJECTS DESIRED.

The question of the moral influence of the moving picture show crops up every now and again in the daily press. It is well to note these expressions of public opinion, therefore we quote the following editorial from the Press, of Grand Rapids, Mich., a city which is well supplied with shows:

Abusing Its License.

The moving picture question is brought to attention just at this time by the coincidence that a certain Canal street five-cent theater made an application to the Common Council for the renewal of its license, while during the week and Sunday this same theater presented a picture that places it squarely on trial before public opinion.

The picture in question was called "Sapho." It is supposed to reproduce certain scenes from the play and novel of the same name. Needless is it to say, the most salacious episodes, such as the masked ball and the staircase scene, are chosen for reproduction.

Moreover, a scene not included in the play is given in the picture, a scene showing Sapho posing for a painting in the semi-nude. The moral lesson in "Sapho" is entirely overlooked.

When "Sapho," the play, was given in Grand Rapids by Olga Nethersole, the staircase scene was carefully eliminated. It was held, and rightly, that it would shock public decency. But here comes a moving picture that not only gives the staircase scene, but even adds another like scene and leaves out all the lesson that may be derived from the play. What is the Common Council going to do about licensing a place that offers this picture or pictures of this type? Is it going to approve the placing of scenes of immorality and representations of life among the eyes of the society before young children, the boys, the girls, the men, and the women who frequent moving picture shows?

There are good moving pictures and bad moving pictures. Some of the cheap theaters in Grand Rapids have striven to give only the good pictures. Has Grand Rapids room for the theaters that deliberately serve up the trash?

In justice to other Canal street theaters, it should be stated that the place where "Sapho" has been given is called the Superba.
WHY SHOULD MOVING PICTURE SHOWS BE TAXED?

Commenting on the tax of $150 per year which the County Council of Tamaqua, Pa., has just levied on moving picture shows, the editor of the Tamaqua "Courier" takes exception to the spirit which moved the council to pass the ordinance, and says:

"If a man or a body of men comes into the town and, by reason of business foresight and careful management, makes money, it is not by any means incumbent upon the town to see how much of his profits it can get by taxation or the collection of a license, etc. It is this spirit of cupidity that pulls a man down and keeps him from the undercurrent of the moribund. There are to-day four moving picture shows in Tamaqua and all of them are fairly prosperous. They all pay a mercantile license and that is all they should pay, and that is all, we have reason to believe, the courts will require them to pay. These shows are all well conducted. They are patronized by all classes. There is nothing shown in them that would tend to pervert the mind. They furnish a good, wholesome amusement. With these places to go to in the evenings young men and young women will keep out of paths that eventually lead to the depths. The most eminent sociologists will tell you that the best method that can be employed to keep young men and women away from the pitfalls is to furnish them entertainment and recreation that will give buoyancy to their minds. "Council would do well to repeal the light amusement ordinance at the next meeting, not only because it is not strong legally but because it is ill-advised."

NEW THEATERS

Fort Madison, Iowa.

One of the newest little moving picture theaters in the Middle West has been opened last week at 919 Second street, Fort Madison, Iowa.

It is called the Star Theater, and is under the supervision of Mr. C. O. Barrett, proprietor and manager. Mr. Barrett has spared no pains or expense in making the place comfortable and inviting, and will use his best efforts to make it entertaining and instructive to all who attend the performances.

Lacoxia, N. H.

Under the management of George F. Lapierre, manager of the S. W. Myers' Moving Picture Company, the Folsom Opera House is to be opened on Saturday evening as the "Pastime Picture House." The theater will be equipped with an iron machine house.

Oberlin, Ohio.

The Oberlin Family Theater opened in the Martin Block on East College street last week. The managers, Wilson & Rieser, announce that there will be four performances of continuous vaudeville each day, a matinee at 2:30 and the evening performances commencing at 6:30.

One thousand feet of film will be run at each performance, and the films will be changed three times a week.

The theater is absolutely fireproof, and the exits have been arranged so that the theater can be emptied in a very short time. The operating room is lined with asbestos and iron. General admission, 10 cents; reserved seats, 15 cents.

Superior, Wis.

The new parlor theater opened last week is said to be the finest in the West by men who have been associated with the business in this part of the country.

The new theater is a beauty in appearance, and the lighting effects are the prettiest yet seen in Superior. Especially is this latter true as to the interior. Proprietor Wardman takes especial pride in the electrical work, and assures patrons that they will be adequately protected from fire. Along this line Chief Johnson and Electrician McDougall, of the Fire Department, are quoted as saying the wiring is the best in Superior. The operating room is totally encased in fireproof material, and it is the boast of Mr. Wardman that a film could be burned entirely and the audience know nothing of it, so well is the fireproof idea carried out.

It is Wardman's announced intention to run a first-class show in all respects, and without regard to expense in the effort to give the people a good show for the money. The pictures will all be well lectured and the effects will be given in detail.
The permission granted the moving picture theaters by Mayor Bond to remain open on Sundays—providing only motion pictures without music or vaudeville are presented—is followed by the announcement by Manager Prosser, of Keith's, which becomes a five and ten-cent theater Monday, that his theater will be open on Sundays also during the Summer season.

Likewise the High Street will also become a seven-day theater for the Summer. The moving pictures will run from 6 to 10:30 o'clock for a general admission of five cents.

Columbus, Ohio.

When the State Fire and Building Inspector can walk into an operating booth and ask to see the operator's license, and, upon the operator failing to produce, the inspector stops the show—well, until then, brother operator, take the best you can get.  

RAYMOND KAHN.

HOW TO GET A BETTER LIGHT.

Baraboo, Wis., April 15, 1908.

Editor Moving Picture World:

Dear Sir—In Moving Picture World of February 29 there was an article on the electric light and the carbons; also the side core carbon. Now, for those that cannot get the side core the following will help them to get a better light: Take your carbon file and make a groove in the carbon half-way to the core, like Fig. 1, placing the groove towards the condenser. By thus eating away the carbon faster on side of groove, it does not hide your arc at the crater, as you can see in Fig. 2. Hoping this will be of some use to biograph operators, I remain,

Yours respectfully,

A. C. WALLACE.

Box 126, Baraboo, Wis.

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EUGENE C. COOK, Bijou Theater, Adrian, Mich.

FRÉD. E. PERRYMAN, 504 State St., Bristol, Tenn.

JOSEPH L. SANTO, Napoleonville, La.

F. A. BAGLEY, 1308 N. Main St., Sioux Falls, S. D.

C. P. SNYDER, Box 153, Northumberland, Pa.

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**Film Review.**

**The Music Master** (Biograph).—What is more miserable than a love-blinded life? for the heart that trembles for the hope and fate of the hero of this Biograph story, Iler Von Mitrei, discloses the one emotion of its pain, and wished that he had been more highly born or that he had not a material fate! What discouraging conditions were brought to bear upon their attractions? but true lovers can no more be diminished by showers of evil-help than men are by time-rains; so the conspiring circumstances of their life were no more able to weaken their passion. Now, in the Winter of his extremity, Iler watches in the throes of forlorn love. His only companion and solace is his faithful violin, the strains of which are eloquent, if melancholy, conjuring up as they do the sentiment of some love-life's Spring-tide. We picture him seated at his clavichord, waiting for his mate, watching her every face and her every selection, and as the sweet tones float out upon the silent night, there appears on the wall a pianosymphonial portrayal of his thoughts, which bring him back to days of gore. The image of his imagination is first seen: then the clavichord, when he declares his love: next the scene of her being forced by her parents into an unlawful marriage compact: then a duel with a rival, in which he is wounded. The scene dissolves into the reappearance of the girl. The subject is most beautiful and touching, and is sure to win the sympathetic approval of the spectator, besides being a work of photographic excellence. 500 feet.

**THE GENTLEMAN BURGLAR (Edison).—Synopsis of scenes—** The Proposal.—The gentleman burglar walking with his wife to their sweethearts of beauty and beauty of nature.—He proposes and she accepts.—The Proposal is made again. Turning Over a New Leaf.—The thief's den—The reputed burglar—The gentleman burglar arrives.—Announces his coming wedding.—Applies them to his decision to quit his life of crime and his wife departs. Engaged to Another.—Reception hall of the old lady.—Calls back the gentleman burglar and informs him of her engagement to another.—He leaves her in absolute despair. Two Years Later.—The gentleman burglar returns with his bride to her father's house.—The joys and difficulties of this new domestic arrangement.—A return march to the prison, at which point, he evacuates his watchful and ever-watchful siècle.—Chains the prison wall and reaches the water.—Secures a boat and effectuates his discovery.—He returns to the old den.—Tells of his escape.—His attribute of his meeting with all the affairs of his life with crime. Married.—The former lover has since married the burglar's wife.—She believes her first husband dead. The first kiss of him still clings to her as she views his picture.—Her husband arrives with the daughter now quite grown.—All retire for the night.—The gentleman burglar enters the house through a window.—His child discovers him.—They do not recognize him. The burglar is left without his way, and is discovered who she is.—Discovered by his former wife.—The shock which takes place in the gentleman burglar.—The truth is kept from the wife till he persuade his friend that man she loved was nothing more than a common thief. 1,000 feet.

**SPORT FROM ALL THE WORLD** (Great Northern Film Co.).—"Sport from All the World" introduces some of the leading Indian clubs of the world and Indian clubs next. Follows very a fine specimen of specimen of two of the best Indian clubs, both high and broad jumps. Then voxel following, with some beautiful specimens of the high jump follows. The third one is the most difficult, and also the most difficult to perform successfully. The running course next follow, with very well run, and also the most difficult to perform successfully. 1,000 feet.

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other courts to break the link of his chain; now through the guardian's pockets for keys and the others are freed. Now each makes a desperate
Scene IV. Guiseppe Steals the Child.—This is the climax of the drama. A friend finds the grand
mother is peeling potatoes, as the little family returns from the walk. Now he goes off to his work in the quarrels, the little boy and man go inside and the child is alone. But see, the woman has opened the door and the drop is at
portunity. Now he steals down and seizes the child, making his escape. But the young mother, who enters just in time to see him, screams bring the grandmother, who falls on her knees in prayer, while the mother runs for the last line.
Scene V. The Quarry; the Parents to the Rescue.
Here we have the fine-climber who shows the man at work. Now we see the disheartened mother covering her face. A few words to the father is sufficient; he throws down his tools and follows.

Scene VI. Saved by the Death of Guiseppe.—The quarrymen are at work at their dangerous occu-
pation; the little boy and man disappear. The signal flag and run from the scene. Now the arms and body of Guiseppe appear over a hedge, the child is in his arms. He clings to the steep side and crawls down to the charge; now he is laying the baby over his breast; in a minute the child will be blown into a hundred pieces. But no! the father and mother come with all haste. The father matches the baby and all crouch back as the explosion takes place, which fortunately leaves them uninjured. But the father has a debt to pay: be grapples with the Sicilian, now occurs a desperate knife fight, the battle to the damage of better of it. He is forcing the knife into Angelo's heart, but by a swift decision, the latter gains the advantage. Slowly but surely he forces the dagger into Guiseppe's abdomen, then throws him back on the rocks where teenagers and writhe in a death agony. Angelo clasps his wife and child and they fall to their knees in thanksgiving.

Kleine Optical Company issue:
LOST POCKETBOOK (Agua) — A drama of the universal age well rendered. The costumes and scenes are true to history and are very interesting. The photographic detail is excellent. A lover for-sakes his sweetheart and later accuses of the theft of his employer's vaults, is released from captivity and exonerated when the robbing vault case returns by the forsaken sweetheart, who chance to find the article on the public highway. Two young men compete for its favors, the lady is forgiven, and breach between the two is bridged, 75 feet.

THE WINNING NUMBER (Urban) — A powerful story from life and full of pathos. Driven to de
dependency by the presence of the hero, it is
then shown that a lottery ticket, and a wife and two children
The young man eventually procures for its favors the lady; is forgiven, and breach between the two is bridged, 75 feet.

YOUTHFUL SAMARITAN (Urban) — The daughter of a wealthy merchant is kidnapped, and after being cruelly beaten is forced to her and turns the
proceeds over to her mistress. Aside from abuse from Performer administered she is almost starved to death. A little boy, a favorite captive, takes compassion upon the poor unfortunate girl and shares his cruel fruit, for which, when detected, he gets his share of abuse. One day as the party passes the barracks of the little girls he is being cleaned by mother, but the latter drops into a faint, and when she recovers no trace of the child or
his captor. One evening the master and mistress after eating supper indulge in two notorious characters and a married result. The woman is beaten and lies on the floor in a stupor. By means of an im-
planted root the boy makes his exit through the window, taking the girl with him. The two now
share the home of the girl and the de
ter face without difficulty. Joy reigns supreme in the home at the return of the heroes. Poverty is
The ballroom is told and the identity of the boy disclosed the parents are so grateful to the little hero that they promise adopt him as a son. A happy and highly interesting throughout, 500 feet.

THE CARNIVAL AT NICE (l'chan) — This world renowned festival is reproduced in a most
suitable form. The full series of halftones and grotesque boats of stupendous proportions represent the various In
dependence Day picture, and with multitude of masquerade past in an ever varying procession. A humorous ele-
mental type of the carnival is successfully captured. Artistic decorations and tableaux cars supersede anything ever previously produced. Photographic quality excel1s throughout, 354 feet.

THE BASKET MAKER'S DAUGHTER (Urban) — A slightly sensational drama, but well staged and
of excellent photographic quality. A tramp at-
tempts to make a living in the city, but with the latter for encouragements upon the former's
pledges. Now he is the hero of the story, a
struggling men rescue the basket maker, and with the aid of his coachman puts the other to flight. This is the only point which fascinates the young doctor and later causes the
maker to return with the little hero. The
tramp reports the clandestine meeting of the doctor and his father, which leads him to
induce in himself to believe he can herself of the infidelity of her husband. The entreaties of the wife to the basket maker and later in the story, a
leaves much to the regret of his daughter. This
action, however, which is furnished to the
maker and restores peace and happiness in his home. 596 feet.

THE STRONG MAN'S DISCRETION (Urban) — A veritable Hercules serves as principal subject of the plot and his work in a blacksmith shop he partakes of a light luncheon, eating a whole dish of bread and a long sausage in a gulp. His beholders anger him and are im-
ered in a large tank of water. Proceeding to a
saloon he imbibles almost fantastic quantities of various liquors, and then proceeds to behave in such a manner as to be much to the regret of his daughter. This
action, however, which is furnished to the
maker and restores peace and happiness in
home. 407 feet.

ST. PATRICK'S DAY IN NEW YORK (Urban) — A rampant old Irishman, loaded with the
and to their revered patriotic salt on American soil. Run away from home on a mission of several miles in length, winds it way through the principal thoroughfares, various orders and societies are met and grand effect. No collection of scenes sub-
jects is furnished to the camera. Photographic quality is unsurpassed. 500 feet.

CAMEO SAGACITY (Urban) — A very thrilling adventure in which a camel specimen demonstrates the spirit of the little girl from a burning building is accomplished in a second, according to the story. The
action is supplemented. Good quality throughout—excellent rendition.

BREAD AND LAND (Urban) — This is an intensely inter-
esting production. The tourist, the lover of the
romantic, and the student will find the scenes presented picturesque beauty, and wide and magnificent. No collection of scenes sub-
jects is furnished to the camera. Photographic quality is unsurpassed. 500 feet.

AN EXTRAORDINARY OVERCOAT (Gaumont) — A novel comedy of distinctly original idea. Two
men of a bright turn of mind conclude to enjoy a
mass meeting we see how full of vigor he acts himself. At his home all is energy, and the out-
going mail is quite heavy. On the street he is very accommodating and demonstrates himself a
machine without a brain, but the moment when the ballots are counted, however, we find him to be considerably short of the number of votes required. A much dis-
consolation fills the homes with the news of failure, and a more demented person can
be imagined. A subject bound to prove a winner. 354 feet.

THIRTY YEARS AFTER (Gaumont) — A ten-
chided drama of the town of a
stricken, a young mother is obliged to abandon her infant son. Overcome by remorse she seeks the
path of honor by adopting his identity, securing it as a position as nurse for the little foundling. Thirty
years are now elapsed, the empress of the foster parents of her son and now serving as nurse for his son. Is the nursery now the home of a little fellow after making a
collection of the little fellow with the photo of his mother, is no longer and confesses to her son her identity. He embraces
her in his arms and conduct the same as before in his
room, where his wife and foster parents for the
first time learn of the secret that was born in the
breast of the nurse. Now these.

The image contains text from a page in a book, including advertisements for film issues and reviews of various films. The text is in English and appears to be from the late 19th or early 20th century, judging by the style and formatting. The content includes film reviews, film issue details, and advertisements for film-related products and services. The text is generally formatted in paragraphs, with some sections in larger fonts or bolded for emphasis. The overall layout resembles that of a magazine or a newspaper from the specified time period.
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that they do not notice the lady of the house cate hues. This marvelous color over the butterfly is caused by an animal and a warm-
ing young woman makes one soon forget the beau-
tiful of the cattle, and leaving the house, with a most graceful and fascinating Lote Fuller dance.
This feat at an end the woman disappears as by enchantment, and the last scene shows a thousand butterflies rising towards heaven. 344 feet.

NATURE'S RIGHTS.—A crook nobleman is seen riding through his vast domains and collect-
ing the taxes of his impoverished tenantry. If any of the poor farmers of his estate are unable to pay the heavy yearly dues he commands his overseer to seize all the cattle and horses, and then leave the poor people to starve and toll until they can again collect enough money to fill his bottom-less coffers. Thus we follow the almighty master from farm to farm, and his cruelty is felt wherever his shadow falls. In the prosperous house of one of his vassals he commits a barbarous deed which makes it difficult to deduce the identity of the pretty daughter of his vassal and has taken her to his bed. The father goes out to his cattle the outraged, the infuriated ruler has bid dogged and tied to a post to die. Rescued by his young son, the robbed man rushes from farm to farm, haranguin-
g the terrified workers roses them to such a pitch that soon a powerful host of prisoners and armed men is seen marching towards the castle.

The insupportable tyrant is soon captured and is going to be stoned by the infuriated peasantry when the captive's wife, hearing of her husband's peril, rushes to the castle. Her pretty daughter is now a kind heart and has always been good to the old man, and when they see the tyrant's guards throw off their belts and release their prey. The noble-
man just saved from the jaws of death understands that kindness goes further than brutality, and going to a cruxifix near he swears to God that this life henceforward he be of kind and noble deeds. 633 feet.

LOCKED UP.—A soldier having obtained special leave from his regiment, goes home to see his mother until midnight departs from headquarters in high glee and stopping at the first cafe, orders a glass of beer and writes a letter to his street-
heart informing her that he will call at her dressing room in the evening. The girl has posted his note he stops at a hotel to wash and en-
viroment to open the door, looks in, values for the latch and, without being seen, turns the key. Now the door of the compartment is a swinging one and he can be seen in the kitchen window of the opposite house, where he is the overseer, dis-
appointed at his non-appearance, is flitting with a young man's effervescence. The green becomes the barracks and there is put into prison for being a simple traitor. Three hours later, when we reach our friend's cell, he has time to meditate on his misfortune and his stupidity. 402 feet.

LITTLE CHIMNEY-SWEEP.—A wealthy man, hearing that the chimney-sweep has finished his meal, when the little boy of the house enters, and being told by his mother to play the violin the little man starts the pretty melody of Jocelyn's "Buccer." Soon after the husband departs, and the friend quickly rising takes hold of the young woman's hand and declares he is passionately in love with the boy, and goes off out of the room, a cruel smile of hatred on his face. He is now on the box, and as the wife and I leave we see him talking under his breath to two footpads, he then jumps into his motor car and shoots his way to visit the married couple's house. He breaks into the house and starts to get at the chimney-sweep. The gates are shut and placed in the waiting automobile, which he forces open, and drives away in a dingy cottage, where he deposits the infant.

Returning to his friend's mansion he witnesses the lady and is struck with terror. He is avenged for the slight upon him when he de-
cides that he will have a boy of the world, a chimney-sweep, and is treacherously treated by his employer, who gives him more blows. The boy is not informed, and his companion are broken hearted, when they come to know that the instrument is gone. They know that the instrument is gone. They know that the instrument is gone when they find the instrument is gone. His mother is sitting this cooch, she is in tears. She weeps and cries. She is ema-
ning herself. In her struggles she is not able to

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Editorial.

Organization

It cannot be denied that organization has merit, whether it is by the producer or the consumer, the manufacturer, dealer or workman. The degree of merit depends upon the fundamental principles. There can be many kinds of organization—good, bad and indifferent. The good alone can survive and attain success. Too many times we find people clamoring for organization with not the remotest idea of what they really want. This is one of the chief causes of failure in many movements. Thoughtless radicals make themselves self-constituted dictators and blindly appeal for and advocate organization. Having aroused sentiment in that direction, we often find such leaders powerless to point out intelligently the need of an organization, or the course to be followed to perfect one. In all such matters it is well to carefully study the instigators.

Ordinarily, all organizations are looked upon as agencies through which justice and protection may be obtained. To obtain these one must be just and honest. If in the initiative of such a movement a spirit of coercion, vindictiveness or retaliation is shown, public prejudice is at once started that is hard to overcome.

Good judgment will at all times dictate that if a cause is a good one it can be best advanced by moderate and conservative methods and arguments. If it has good points, show them; if a necessity exists for the advancement of the cause, point it out; if good results are to be obtained with fairness to all concerned, let them be known.

The moving picture exhibitors are urged to organize. They are the best judges as to whether or not they should do so. If they feel they should form an organization of their own they have a perfect right to do so, just as much as the manufacturers, renters and operators have. But as a duty to themselves they are not justified in plunging headlong into a radical movement that is likely to dwindle into a farce and make matters worse than before they started to make them better. Some advocates of organization on behalf of the exhibitors unfortunately display the wrong kind of spirit. It is too antagonistic, and exhibitors should be exceedingly careful in considering advice from such sources. If the manufacturers and renters, or one or the other, are not treating the exhibitors right (and such appears to be the case in some instances brought to our notice), the matter can be remedied more easily and satisfactorily than by club wielding. The first step advocated by an intelligently formed organization is a conference for the presentation and consideration of grievances, and a discussion of measures to provide a remedy. Dictatorial methods cannot be resorted to with success, only when one is in the position of dictator, and no exhibitor should allow himself to be led to a false belief or position by any harangue to the effect that he is the dictator in the moving picture business.

We say this with all honesty of purpose and sincerity of belief. The exhibitor is a very important factor, but any one with knowledge of the moving picture business must know that the exhibitor, as a factor, is not indispensable. To show this, take the situation in one of the foreign countries, where a large manufacturing concern is making direct exhibit of its products and dispensing entirely with both rental and exhibiting agents. For the sake of those who have capital invested and have built up a business in the rental and exhibiting of films, it is hoped this method may never be adopted in this country, but such an event could not be brought about quicker than by ill-advised and radical organization.

The exhibitors should have a means for properly presenting their grievances and advocating and securing remedy. This can best be done by organization, but it must be one of the kind that can command attention and respect by reason of its own existence being above reproach or open to attack of bad faith.

The Rental Schedule Attacked.

"FAIR CHANCE FOR F. S. A."

That the so-called organ of the F. S. A. should have turned traitor to the principles upon which the association of film renters was founded, is no surprise to us or to those who are familiar with the personnel of that esoteric publication.

To advocate the abolition of the rental schedule now in force is but the first step towards the disruption of the Association. To carry out the suggestion of the editor of the Index would plunge the trade back into a worse condition than it was before the F. S. A. exerted its wholesome influence. Getting business in the way that is recommended by our contemporary is but characteristic of his kind and the advice or suggestion will no doubt be received with as little respect as the source from which it emanates.

Frenzied agitation, on the one hand, tries to incite the exhibitors to organize and fight the F. S. A. On the other hand the F. S. A. are urged to fight among themselves; for this would be the final outcome of a course such as suggested. It thus appears that the F. S. A. is the butt of all trouble makers, whether they come disguised as a wolf in sheep’s clothing or as a fanatic with a mission to perform.

Being possessed of the goods, the F. S. A. are not afraid of, or suffering from, open competition. They are holding and increasing their customers (and there is a limit to the volume of business which any one concern can successfully handle). A half acre well tilled is more profitable than a ten-acre field running to weeds. If the members of the F. S. A. keep on planting the wheat, the blatant wind of discontent will not prevent each one from reaping his fair share of the harvest.

We have sounded the opinions of all F. S. A. members within reach and cannot find one that is in favor of abolishing the schedule. A fair chance for the F. S. A.
Delivering a Lecture.

By Burton H. Allbee.

Specially contributed to the MOVING PICTURE World.

Like everything else, lecturing is a business, and, like practically every other business, can be learned. Some will never have to learn it. Some will learn it better than others. Some will never learn it at all. The first will achieve the greatest success. The second will be successful, but the last had better give it up. They will never make a success. It is time, energy and money lost.

It doesn’t matter how good a lecture one may have, if it is poorly delivered the effect is lost. Good matter poorly delivered falls flat, no matter how well advertised the lecture may have been or how good the illustrations may be. Delivery is the essential feature of all lectures. A poor lecture well delivered will please an audience and bring success and money to the lecturer.

It is better to read a lecture and read it well than it is to attempt to deliver it without manuscript and blunder through it. If a lecture is well read it is often difficult to distinguish it from one delivered without the manuscript. Highly technical lectures should always be read. Often the intricacies of technical work demand the close following of a carefully written manuscript. In such cases it is folly to attempt to get along without manuscript. Such points as these can best be decided by each individual lecturer, but it is well to remember that adherence to manuscript is not unpardonable, and, in certain instances, as suggested, it is recommended.

Speaking without manuscript is more difficult, and, when well done, far more satisfactory than reading the lecture. But the facility which insures satisfactory delivery is acquired by thorough preparation and a complete knowledge of the subject. Poorly informed speakers neither interest nor hold their audience. Lack of preparation is responsible for many failures which might be transformed into successes.

To know one’s subject thoroughly doesn’t argue that one can tell others about it in such a way as to make it interesting. Though it would unquestionably be instructive. There are so few, however, who care for instruction unless it is offered them in an attractive form, that one must study to arouse interest.

Interest arises almost wholly from the human quality which one introduces. Practically the only thing which interests men is men, and unless the human element can be introduced sufficiently to attract attention and appeal to the human quality in the audience, what is offered by the lecturer will fall on more or less dulled ears, and unless a speaker can hold his audience, the work is hard and seems unsatisfactory.

Speaking without manuscript allows more scope for introducing the human element, telling a good story now and then or some other touch which will add to the life interest of the lecture without disturbing the arrangement of the matter. It can be said, too, that one will in time become able to give any lecture without manuscript, no matter how closely he may be tied to it in the beginning. Gradually he learns it, with all the touches and interesting features which grow with the work as he proceeds; and when he is able to break away from his manuscript and tell the story without he has acquired facility and power, either one of which would have been impossible as long as reading was essential.

Send $2.00 for a Subscription to the MOVING PICTURE World—the only independent newspaper in the trade.
Don't attempt language which is difficult for an audience to understand. Make your language simple and it will be strong, and will hold attention and convey information where other language would not do at all. To attempt to create an impression of erudition by using long words and quoting foreign phrases is in decidedly poor taste. It comes very far from impressing an audience. On the contrary, it is quite likely to work quite the reverse and influence the audience to feel a species of contempt for the speaker.

While the lecturer may do his work quite as well one way as another, to do it without manuscript is so much more impressive, leading the audience to believe that the speaker knows his subject better and has put much more time into it, that one can scarcely advise any other method. Write out the lecture and learn it. Then one becomes master of it and acquires a facility which helps wonderfully and at the same time enables one to face an audience with more confidence.

The use of one's slides is important. Most of the charm of an illustrated lecture depends upon the pictures. However able the text may be, it can be but little more than an explanation of the illustrations. If, then, the slides are poorly managed, much of the good effect is lost and a considerable proportion of one's work goes for naught. That is, the best features of a lecture are frequently these little indefinable touches which keep the audience alert and interested. Poorly managed slides will disgust an audience quicker than almost anything else one can do. Slides out of place, upside down, here and there one broken and a score of other things that happen, all tend to detract from the interest and impressiveness of the lecture, and every possible precaution should be taken to prevent these little, but important, things. It requires care and extremely close attention, but no more than should be given to any business which the promoter expects to make successful.

Different methods are adopted by different lecturers in managing their slides. One way is to talk to the slide. That is, have the picture thrown on the screen before saying anything about it. In scientific subjects, where accurate explanation is necessary, this is the proper method to adopt, but as much cannot be said of other subjects. It argues little ability as a story-teller and little ability as an illustrator, unless the pictures are maps, diagrams and similar subjects, which require explanation as one goes forward. Very many lecturers do this, however. Probably more talk to their pictures than otherwise, and some very successful lecturers do it. In this, as in other features of this work, much depends upon how it is done. If it is well done, what is said is interesting and the pictures are good, the audience will complain little or none at all. If, however, there is a weak place, it will be discovered the more easily and the lecturer will suffer in consequence. He may be able to draw the first time, but he will scarcely be welcomed back.

The right way to illustrate a lecture is not to mention the pictures at all, but, as the lecturer begins to talk about a picture, or the particular point it reproduces, it appears on the screen illustrating his remarks. It is quite as easy to do it this way as the other, after one acquires the knack, and there is positively no excuse for not doing it the right way.

The operator is only less important than the lecturer. A poor operator can spoil a good lecture, though the reverse of this is not true. A good operator cannot make a poor lecture good, but he can do something to help it. The operator should know the lecture as well as the lecturer himself and be ready to introduce the slides at the proper place. This helps the lecturer wonderfully and it is quite as easy to do the work right as it is to do it wrong.

Ought a lecturer to use a signal? Yes and no, and the answer depends upon conditions. If his operator works with him steadily, signals are unnecessary, but if one has a different operator every night it is impossible to get one's slides changed properly without a signal. Under those conditions the operator must know when to change the slides, and he can't do it without a signal, consequently it is advisable to use one. But where a lecturer and operator work together long enough to understand each other, it is no longer necessary, and ought not to be permitted.

The kind depends something upon the size of the hall where the lecture is given. In a small hall one of the little clickers which boys use for telegraphing is quite sufficient, but in large halls the sound could scarcely be heard and there the small light which flashes directly in front of the operator, unseen by any one else, is desirable. The push button can be carried in the hand and the wire laid in some out of the way place. It flashes and the slide is changed. The audience has heard nothing, and it adds to the effect of the lecture to do it this way. The clicker is in some degree disturbing, but it is a permissible makeshift which can be tolerated for lack of something better.

This series has covered the preparation and delivery of a lecture, from selecting the subject to getting the pictures on the screen. It has been prepared from experience and is drawn from the knowledge acquired by one who has been through it all, and who is still active in the work and expects to be for years to come.
The music publishers of New York and other cities of America one year ago had the practical monopoly of dealing in song slides. They were the distributors, and people wanting to show a song slide to get permission to show the slide from the music publishers. The manufacturers of slides were, with a few inconsequential exceptions, tied to the music publishers, and consequently tied to the music publishing houses.

The music publishers, in the vast majority of cases, dictated that the slide makers must not serve customers outside of the publishing fraternity. At that time the publishers would pay for any slide of the kind furnished free talent to theaters, nickelodeons and other places where songs could be presented to the public.

Suddenly there arose a disposition to abate several nuisances. The way to stop the music publishers from monopolizing a market which they had usurped was to get in ahead of them. To sell slides to singers was impossible. The alleged vocalists (because the majority of singers to-day are only alleged vocalists) had been degraded into a race of salesmen, liable to get out to the publishers until they had possession of the bureaus before the publishers could get the same song illustrated was an easy matter. So one man knew the business thoroughly bought a copy of a song that he knew the publishers by word of mouth would not be contracted for, and, in forty-eight hours he had illustrated it and no less than a dozen prominent rental bureaus were sending out the slides to their customers. In one week over a hundred sets of slides for the song were doing duty from Maine to Texas. The slide men who were writing and illustrating for themselves and another firm, and in forty-eight hours he had illustrated it and no less than a dozen prominent rental bureaus were sending out the slides to their customers. In one week over a hundred sets of slides for the song were doing duty from Maine to Texas. The slide men who were writing and illustrating for themselves.

Hearing that a new slide maker had illustrated their song, the music publisher sent for him, and he very curtly informed them over the telephone what his street and office number was, and that his time was worth five dollars an hour, and that if they had any business with him that they could call on him. They did call on him, and asked him to sell them some slides, and he just as curtly told them that he would sell them one hundred sets for $5—buts not a slide until all his private customers had been supplied. Then they "bluffed," and said they had given the exclusive right to illustrate the song to another man, and he would illustrate it and no less than a dozen prominent rental bureaus were sending out the slides to their customers.

Right there the matter stopped. The song publishers in the song slide business began to break down, and to-day it is an exception rather than the rule to buy slides from music publishers. The independent shops that do not make slides for music publishers are succeeding and new business firms that have stuck to the publishers have found their orders largely cut down. The music publisher has found himself as a distributor of song slides a secondary consideration, and many of them have discontinued the practice of having their songs illustrated. They have learned something else, too, and that is that there are song writers besides the hangers-on around their offices, and when they go to a theater they more often than not listen to a good song and ask for the words. The companies are using the songs and realize that the song writer is totally unknown to them or is some one they have turned down. The small publishers are now beginning to have their publications, and it is known that for several years the song hits have gone on their merits, but have been boosted into hits by the most unscrupulous methods of advertising, while some really meritorious publication from some struggling publisher was left to rot on the shelves because he was unable to get circulation for it.

As an illustration of the ungrammatical and unhymrical writing of lyrics: Charles K. Harris has just published a song, entitled "Back to Old Kentucky," which is the affair of the well-known songwriter, Howard W. Baker. This title, which comes into the words of the song several times, is unhymrical and ungrammatical. The writer would have to like the publisher parse this title. It evidently was written by a person absolutely destitute of knowledge of grammar. If that were had been written "I'm Going Back to Old Kentucky, the Place Where I Was Born," then it would have been both grammatical and rhythmical. Now, this song is expected to be a hit, and is only another illustration of how the taste of the people has been debauched by the popular song of the day. Of course, it will be illustrated.

It will be a happy day for the slide makers in America when every music publishing house in the land does not own a set of lantern slides. It will be a happy day also for the music publishers in America when they buy their own slides and the price of slides will go up to where they belong, the amateurs and the cheap trash makers and copyists will be eliminated from the business and the grade of song slides will rise. At a rate of five words a minute, the song slides will come to the front again and the publishing houses will not dare publish the trash they call songs now, as good singers will not handle them.

Drunken with the hunger of money and staggering with the weight of their own illiterate self-importance, the ex-corset drummers, the ex-cigar makers, the ex-pawn brokers, etc., etc., who now constitute the bulk of our popular music publishers, have debauched a business that once attracted gentlemen of education, into a filthy pickers' game. Their greatest delight is to float a song containing a suggestion of a fallen woman, the unfaithful sweetheart, or worse. If they can picture it with lantern slides bordering on the obscene, then they have accomplished a great deal of the purpose. Our music times show, however, that the day of these men is nearly ended and old standard firms that once published the popular music are again beginning to take an interest in that business.

The biggest curse to the song slide business is the singer who cannot sing, and, sad to the tale, this is the kind of singers boosted by the publishing houses. He can kill a good, clean, dramatic song and make it as dull and colorless as any cheap, complete burn-out, and killing the song retires the slides.

Many of the music publishers have concluded to get out of the lantern slide business. Allow the writer to say that this is the wisest conclusion they could come to. If many of the music publishers would turn their offices into pick and shovel and get out of the way of the song-writing business, they also would be wise.

EXHIBITORS ARE NOT SATISFIED WITH THEIR BILL OF FARE.

By Hans Leigh.

Do the heads of the F. S. A. ever think seriously of the class of drama and comedy which is being turned out by the dramatic architects of the moving picture business? Is it possible that the players and the writers of the industry are turning out a product which the public can look on without weekly film review columns and not blush for the olla podrida of vicious, bloody, weak-kneed plays which are displayed there? And, permit me to say, the players have never been as good as they are in Europe, so that I am not without the right to criticize. Twenty-five years in journalism as reporter, special writer, book-reviewer, dramatic critic and editor, topped off with eighteen months experience, as the head of a motion picture studio, are supposed to entitle me to express a few opinions.

Take as a specimen of the film output your issue of April 25. In this I find but one drama which it would be possible to star as a first-class feature. That is Edison's "Burning of Rome." This subject is spectacular, contains many elements of human interest and possesses the dignity of history. "A Modern Naval Hero" (Great Northern Film Company), comes next. There is a strong flavor of the dime novel about it. In the way of war, as distinct from the private revenge and criminality which stains so many of our picture dramas. "A Poor Man's Romance" (Pathe Freres) and "True Hearts" (Vitagraph) are healthy plays, and sufficiently interesting. "The Airship" (Vitagraph), as a farce, has a picturesque world face which is a welcome relief after a line of comedies which are almost as much alike as bullets cast in the same mold.

If an exhibitor could get these five pictures in one week he would have little to complain of, but will he get them? It is more than likely that he will get the following:

"The Holy City" (Selig), an impious and sacrilegious travesty which must arouse the disgust of every serious Christian. "The Poacher's Wife" (Paradise), the affair of the well-known playwright, Barrymore the robber, with a jumble of Judas Iscariot, John the Baptist, Herod, Salome and Christ. This play is built up on the dramatist's imagination, and is without the Biblical authority, which could alone make this film acceptable to ex-Grammars.

"The Poacher's Wife" (Pathe), which is based on a common case of adultery, followed by murder.
"Under the Livery" (Pathé), in which a servant detects his wife and fellow servant in sodor intrigue with their master's son, and murders her by shooting the unfortunate woman in her lover's arms, deserted, discharged for idleness, kidnaps his employer's child and then blackmails the distracted parent every week, living very comfortably on his ill-gotten gains until he gets a new job.

The Workman's Revenge (Pathé), in which a workman, discharged for idleness, kidnaps his employer's child and then blackmails the distracted parent every week, living very comfortably on his ill-gotten gains until he gets a new job.

The excuse for these two felonies is that the workman has a family and needs the money.

"A French Guard's Bride" (Pathé). A young girl engaged to a French line thinker is hounded out by her mistress, but finds in defence in the last night's letter, and becomes a companion of her lover's, who is not a little ruffled with which she gets a job.

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The excuse for these two felonies is that the workman has a family and needs the money.
of amusement free. The singers employed by this house were being constantly dropped, and as soon as they were dropped from the salary list they dropped the songs published by the firm and stopped singing them and plugging for the firm. The result was no gamble, it was a sure thing that sooner or later the house that had been so popular would begin to wane and unpopularity would be its destiny. The meteor that had risen so brilliant had crossed the zenith of the empyrean and was plunging downward toward the Dead Sea of unpopularity, giving off nothing but bad smells. The result, established one, has been disastrous. Men who got fair salaries as singers in the theaters and who afterward as employees of this house sang for nothing in these same theaters, now find themselves offered twenty dollars per week by managers who formerly gave them sixty dollars. They also find that the diapason that the popular song singing industry fell into by incompetent singers being presented to the public has made every manager shy of professional singers, and that there is little or no work elsewhere.

This house has also come to the realization of the fact that with free singers, free song slides, free everything to a certain class of performers, that they have killed the goose that laid the golden egg. As every man is more or less directly and personally responsible for the troubles which he experiences, this firm can hold themselves alone for the sudden and almost total extinction of the songs before promised. But the bad odor which their ill-advised speculations has left behind will linger in the business atmosphere long after the charred remains of the meteor have been buried out of sight.

Several exhibitors having asked for the permission to reprint articles from our pages in their circulars, we say that while these are copyrighted, they may be reproduced if credit is given to the Moving Picture World.

The Kleine Optical Company have established branches of their Kosmik Film Service in Winnipeg, Man., and St. John, N. B., Canada. This makes twelve branches of this concern which are now established in as many centers of population on the American continent.

If there is one phase in which a lighted cigar should not be carried it is in a place of public amusement. S. G. Sykes, of Shawnaw, Okla., allowed a friend behind the scenes who accidentally touched the curtain with his cigarette; there was no panic, but Mr. Sykes is out several hundred dollars.

P. E. Hayes, proprietor and manager of the Star Theater, Malone, N. Y., sends us a neatly printed invitation to attend his anniversary celebration. Distance prevents us from enjoying the special programme announced for the occasion, but we compliment Mr. Hayes on the success attending his good management.

In connection with our suggestion to exhibitors last week to adopt the lecture feature, we are advised by the Pacific Stereopticon Company, 1385 South Spring street, Los Angeles, Cal., that they have thirty special sets c' slides open to rental for such purposes. The series contains some special subjects not obtainable elsewhere.

The Theater Film Supply Company, of Birmingham, Ala., speaks out with a good, wholesome ring: "Business is holding up splendidly, and shows material increase in all quarters." That is the kind of talk we like to hear. It shows backbone, energy and enterprise. It is the true business spirit and gives a refreshing color to a situation that is framed by the weak-kneed individual, who sees nothing but disaster when he is called upon to hustle, or go down in competition.

Film manufacturers say the impression prevailing to an extensive degree that the preparation of plots for moving picture subjects is very easy work. In consequence of this they frequently find themselves loaded down with offerings from writers, most of which prove useless, if not worthless. Originality and novelty are the main points sought. Only a limited number of names far in the field have qualified. It will not do to take an idea conveyed by an exhibited film and present it with new surroundings and more elaborate details. If the idea submitted is not itself original and novel, the writer is wasting time.

With the advent of June 1, next, the 20 per cent, discount to be paid by the manufacturers of the Film Service Association will become due. The discounts are to be all paid up by June 15. The amount will be considerable in the aggregate, and it is said some of the renters have very nice sums coming to them individually. With the close of the month of May, this discount arrangement will lapse. The manufacturers of the films at 12 cents per foot retail, and nine cents per cent on standing orders. The only additional inducement will be a discount of 10 per cent, at the end of August, next, to all renters who keep up their standing orders during the intervening three months.

We learn that a new device for the exhibiting of talking pictures, that is claimed to excel anything yet presented to the public, is being constructed by Geo. K. Spoor & Co., Chicago, Ill. The apparatus in itself goes far beyond the combined phonograph and picture machine arrangement. It is not the combination of two individual machines, but a simple apparatus that records and reproduces sound vibrations electrically and at the same time has the capacity of projecting the images as they move about in front of the camera. The result is a perfect reproduction in speech and action of any scene selected, and without any limit to the duration of an act or play. It is the intention of the manufacturers to lease this apparatus only, and they expect to be ready to present it to the public at the commencement of the next regular theatrical season.

Opinions of the Press.

We have more than once called the attention of the trade to the adverse criticism of the daily press—especially in regard to the moral aspect of the show. Again we maintain that the only way to prevent these mal-advertisements is to remove the cause. The following reduced fac-simile of an editorial which appeared in the Lowell (Mass.) "Sun," shows that the writer thereof was so much in earnest that he had to talk out in Gothic type and double column space:

 OBJECTIONABLE PICTURE SHOWS

ANY OF THE MOVING PICTURE EXHIBITIONS HERE AND ELSEWHERE, SOME OF THE PICTURES PRESENTED ARE HIGHLY OBJECTIONABLE. SOME SEEM TO ENCOURAGE GAMBLING, OTHERS CULPABILITY, AND STILL OTHERS ARE OF THE 필사py. THE PICTURES PRESENTED SHOWED A MAN IN DEBT, HIS BUSINESS RUINED, GOING OUT TO PLAY THE RACE TRACK WHERE HE WINS A LARGE AMOUNT, PAYS OFF THE MORTGAGE ON HIS HOUSE AND AGAIN IS HAPPY. ANOTHER PICTURE SHOWN HERE QUITE RECENTLY SHOWED TWO ROOSTERS IN A MOST REALISTIC COMBAT, WHICH WAS CONTINUED UNTIL ONE FELL DEAD. THERE HAS ALSO BEEN PICTURES OF BULL FIGHTS IN WHICH ONE ANIMAL WAS FINALLY KILLED. BUT WORSE EVEN THAN THESE, A PHOTOGRAPH OF "ONE OF THE STRIKERS KILLED THE BOSS AND WON GREAT APPLAUSE; NOW ALL THIS IS WRONG. ITS INFLUENCE UPON THE MINDS OF THE YOUNG IS BAD AND HENCE ALL SUCH OBJECTIONABLE FEATURES SHOULD BE ELIMINATED. TO INTRODUCE SUGGESTIVE PICTURES OR ONE OF DEMORALIZING OR BRUTALIZING TENDENCIES IS BUT TO PROSTITUTE AN INVENTION THAT COULD BE USED NOT ONLY TO AMUSE AND INSTRUCT BUT TO UPLIFT AND SAVE.

IN JUSTICE TO THE MOVING PICTURE THEATRES IT MUST BE SAID THAT QUITE FREQUENTLY SOME STRONG TEMPERANCE LESSONS ARE PRESENTED, SOME TOUCHING SCENES ILLUSTRATING FILIAL AFFECTION AND DOMESTIC VIRTUE. THESE ARE ALL GOOD AND THEIR DETRACTORS SHOULD BE REMOVED AND TO GUARD AGAINST LETTING ANY OBJECTIONABLE FEATURES INTO ANY OF THE COLLECTIONS.

LET US HOPE SOME OF THE PRESS CENSORSHIP WILL BE EXERCISED OVER THE MOVING PICTURE SHOWS BY THE MANAGERS IF NOBODY ELSE, IN ORDER THAT ALL THAT IS SUGGESTIVE OR DEMORALIZING IN ITS TENDENCY SHALL BE ELIMINATED.
Urban Company in New Home.

Urbana House, the new palatial home of the Chas. Urban Trading Company, in Wardour street, London, England, was officially opened on May 1 in the presence of a hundred or more members of the press and other invited guests. A feature of the evening was the exhibition of some film subjects in natural colors, the only results which have so far been shown in this line. Further details of the Urban factory and of the color process will be given in our next issue.

New Companies Incorporated.

Owl Amusement Company, The Bronx; amusements, moving pictures, etc.; capital, $6,000. Incorporators: Edward Irwin, 531 East 147th street, New York; George Mariamson, 756 Union avenue, The Bronx; Stanislaus Veneneck, 3269 Third avenue, New York.


Kahn Amusement Company, Richmond, Va. F. H. Kahn, president, E. B. Ulman, vice-president; Joseph Kahn, secretary and treasurer; Lee A. Whitlock, all of Richmond. Capital stock, $1,000 to $5,000. Objects and purposes: Theatrical and moving picture show business.

An Amusement Department Store.

Rochester, N. Y.—Manager Simpson is giving an exposition of amusement enterprise at the Hippodrome that, it is not too much to say, is being watched with eager interest by theater managers throughout the country. Last September the Hippodrome was established on Main street, East. The enterprise was very much spoken of and spurred Manager Simpson on to the development of an original project, no less than the establishment of a 10-cent continuous vaudeville show under the same roof, that was first opened to the public on April 27. As far as is known there is no enterprise exactly like it in the country and the response of amusement seekers has been most gratifying. The vaudeville department is crowded to the doors at nearly every performance and the picture show shares in the benefit, for a patron rarely leaves without seeing both attractions. It is the department store idea applied to amusement.

Operators' Union in Spokane, Wash.

A branch of the moving picture operators' union has been established in this city by H. S. Metcalfe, of the International Alliance of Theatrical Stage Employees. The new union will be known as Branch No. 1 of the I. A. T. S. E. Officers have been elected by the new organization as follows: William H. Bell, president; Lee Myers, vice-president; James McConahey, secretary-treasurer; W. G. Sloan, sergeant-at-arms. The officers for the election of president was a spirited one, Mr. Bell winning out by a single vote. Mr. Bell claims that the reason he was elected was simply because his name was so much easier to write. At all events, the union will hereafter be there with the bells.

Two Handsome Theaters for Wheeling, W. Va.

John Papulia is surprised the theater-loving public of Wheeling in the formal opening of his new Lyceum Moving Picture Theater at 1327 Market street. The Lyceum is perhaps the most beautiful little theater in this section of the Ohio River valley. It is not between Webster and the Urban Company, strikingly attractive gothic architecture is a novelty in this class of play house. A feature of the interior arrangement is the velvet upholstered seats, which mean rest as well as pleasure for the patrons of the way. The new Bijou Dream, another modern building of Mr. Papulias', at 1406-1408 Market street, will be opened in a few days. It is said to be even more beautiful than the Lyceum. Mr. Papulias has put no small amount of money in each of these institutions, which are a pronounced credit to the city and an encouraging sign of the times.
MOVING PICTURES SHOWN AS THEATERS.

Helena, Mont., May 4.—In an opinion given to-day by Attorney General Sloan to State Auditor M. C. Collins, in regard to what classification a moving picture show comes under for the purposes of taxation, it is held that a house fitted up for the purpose of giving exhibitions of moving pictures may be given the same tax rate as that of $200 a year. The operators pay $25 a quarter and when it is so licensed moving picture shows given in it are exempt from the $5 license for each single performance for the reason that they would be given in a theater where a yearly license is paid.

FACTORY FOR PICTURES THAT TALK AND SING.

The Quay Engineering Company has filed plans for making over the five-story warehouse at 572 to 579 Eleventh avenue into a factory to manufacture for the National Camera-phone Company combination moving pictures and phonograph records. The top floor of the remodeled warehouse will be fitted for a stage upon which actors will perform before cameras that have phonographs attached. The stage is provided with their talk and songs. On the ground floor will be an exhibition room for the display of the picture plays and operas.

ADVERTISING A STATE BY MOVING PICTURES.

Omaha, Neb., May 9.—When the Commercial Club trade excursion goes to Western Nebraska, Wyoming and Colorado the last week of this month, a brand new wrinkle in the way of advertising it will be made. The man in charge of it is Geo. Martin of Martin Bros. & Co., who will supply the where-thither also to carry out the idea. It is that of taking along a moving picture machine and when the party reaches a certain place a show can be given, the machine being stretched, the power from the dynamo car will be attached, and soon the crowd will have an array of scenes of Omaha spread out in attractive form before them. A siren whistle is to be placed upon the engine, so that every town may know in advance of the arrival of the boosters.

GOVERNMENT BARS MOVING PICTURES SHOWING MAKING OF BOGUS COINS.

MOVING PICTURES SHOWN ON THE PACIFIC COAST.

In a San Francisco newspaper we notice an article speaking in the highest terms of the New York Motion Picture Company, 1040 Golden Gate avenue, and in quoting an extract therefrom we add our own testimony to the enterprise and clean business methods of this concern: “The growth of the New York Motion Picture Company, while exceptional, was not accidental. The management have made it a rule to convert the chance customer or ‘trial order’ buyer into a regular patron. The customer must be treated courteously and by courtesies. They carry on in such a manner as to create a personal interest in every customer; to see that he is satisfied, and if there is any complaint to adjust it at once in a manner that will insure the further business of the man. The company now furnishes machines and films for the better-known and local amusement parlors, not only in San Francisco, but throughout the country and even beyond its borders. Their goods are in daily use in practically every civilized part of the globe, a use that speaks more eloquently than any words of the real merit they possess. “Mr. A. J. Clapham is president and general manager of the company, and it is to his thorough business methods that the rapid development of the trade is due. It is with pleasure that we take this occasion to urge on our readers to see to it that they see the good name of San Francisco and bring business from far and near to this city.”

WASHINGTON, D. C., REQUIRES OPERATORS TO QUALIFY.

A regulation has been promulgated by the Commissioners requiring all operators of moving picture plays to obtain certificates authorizing them to do so. Chief Belt filed a draft of the proposed certificate. It was approved. The regulation governing the operation of moving picture machines will be printed on the reverse side of the permit as follows: “No person shall be permitted to operate any cinemato-graph or other similar apparatus involving the use of a compound machine of more than ten inches in length who has not had six months’ actual experience in the operation of such machines or who cannot demonstrate his ability to perform such duty by evidence satisfactory to the chief engineer of the fire department.”

A NEW DISEASE DISCOVERED—"EYESCOPITIS."

Actors’ Union Says That it Causes Atrophy of the Pocketbook.

The Actors’ National Protective Union, which has been in session at 8 Union square, Manhattan, has not pow-pow-void in vain. In the first place it elected Geo. H. Thomas, who is president of Local No. 2, in Brooklyn, to be the grand national vice-president. That was going some. In the second and perhaps the most important place, it announced the discovery of a new disease by a celebrated physician,” whose name is irrefutable, but ask a shrewd guess, is none other than old Dr. Thomas himself.

The disease is “eyescopitis,” and it is ravaging the country. It is to the moving picture business what the milk is to the cowboys and the hat is to the cowboy. It is this way to say, you do not find one without the other. “Eyescopitis” is caused by the constant flicker of the moving picture films as they progress in whirling procession before the human optics. Its symptoms are peculiar and odor-making. It causes the army of actors to suffer from atrophy of the pocketbook. This is the chief and most dangerous symptom. Dr. Thomas states that when a man has become a real victim of moving pictures he is so inoculated with “eyescopitis” that he will go from the restaurant with steak and order one pork chop and a piece of bread. He will gape longingly at the bill boards announcing a new dramatic show and then go into a 5-cent picture emporium and care nothing if the real theatrical man starves and the actors are begging for pie from door to door. At any rate, that is what the delegates from all over the country think. They blame the poor road season this year almost wholly upon the spread of “eyescopitis,” as due to the moving pictures.

WHO SAYS MOVING PICTURES ARE NOT AS GOOD AS THE REAL THING?

Spectator Gets Excited Over Injustice to Pictured Heroine, and Bullets Whiz—Tribute to the Effectiveness of an Edison Film.

Pittsburg, Pa., May 11.—Joseph Burkhart was arrested Saturday night for shooting at the moving pictures in an amusement house at 639 Smithfield street. Burkhart became excited when looking at the pictures which showed an injustice about to be done a woman and he jumped up from his seat and fired five shots at the figures on the pictures. One of the bullets just grazed the head of an attendant back of the scenery. The pictures were of a Western story of a cowboy and a schoolma’am, sweethearts who were being molested by a jealous cowboy. The girl was making a trip on a stage coach and the jealous cowboy with others held up the coach and took the money. They carried a revolver and danced a big dance in the dance as to who was to take her. When they finished the game a large rough looking cowboy walked toward the girl, Burkhart jumped from his seat and cried: “That’s a shame.” Drawing his revolver he fired four shots at the large tough looking cowboy. The bullets punctured the scenery, started a panic in the amusement house, and one missile passed through the hair of one of the operators back of the screen. Policeman McGee, who was pelted with rocks and was at first thought it was part of the show. When a dozen men and boys rushed out of the place and yelled, “there was a crazy man shooting up the house,” Policeman Scanlan went in and arrested him. Burkhart was partly intoxicated and told the policeman it was a shame to permit “those men to ill-treat a woman.”
ILLUSTRATED SONG MEN WANT MORE PAY AND SHORTER HOURS.

Illustrated song singers in Milwaukee moving picture shows, dissatisfied with their present wage, are threatening to walk out unless their hours are decreased or pay increased. Singers say that they are entitled to more wages because the strain on their voices, occasioned by singing from ten to fourteen songs a day, will unfit them for further singing in two seasons.

"It is only right that we should get more money or shorter hours," said one singer. "A year or two ago illustrated song singers seldom got less than $25 a week. They sang only an average of four songs a day. This year we are working for $20—that is, some of us. Many are getting from $15 to $18 per week. Our hours are from 11 o'clock in the morning until one hour at night.

"Of course, we don't sing all that time, but we have to 'stick around' and our time is taken up. We sing from ten to fourteen songs each day. The strain on the voice is heavy and at the present rate we don't last longer than two seasons. And as soon as we 'fall down' the least bit on a song, our names are left off the payroll."

One song man in one of the Grand avenue picture shows said yesterday that the substitution of women for men in the singing business is increasing. "Women will, play the piano while not singing and work for less money," he said.

"That is throwing many men out of work.

"When illustrated songs were a novelty, men singers only were employed. They sang one song four times, changing once a week. That was several years ago. Nowadays we sing at every performance. Two or three different songs a day are required with a change twice a week. There will be an effort to assemble men singers this week and decide definitely upon what is to be done."

There are about thirty-five illustrated song singers in Milwaukee.—Free Press.

PLAYS ON THE STAGE BY MECHANISM ALONE.

The American Theaterphone Company Perfects Deal for Use of the Theaterphone in Leading Houses.

"Moving and talking pictures" on a far more elaborate scale than they have ever yet been seen in public are to invade the theatrical field next season, not in opposition to the theater managers, as has been supposed, but with their assistance and sanction. In fact, it is hoped that these entertainments will afford a simple means for supplying attractions for some of the houses which have not been profitable of late.

A new mechanical device called the "Theaterphone" has finally been perfected, and the various demonstrations that have already been given at some of the New York and Boston theaters prove that this mechanism is able to reproduce entire plays and operas, giving the sounds of words and music as well as the entire action without actors and singers.

The general manager of The American Theaterphone Company, at 147 West Twenty-fourth Street, New York City, outlined just what is proposed being done, in an interview with one representative. He said: "We can offer our reproductions, with music, words and action all harmonized, as fast as we can get them into form. We know that our machine will work, because it has been thoroughly tested in the presence of theatrical managers at the Broadway Theater, the Majestic Theater, the Hippodrome, one of the Keith & Proctor theaters and several other large houses. We do not consider that it belongs to the same class as other living and talking picture contrivances. We give an entire evening's entertainment in two hours and a half, or brief scenes from operas and plays.

"There will be no trouble to get theaters for the performances. We have been making preparations for the last fourteen months, and we know just how the managers stand in the matter. As to the possibility of our being opposed by Klaw & Erlanger, the Shuberts and others, I can only say that we have already a dozen of our performances booked for regular tours, like any ordinary theatrical company, beginning in the Autumn."

The Theaterphone is a device which combines the effects to be obtained by gramophones and by moving picture apparatus. The gramophone is placed behind the curtain on which the moving picture appears, and it is so contrived that it shifts automatically on two discs. Discs not in use may always be replaced by fresh ones, and thus the flow of sound may continue without interruption for an indefinite period. The gramophone on the stage, behind the screen is necessarily synchronized with the moving picture machine in the

Lecturette and Travelogues

THE NEW STAR FEATURE FOR MOVING PICTURE ENTERTAINERS

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

Among our many subjects we offer the following:

For your American Patrons, we have sets on THE YOSEMITE, YELLOW STONE, NIAGARA FALLS, GRAND CANYON, GREAT AMERICAN CITIES, etc., etc.

For your Foreign Patrons, we have sets on LONDON, PARIS, ROME, VENICE, IRELAND, SCOTLAND, GERMANY, SWITZERLAND, etc., etc.

SEND FOR OUR COMPLETE LIST

RENTAL PRICE $1.00 PER WEEK AND UPWARDS

Try Our Independent Film Service and be Entirely Different from Your Neighbor

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
Suits of Success are not Ready-Made

We are the monitors of the film renting business. Giving our quality service wherever particular patronage exists.

"When a man hesitates he's lost"

Communicate at once

PITTSBURG CALCIUM LIGHT AND FILM CO.

Motion Picture Machines and Films

Kleine Optical Co.
NEW YORK 662 SIXTH AVE. CHICAGO 52 STATE STREET
MONTREAL, CANADA La Patria Building

gallery. At the end of each act the regular curtain of the theater is dropped for an intermission exactly as during a regular performance.

Among the productions, or reproductions, already prepared are "A Midsummer Night's Dream," "Othello," "Hamlet," "Dr. Jekyll and Mr. Hyde," and similar standard plays. The manager also says that he has made an arrangement with the Shuberts by which he is to make a reproduction of "The Girl Behind the Counter," now playing with Lew Fields at the Herald Square Theater. He says moreover that he has three grand opera reproductions ready to offer. It is understood that the Theaterphone entertainments will be seen in first class theaters and moving picture places, and that, in cases of the most ambitious offerings, the best seats will be sold at prices ranging as high as $1.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Rip Van Winkle" is an elegant and most interesting picture.

"A Workman's Honor" is a film that teaches a very good temperance lesson.

"The Bargeman's Child" is a domestic and interesting film.

"The Doctor's Monkey" is a comical and pleasing animated picture.

"Mother's Crime" is a thrilling and sensitive picture of robbery.

"The Old Story" is an exceptional and dramatic subject.

"The Blue Bonnet" is an observing picture which reveals some deplorable incidents.

"An Amateur Hypnotist" is an exceedingly amusing film.

"Acrobatic Pills" is a very comical and pleasing subject.

"Ala Baba and the Forty Thieves" is a dramatic, exciting and pleasing subject.

"The Unexperienced Cabman" is another interesting, animated motion picture.

"Long Distance Wireless Photography" is not only amusing but is very interesting.

"A Visit to the Public Nursery" is a film of an educational character and is very instructive.

"The Stolen Dummy" is a snappy, quick-action comedy.

"The Spiritualistic Seance" is a comical and astonishing subject.

"Shanghai, China," is a most instructive and characteristic subject.

"The Prophetess of Thebe" is a mythical subject and is very interesting.

"The Cossacks" is a world-famed picture of Russians.

CORRESPONDENCE.

FROM UP IN THE WOODS.

Petoskey, Mich., May 9, 1908.

Moving Picture World, N. Y. City:

Dear Sirs—Enclosed find P. O. order for $2 (two dollars) for subscription to your paper. I received the back numbers O. K. and wish to thank you for your prompt acknowledgment of my letter. I am at present operating a machine at the Nickelodeon Theater here and also did last Summer and part of the past Winter. We have three shows here in town at present and all doing fairly well. Had eight last Summer, but of course some were failures. This is a great resort center and everyone figures on a big Summer rush. I think that although we are up in the woods, our theaters will compare very well with some I've seen in the southern part of the State. I hope the operators can get together in some sort of an organization. Thanking you again, I am,

Yours truly,
A. J. WRIGHT.

F. S. A. FILMS FOR ARKANSAS.

Chicago, May 15, 1908.

Moving Picture World Publishing Co.

Gentlemen—We wish to state that we have just established a distributing office at Little Rock, Ark., Southern Trust Building, Rooms 415-416. Mr. J. E. Willis is manager of the Little Rock Department and we are now in a position to furnish the same high class service to customers in that locality as we have been furnishing from our main office in Chicago.

Very truly yours,
F. C. AIKEN, Vice-President.
Theater Film Service Company.
ONE OF MANY ENCOURAGING LETTERS.

Moving Picture World:

Gentlemen—I received a copy of the “News” and from their articles and announcement, it looks as though your paper was going out of existence and they were succeeding it. I trust this is an error, for we appreciate the stand you are taking and are willing to support you at all times with subscription. I trust you will have success and should we ever place advertising in this way, will gladly patronize you.

Yours truly,
C. E. VAN DUZEE, Manager.
Twin City Calcium & Stereopticon Co.

CAMERA OPERATORS AT FAULT.

Cleveland, O., May 15, 1908.

Editor Moving Picture World:

Dear Sir:—I have been reading your paper for two or three months, and get a great deal of valuable information on different subjects from it, but not once have I seen anything regarding the photography of some films.

For instance, in “True Hearts” and “The Airship” (Vitagraph), no matter how slow I turn the handle, the figures in the picture run around the scenes as if they were crazy.

I am working on an Edison Exhibition Model, with a triple shutter (of my own make), and the normal speed is about forty-five or fifty turns per minute, but on the subjects mentioned I could turn the handle so slow that you could see nothing but shutter, and still the figures jump around.

This leads me to think that a little more judgment on the part of the man at the camera might give a picture with better results. The operator of the camera, like the operator of the projecting machine, should be able to gauge his speed to the actions of the performers.

The people in the audience sit and watch the film, and on going out wonder why a film like “True Hearts,” which should be run slow, was run through so fast.

I submit this suggestion, which I think expresses the feelings of a great many managers and operators in the United States, and hoping you will give it early notice and publication, I remain,

Yours,
HOWARD STOW,
Operator Pathé Theater, 6:30 St. Clair Ave

SWEATING OF LANTERN SLIDES.

Aspen, Colo., May 5, 1908.

Editor Moving Picture World:

Dear Sir:—Allow me, as a maker of hundreds of slides, to say that there is positively nothing that can be done during their manufacture to prevent them from “sweating.”

I have found from experience that the sweating is caused mostly by the slide being very cold when placed in the lamp, when it will always sweat. The remedy for this is to keep your slides in a very warm place before the exhibition, then you will have no trouble during the show.

Any glass will sweat when taken from the cold and placed before a great heat. A careful operator, who always keeps his slides in a warm place, will be troubled very little with “sweating.”

Yours truly,
JOHN BOWMAN.

[Our correspondent is right as far as the “sweating” is due to moisture from the air, which may be condensed upon the outside of the slide. What was referred to is a recent communication from another slide maker was the “sweating,” or, more properly, “cooking,” that takes place in a slide that is bound up before the gelatine is properly dried. A slide that is hardened in formaldehyde and then dried over the stove before it is mounted is proof against this latter ailment.—Ed.]

NO REFLECTION ON THE OPERATORS.

Better Business Methods Desired on the Part of Managers.

New York, May 13, 1908.

Editor Moving Picture World:

Dear Sir:—It has come to our ears that much objection has been taken to a circular letter sent out from our New York office under date of April 22 to our film rental customers. This circular letter stated among other things that we had been imposed upon by operators ordering supplies for the account of our customers, bills for which our customers repudiated, and positively refused to pay, claiming...
that such supplies had not been received nor ordered by them.

It was reported that many operators had taken umbrage at this letter as a reflection on them as a body. To prove the foolishness of such a report, we think we need only state that this circular was really instigated by an operator, who suggested to one of our officers to take this step. We believe our concern, from its inception, has always stood for everything that would benefit operators, as we know from a purely business standpoint that operators can do much to make or mar a moving picture exhibition and can do still more to preserve or ruin the films, from which we make our profit. We have learned much from operators in the past, and shall probably learn more in the future.

We consider this circular of ours the best protection an honest operator can have against unjust accusation. The managers of the houses of all our best customers have co-operated with us fully in carrying out the provisions of this circular letter in question, which are to the effect that all carbons, condensers, posters, signs and other supplies shall be for cash only. If all exchanges would establish this same rule, they would find a great saving of useless correspondence and unnecessary wear and tear on their gray matter.

We shall appreciate it if you will give this letter space in your valuable columns.

Yours very truly,
MILES BROTHERS, Inc.,
By Herbert Miles, General Manager,

THE NICKELODEON IN GREAT BRITAIN.

Editor Moving Picture World.

Dear Sir,—During my recent visit to the States, I was repeatedly asked by American exhibitors and others whether a field existed in Great Britain for exhibitions of the nickelodeon type, and my firm at the present time are constantly receiving correspondence containing inquiries of a similar nature, from different parts of the States.

Having been satisfied on the point of whether or not ventures of the nickelodeon type are likely to be successful in this country, the American exhibitor was next in anxiety to ascertain whether it was possible to rent or hire films in Great Britain, in the same extensive way in which renting is done in the United States.

I have already replied, as far as possible, through the mail, to a large number of inquiries on this subject, and, I hope, satisfied them that if there is one thing which is done well in connection with the picture business in Great Britain, it is the renting or hiring of programmes. I trust you will therefore allow me, through your columns, to repeat that there are numerous renting concerns in Great Britain; more, probably, proportionately, to the size of the country, than there are in the United States, and that they nearly all cater for their clients in a business-like, up-to-date manner. We ourselves have made a feature of this business, and have a very extensive renting bureau here in London, with a branch in Glasgow. Several copies of all new and successful films, by all makers of importance, are placed in this rental service immediately upon issue, and therefore American exhibitors wishing to conquer this country with the nickelodeon type of exhibition need have no misgiving on the question of the film supply.

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Film Review.

AN ANIMATED DOLL (Essanay).—A boy named Pickles, who deeply loves his little sister, finds five dollars. His good fortune brings to him the remembrance of his broken doll, "a big doll." He knows of an Inventor close by who makes animated dolls, and his image. He offers to the Inventor his small fortune (five dollars) which is not discouraged, and he awaits an opportunity and the news of the little fellow carries the message on back to his home and awakens the surprised sister. The wonderful little picture is set in motion and the doll, applied, whereupon the automaton executes some beautiful dance figures. The Inventor, who wants to get the doll, then carries it from the room to the packing-place, transported by the children. The little girl pleased with the new doll and the animated dolls, as in the picture. She is refused and the owner removes his marvelous little companion. The little girl, robbed of the beautiful doll, cries to her old doll and cries herself to sleep.

THE FLIGHT FROM THE SERAGLIO (Great Northern Film Co.).—The Valiant's favorite wife is coming, riding on a camel with one of her slaves. The trip is a passing one through a restaurant, where two Englishmen, Mr. Hopkins and Mr. Jackson, are sitting between the Turkish guests. The two foreigners are interested to see the interesting conversation. The young Mr. Hopkins falls in love with the beautiful wife, and as he approaches to the woman, she looks at the black eyes, which promises him a great reward, and so he exacts himself and obtains it. He at once sets off back to the slave house. From a wandering chemist, he buys an opium, his friend takes a bottle of wine, intended for the calm's harem guard. While the young Mr. Hopkins is sleeping soundly on their guard, the daring young man sneaks into the harem, but the lady he has understood the black eyes right. His appearance creates great commotion among the ladies of the harem. He has just made himself known, and is seized in the crowd of the black eyes as the caliph appears, and for this time puts himself on his guard. The two sleeping eunuchs are imprisoned, and the negro guard is continued to keep a sharp look out. The two foreigners are interested to see the interesting view. That which cannot be gained in one way, must be gained by another, and so some leads to some other women and some clothes from an old woman, and disguised as a harem slave, he can approach the harem. This time he is more successful. Sulama sends the slaves away, gets into the basket and permits the courageous young man to carry her away. At the city gateway the fugitives are overtaken. The pursuers are close by, and Sulama cannot run as quickly as necessary. A fireworks passes over two hopoes; quick as lightning Mr. Hopkins pounces upon him, throws him to the ground and jumps into his saddle. Jackson cleverly places the slave on the horse and off they go. Jackson stays back, prepared to sacrifice his own life in his mistress' lodging at the city wall. He shoots the caliph and then sinks down, shot by one of his pursuers' pistols. His and the caliph's death have saved Mr. Hopkins' life and that of his sweetheart. The consternated guard looks for her, the caliph's lifeless body. The last picture shows us Mr. Hopkins and Sulama on board the Englishman's boat, bound to a more reliable harbor. Length, 625 feet.

WINTER MAUVOEURS OF THE NORWEGIAN ARMED FORCES (Great Northern Film Co.).—The Kingdom of Norway has, from time immemorial, been famous for its healthy, sport-loving sons. In older days their forefathers, the Vikings, went out from their rocky, Norwegian seashores to fight and conquer other countries. It is the descendants of these same Vikings that we see here in this subject, portraying in their white uniforms and with some of which the young Norwegian king is very much interested. In the battle scenes, in the winter scenes, and with superior officers. We see the artillery advancing along the heavy roads and the infantry fighting in the snow. Here we see them marching on their snow shoes; we see also their merry Winter camp, the repetition of a detachment of troops making a halt in their country's beautiful and picturesque surroundings. Length, 515 feet.

Klein Optical Company issues.

THE PERVERSE STATUES (Lanke).—An amusing comedy created by the drawings of a cartoon. The little folk of the household are enjoying themselves with the game of diablo and manage to cause the ill-fated of some small statues. The former is greatly exercised over the occurrence and reports the incident to his little companion. The fragments of statue magically resume their positions, and the small butcher is launched to scorn. Good original. 90 feet.

THE UNCLE FROM AMERICA (Lanke).—This series is on the subject that illustrates the ingratitude of a wealthy citizen to determine whether the affection of his relatives is genuine or only for mercenary reasons. Disguised as a

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to end her miserable existence by causing herself over a precipice. Length 450 feet.

UNFORTUNATE PICKPOCKET.—A handsome young woman, working in the city, asks to see some valuable trinkets, but not finding anything to her liking, suggests some articles displayed in the show window. At first, the clerk goes to comply with her request, and as his back is turned she grabs the things, runs off the case and secretes it in her satchel. She soon departs without having made a purchase, leaving the clerk aghast in making such a rich haul. She next hastens to the tailor’s to buy several garments, and is so confounded in the advertisement of a say ring that she fails to notice a sister thief stealing her hat from the workbench without escaping unnoticed. The second thief, on reaching a secluded spot a public park, stops to examine the contents of the purse, and while basely engaged a footpad passes by, noticing the purse in the old woman’s hands and succeeds in snatching it away. A policeman who witnesses the theft chases the thief, who, however, taking the thief, drags him to the bar of justice. A complaint is made by the old woman against the fellow when in walks the young lady who was robbed at the tailor’s. Recognising her victim, the old woman accuses her of theft and she is arrested a prisoner. The fair damsel is not about to take possession of the stolen one more time when the jeweler dashes in and claims the purse and its contents as his. Everything is soon brought to light and the trio of unsuccessful thieves are unable to recite, with the Lord, the pledge to his store, happy again in the possession of his stolen jewel. Length, 244 feet.

A GOOD MEDICINE.—A poor woodcutter’s wife being very ill, a doctor is called in, who, after examining the patient, prescribes a medicine which she and her husband put new life into the weak and sick body of the sufferer. The husband starts off on horseback and at arriving at the chemist’s soon has the prescription in his pocket. As he is returning home, however, he is noticed by a gang of thieves who drag him to their den, and finding the bottle in his saddle bags think it must be worth a fortune, or run, so after a fight between the men, the contents of the bottle is equally divided between the robbers and they swallow the contents of their glasses. The beverage is however not taken but a very strong and virulent poison taken in small doses revives the system, but when taken in great quantities works like an electric bane in the body and impels the victims to jump and roll about as if possessed by the evil one. This wants to happen to the next prisoner, who start jumping and dancing like lunatics until exhausted, when they all drop into a heavy sleep. The whole enterprise takes advantage of this opportunity to escape and ride home. On his way back he remembered that there were two cats belonging to his wife which were in a most horrid state of starvation. His wife had died a short time before, and that their view of the pretty mounds on the stage is completely cut off, call a police officer, or more properly a constable, is sent to the theater, followed by her furious husband. Reaching home, the poor husband calls all the servants to his assistance, and after numerous unsuccessful efforts, it is finally persuaded to change her “Merry Widow” head-piece for a neat trim little bonnet. One can almost have pity on her, a poor unfortunate husband when he sees his wife yielding to the temptation.

IMPERIAL CANAL.—For the benefit of those who are not fortunate enough to travel and enjoy themselves and their leisure moments in different ways, we present a film of this kind is an innovation, for it takes us on a boat down the beautiful Imperial Canal of China. It is so much more enjoyable than this picture, which fa-

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POVERTY AND PROBITY.—A poor workman having found a wallet full of gold takes it to the police station, where the head officer is seen praising him for his honesty. Just at this moment the owner of the purse arrives, and when his host tries to return the purse to the honest workman, who is a laborer by profession, the purse is given to the laborer by giving him a sum of money, but the honest workman refuses to accept it.

He goes back to his work, and having been ordered to drill a blasting hole in a deep crevice, he determin-

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men. The poor cripple is hauled out of her terrible position and the young artist and his pretty wife, appalled by such misery, take the old woman and her faithful dog to their home, and the last picture shows the young couple and the once poor beggar woman now enjoying happiness, 588 feet.

AN ODD PAIR OF LIMBS (Vitagraph).—Two small boys best on mischief are watching a clerk arranging things in a shoe store. As he turns and enters the store the kids grab a pair of paper mache limbs and run away. Equipped for business the25 boys approach the trouble maker. The first victim is a buckster displaying his goods to a lady. The boys approach the man with the fake legs, ask him if he would like a pair of legs, and they take the protruding limbs and nearby fakins. The dealer is horrified and dashes madly up the street. The boys slip up, secure the limbs, look around, and send a yell box as the next scene of trouble. They stick the legs partly inside, then hide around the corner. A stout gentleman saunters up with a package, attempts to deposit it, spies the limbs, zips with fright and hurries off. The boys emerge from their hiding place, laugh heartily over their joke, again take the limbs and seek further victims. They spy an automobile. Nobody is around, so they place the limbs one under each front wheel. Passersby soon notice them and hurry to extricate the unfortunate man underneath. A huge beam is used to pry up the wheels. One boy crouches under, secures the limbs, and with his companion runs away, leaving the would-be rescuers dizzyminded.

They pause beside a line of sower pipe and with a rope tied to the nearest limb, pull the iron pipe, leaving the extreme end outside. Three sporty fellows come along and see the protruding legs. As they approach cautiously the boys at the other end pull the cord and the legs disappear inside. One by one the dummies enter the tube on their hands and knees. When all are inside the boys kick away the tube which has held the pipes in place and they roll into the gutter.

Further along a maiden lady is enjoying a quiet walk between the Reliable building and the nearby Save and plant one artificial limb near her. Boys approach the cart with the fake legs, and as the strange sight. Meanwhile the clerk, in our open- large space is looking for his "dime store." He is shown the one at the hammer, harrises over and grabs it. The old maid is amused, attempts to rise, and in the confusion the clerk grabs her foot. Instead of the artificial limbs, gives a yank and raises her in the air. The splinter jumps up, shrieks and finally fakins. A policeman is attracted, hurries up and beyond the crowd, and takes him off to the station, 220 feet.

THE GAMBLER (Vitagraph).—Outside a pretty cottage a charming young girl is waiting for her sweetheart. He presently appears, stilted in a miner’s suit, with tools, etc., strung to the saddle. He discards, bids his farewell, remount and rides away to seek his fortune. The girl waves goodbye, controls her feelings admirably until her lover is out of sight, then bursts into tears and enters the house. The fortune seeker pursues his way over the mountains, where we see him pause occasionally and examining the rocks, taking promising. Pursuing his way, he comes upon a miner who has fallen over a cliff and injured himself. Our young man lifts him tenderly and assists him to his cabin, puts him to bed and makes him as comfortable as possible. In conversation the young man tells of his desire to locate a claim. The miner shows him where he has one. This prove to be a rough sketch of a spot he had discovered at the time of the accident. Shows samples of the ore and offers to divide the profits if his companion will take up the work. Our hero gets the prospecting tools, repairs at once to the spot, and starts to work. Results are very encouraging, and he stakes off his claim after having taken up a considerable quantity of rich ore. Returning to the cabin, our hero dumps the ore into the miner’s lap, dances around the room exultantly, sits down and writes his sweetheart a letter telling of his good fortune and of his intention of returning home to claim her when a purchaser for the claim is found. While posting this letter our young prospector tells of the rich find of which he is part owner. The miners about listen excitedly. Several fellow back up the trail, among the numbers is our cabin clerk, who all enter, look at the samples, then start for the claim. They take a large quantity of the ore, examining, tested and found to be of exceptional quality. All hands gather around the bench, and the miner writes the claim, paying for it in cash and bags of gold. The two partners divide the money. The young miner takes great care to be on good terms and starts for home. Reaching the Mining camp, our hero is given a great welcome, attended to by the populace, saunters around watching the different games, dances, feasting and wine. He stays for large sums, and he takes away with him a number of pieces of the county. He is penniless again and his fond hopes will not be consummated. He theorizes to end his existence by a faro game, but is stopped by his sweetheart and pins it to a tree. His strange actions have been observed by the gambler, who won his stakes, and when he is about to take his life the winner seizes our hero’s hand, douses his cowardly action, returns his money and gold and tells him to return home. 605 feet.

A GOOD BOY (Vitagraph).—A poor old Irish woman is seen washing clothes at a tub while her husband is asleep at a table. An empty can and a broken glass tell the story—he is drunk. Their son, a boy of perhaps fourteen, returns from school, his books under his arm. He glances at his father, observes his condition and shakes his fist at him, looking pitifully at his mother, takes her from the tub and seats her in a chair. He removes the beer can and glass and starts to work at the tub himself. The drunken father, awakening, notices that the can and glass are missing and slaps his head. He is about to strike him again when the little lad breaks away, upsetting the tub of water over his father and slips out.

In the window of a hat store on a crowded street a sign, “Boy Wanted!” is displayed. The boy of our first scene notices, applies for the job and is engaged. He is immediately dispatched with a number of hats boxes and directed to visit their various addresses. He starts off, and at a crowded corner sees a very old woman make several attempts to cross the street. The crowd surges forward and backward, cars innumerable pass, and the old lady is perplexed. Our boy notices her predicament, crosses the street and guides her safely. On a side street the same little lad notices a baby playing in the roadway. A “huck” from an approaching automobile causes him to turn, and he sees that the machine is heading directly for the little one. He reaches forward, snatching the child up and dashes past. Still another accident befalls him. Passing through a parade his is seated on a bench reading. A flashily dressed masher stalks along, notices her, takes a seat beside her and attempts to flirt. His attentions are repulsed, but he still keeps up his annoying tactics until our little champion of the little one save the little one.

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TRROUBLES OF A NEW DRUG CLERK (Selig.)—First, all is allowed a "surprise" is Jack-of-all-trades, who, after winning many misadventures and various incidents, signs a placard which reads: "Wanted—Soda Fountain Man." He applies for the job and is put to work. It is soon shown that he knows little or nothing about the dexterity of "soda jerking," but fortunately (for him) the first victim of his dispensation do not submit themselves, to the dangerous dodge-pitches of his cock-house recipes until his employer has gone out to mingle in the fresh air. Business soon picks up. The "would be" makes an enthusiastic stab at properly proportioning the thristy quencher and, at last, manages to take in a few nickels, which he "rings up," going north with a V. or an X. at each operation. Several "of the sick list" enter and the eager dispensary—now thoroughly alert for the "easy money"—quickly occupies the position of perspiration clerk and dopes them, with a smile and a conventional—what they won't take he pours on them. A little of this, of course, goes a long way. In fact, far enough to bring the infuriated victims (of lemon effect or, etc.) back to the store. Several agonized sufferers are also enraped at the impression. He perceives that it is high time to seek a refuge, and accordingly makes a dash to the street. A chase follows and the fellow is finally landed in jail.

SUMMER BOARDERS TAKEN IN (Selig.)—Hiram is first discovered reviving an old sign, getting ready for the visitors; for his exciting advertisements in the city papers always brings him a harvest of new business. He leaves for the station and his wife hustles the highest help around to get everything ready for the onslaught. A pretty lady, from the city, soon arrives with a bunch of juvenile peace-disorders. A grown character, she has temporarily suspended her services, at hopping the ribbon counter, to anticipate the job of collecting the nickels in the ticketers. By mutual consent, a tramp has changed wardrobe and position of honor with a scarecrow in a nearby corn field. A German professor rides up on a dusty path on a bicycle, stops a rest in the shade of a telephone pole, and hangs his coat and hat on a nearby fence. Mr. Tramp, or the supposed scarecrow, is irrogant at this instance and makes another profitable exchange. Through the rest of the comedy the professor is only a few paces pursuant to the bobo, until the knight of the road, finding nothing else left to do around, the precaution of the professor away in a convenient wheelbarrow. Things are made so lively for the newcomers that a very few minutes suffice to show corn field. A German professor is at the city's board in advance, for herself and whose new with her, she willingly gathers her family and makes an informal drift toward the depot.

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Sweet Sixteen...725 ft.
Cute as a Button at Me...384 ft.
Sweet Polly Primrose...384 ft.
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Gypsy Ann...384 ft.
When Autumn Tints the Green Gold...384 ft.
When You Love Her and You Love...384 ft.

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Don't Worry...384 ft.
Worry in This World for Every Girl...384 ft.
With You I'm Eternally...384 ft.
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In the Springtime When the Roses Bloom...384 ft.

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Boots...384 ft.
When I was Born...384 ft.
Are You Shure...384 ft.
Was Never a Girl Like You...384 ft.
What Does It Mean...384 ft.
Mary, My Heavenly Queen...384 ft.
The Story of the Picture Blocks...384 ft.

THE MAN IN THE OVERALLS...1000 ft.
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Swashbuckler...335 ft.
Samos M'Uro-Drum...395 ft.

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Trampoline...600 ft.
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Bill...300 ft.
The Paperhe...484 ft.
A Good Boy...384 ft.
Tit for Tat...475 ft.
Shiner's Wail...447 ft.
A Mother's Crime...447 ft.
Runaway Girl...447 ft.
A Wife's Devotion...447 ft.
The Drummer's Day Off...250 ft.

WILLIAMS, BROWN & EARLE.
Catching a Burglar...625 ft.
Nasty Nick...625 ft.
Professor Benfield's Bills...330 ft.
Leap Year...330 ft.
or, She Would...330 ft.
Wed...342 ft.

THE INTERESTED BATH...175 ft.
The Gambler's Wife...540 ft.
Doctor's Dodge...420 ft.
The Great Traveller...562 ft.
Freddie's Little Love Affair...343 ft.
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Vol. 2 MAY 30 No. 22

Editorial.

Desirable Film Subjects.

Film manufacturers should note the fact that there is a strong and increasing demand for travel scenes—not sim- ply the kind that are taken from the front or rear of a train, chiefly showing the roadbed, but panoramas and views which depict life, customs and architecture and the characteristic occupations of people in different countries. In conversation with an exhibitor he said that he had great difficulty in getting such subjects from his rental bureau, although repeatedly requested. He said that his audiences demanded them and that he would like to have at least one such subject for each performance. Probably his case was an exception, as his theater is located in a high-class residential section, but similar remarks heard in other quarters lead us to believe that the supply of such subjects is not equal to the demand. Now, travel scenes are not so hard to produce as comedy and dra-matic plots, neither are they so expensive, as the actors and scenery are supplied by nature. We are having a surfeit of comedy; drama is a failure, unless elaborately and correctly staged and acted; tragedy does not seem to be wanted. The first manufacturer who produces a series of travel subjects in the right vein will surely profit thereby. But they must be above the ordinary. There is as much opportunity in this field for originality and the use of gray matter as there is in the production of subjects of a humorous or tragic nature.

* * *

In a former number we referred to the absurdity of the early retirement of good film subjects: Is there any reason why a good film subject should not have the same lease of life as a good play or a good song? There are songs, books and plays which never grow old. There have been film subjects produced in the past which will never fail to interest, instruct or amuse. It would not indicate stagnation of ideas if a film manufacturer should resurrect from his vaults the negative of some good subject of bygone years and reproduce it to-day. How small a proportion of the present theater-going public ever saw scores of good but long-forgotten subjects that could be recalled?

* * *

It is not so much novelty that is lacking in the film subjects of to-day—it is variety. To unearth some past successes would not be retrogression, but it would tend to offset the sameness and alleviate the tension under which the present “filmwrights” are laboring.

The Rental Schedule.

Last week we referred to the prevailing film rental rates. We desired to show the fallacy of certain wildcat rumors and advice which was being circulated. While we realize that it was ill-advised to bring up a discussion of the business methods of the Association in public print, we concluded that the quickest way to get at the root of the matter and settle the questions raised was to get the personal opinion of each of the interested parties. These opinions were requested by us in confidence and the replies will be so treated, unless where special permission is given or request is made for publication.

On another page we print a resume of the letters we have so far received from members of the Association. While the most distant writer is in Ohio and many others are yet to be heard from, the consensus of opinion is to hand that the rental schedule should be maintained. Some say that it should be increased—that the rates are now too low—and only one has said that he would like to see the schedule abolished. Others have said that if the schedule should be abolished they will kick over the traces. It is to be hoped that the members will all stand firmly together in justice to those who have proved themselves loyal, and that as a body they should act with diplomacy. Calm and deliberate discussion of the conditions as they exist is needed and not hot-headed rantings or selfish actions on the part of the few. Although young and strong, the F. S. A. has already developed a few sore spots in its anatomy. When these are healed by heroic treatment, or rooted out, everyone will be in a better position to judge whether or not the rental schedule should be abolished or modified.

Mechanical Improvements.

Reference has already been made in these pages to the “Edengraph,” a projecting machine possessing many novel and desirable features, which will soon be placed upon the market. We know of several other devices, in this and similar lines, which are in embryo, but which will exert a strong influence on the trade as soon as they appear—and that influence will be for the betterment of the business in every way. At the same time we know of a number of inventors who are wasting time and money in endeavoring to invent or perfect devices which have already been invented and patented. Others are wasting time and money trying to do what hundreds before them have tried and given up as impossible. We do not discourage inventive genius, but we do advise those who show symptoms of this malady to first consult with some specialist before wasting money in building models of devices which never see the light of day. In our former capacity as photographer to the patent department of the Scientific American we have seen and handled, in the motion picture sphere alone, the evidence of many sleepless nights and wasted dollars. Instead of working in secret until they have a completed model, inventors should outline their ideas and claims upon paper and get expert advice as to its practicability or patentability before proceeding further. If their ideas are presented upon paper to the above concern or to any other firm of reputable patent attorneys, and affidavit is taken as to the date, it affords them the same protection as if the model was
completed, besides antedating the time needed for construction of the model: not to mention the advice that could be obtained as to whether it was advisable to go ahead.

* * *

Many nickelodeon managers are installing large numbers of electric fans, with the intention of keeping their places open during the Summer months. In previous years most of the places remained closed. The proprietors found it cheaper to pay the rent for a closed place than an open one, but during the past year competing houses have increased to such an extent that it is feared closed doors may give the other fellows a chance to establish prestige hard to overcome when the regular season opens again. Some of the men who intend to keep open say they will be satisfied to make enough to cover expenses during the hot weather, but to hold their leases and save the labor and expense of establishing themselves again in the Fall they will be prepared to meet deficits.

_____

Ourselves.

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In self-defense we are again compelled to contradict certain published statements by one who was formerly connected with this paper. To convey the impression that a new rival in the field is in possession of the mailing list of the MOVING PICTURE WORLD, its editor says that he kept duplicates of the names he furnished to the World. Whether this is or is not correct, it showed ulterior motives and was, moreover, unnecessary, as he was handed back the original lists of names which he had acquired through his former connection with another paper and from other sources. We most emphatically state, however, that the mailing list of the MOVING PICTURE WORLD, which has been built up by legitimate methods, he never had the opportunity of duplicating. These are facts which can be readily proven.

Another equally false and damaging statement is that another paper had any right to adopt and duplicate the volume and serial number of the World, and the course that the paper in question has since adopted in dropping these and taking up their correct serial number was not at all voluntary.

The World goes on, but not contrary to agreement, although contrary to the wishes of its enemies. All damaging misstatements, such as have been alluded to, can only bring discredit upon the maker. Those who are conversant with the facts say that it is not necessary for us to publicly challenge these insinuations and we regret that space should be taken to refer to our own personal affairs, but malicious attacks in public print justify a public denial.

* * *

Reference to our mail list suggests a word of explanation to the many who have asked for and who have been refused a copy of this list. The subscription list of a newspaper is practically its only asset. In our case this has been procured and is maintained at great expense, and that it is a valuable asset is proven by the unsolicited opinions of many of our advertisers in testimony of its scope and quality. If we parted with this list to every concern in the trade who asked for it, our advertising space would have no value to them, besides its being unfair to their competitors.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER XI.

MENDING THE FILM.

This is an operation that is simplicity itself, yet it is one in which an amazing number of operators fail in part or altogether. The patch that is made right is perfectly true, square and thin enough to go through the machine without a perceptible jump. The wrongly made patch is almost sure to cause more or less vibration or jump on the screen, and generally it is “more” rather than less. The writer has been manager of a film exchange and has had films come in with patches as stiff as cardboard and as thick as a heavy business card. He has had them come in sewed with thread, and, in one instance, with metal rivets. Such work is absolutely and utterly inexplicable from any point of view.

Good film cement may be had from any dealer in supplies at 25 cents per bottle. The best method is to get a very small artist’s brush at a cost of ten cents; one of the long handled variety, such as is used for oil or water colors. Make a small hole through the cork of the bottle and shave the brush handle through far enough so that the brush will stick down in the cement when the cork is in the bottle. Now cut off all but about two inches of the surplus handle. Be careful, however, to have the brush handle tight in the cork and keep the cork tightly in the bottle, as cement evaporates rapidly if the air gets to it.

To make a mend, cut the film exactly on the line between two pictures. Now cut out the piece you wish to reject, leaving a stub from one-eighth to three-sixteenths of an inch beyond the last whole picture. Moisten this stub with the tongue and with a knife scrape off the emulsion perfectly clean, exactly to the picture line. Be sure to get the emulsion off clean, as cement will not adhere to emulsion at all. Now lightly scrape the back side of the other end where it will join to remove any oily substance and roughen the surface. Next, either with brush or by scraping from bottom of cork, or with a toothpick (not a good way), apply cement to the stub end you scraped. Put on plenty, as a surplus of cement will injure nothing, and too much is better than not enough. Be sure to get cement clear out to the edges of the stub, and be sure to get the emulsion scraped off clean at edges, for about half the patches come loose at the edges either from carelessness in scraping or applying cement. Now move fast and join the two ends (being very certain to get the emulsion side of both ends either up or down), so that the stub is just covered by the other end, matching the track holes perfectly. This latter is of the utmost importance, as the holes are your only guide, and unless they match exactly your mend will be crooked or the sprocket teeth won’t fit the holes, and there will be a “jump” when the patch goes through. The best way is to match the holes on one side and grasping over these holes with thumb and finger firmly, match the other side, pressing the whole joint together as tightly as possible. The cement will set in a few seconds. Now, if you have made the joint rightly, the joint track holes will be full size, the patch will be not more than three-sixteenths of an inch wide, and barely the thickness of the two pieces of film. If you lay another piece of film on top of the one mended, the pictures will exactly match all along. If they don’t, your cutting
has been done wrong, and you will have a frame-up. These directions are necessarily somewhat complicated, but the process is really quite simple, and should be mastered by the beginner with just a little practice by carefully studying these directions. There are several so-called "film menders" on the market, but they are mainly useful as a nuisance to the operator.

**HOUSE LIGHTS.**

Little details make a good show and lack of attention to them a poor one. The ceiling lights of the house, at least, should be controlled by a switch in the operating room as well as from below. In starting light your lamp at least two minutes before your cue is due, so that it will be burning right. Do this with the hood cover or douser down. When the cue comes, raise the cover with your left hand, while with the right you pull the house lights. This makes a pretty effect, but is based on the supposition that you start with an illustrated song.

**TINT SLIDES—HOW TO MAKE.**

The operator who takes pride in doing the best possible work will provide himself with tint slides in about three shades each of red, yellow, green and blue. Rose, violet, etc., may be added at will. These tints should range from very light to medium, but none of them dark. Pretty effects may be had, too, with glass ground in geometrical patterns, such as used to be popular for front doors. Tinted glass is best, since the colors are richer, but it is very hard to get light enough tints. Tint slides may be made as follows: Get stereopticon photo plates and, without exposing to light, fit in hypo in usual manner, same as you would an exposed plate. This leaves a thin, perfectly transparent emulsion film on the glass, which will readily take color. Now, with some clear aniline dye of desired color (Diamond dyes are excellent), mix a rather weak solution and dip the plate in it, wiping the plain side clean. If not dark enough, dip again and again until desired tint is attained, letting it dry between each dipping. These slides may be used with good effect on some vaudeville turns, and, occasionally, on portions of a film. A very light blue tint slide will brighten a yellow film considerably, but the tint must be very light, just a bare tint.

**ANNOUNCEMENT SLIDES.**

Very satisfactory announcement slides may be made by writing the desired matter on transparent gelatine paper (to be had very cheaply from dealers in stage lighting supplies) with a typewriter and dusting the writing with dry bronze while wet. Place between glass, bind temporarily and use like any other slide.

*(To be continued.)*

**NEWSPAPER COMMENTS ON FILM SUBJECTS.**

"Ingenuity Conquers" is a first-class picture, making one of the best of picture shows.

"Jim Gets a New Job" is a very amusing picture showing the various trouble that befalls a boy.

"The Music Teacher" contains many comical situations.

"The Great Jewel Robbery" is one of the most thrilling and exciting films ever shown.

"A One-Man Band" is a laughable and interesting comedy.

"What a Boy Can Do" is a funny film depicting antics and mischief.

"The Flower Girl" furnishes a wordless drama of hearty interest.

"In the Land of Gold Mines" is a beautiful, fantastic and delightful comedy.

"A Gendarme's Honor" is a picture with a high dramatic story.

"The Venetian Baker" is a charming picture with a thrilling dramatic story.

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**Editorial Notes and Comments**

Note our new address: 125 East 32nd Street (Branch Building). Temporary Telephone, 3877 Gramercy.

There are several good-sized villages along the Hudson River that have no moving picture shows. The young people of these towns still pass the time away by rambling in the graveyards and sitting by moonlight along the docks.

New Haven, Conn., will soon have another moving picture theater open. This one will be on Orange, near Chapel street, and it will be operated by one of the Mizzy brothers, of that city. Slide service has been arranged for from Len. Spencer's Lyceum Slide Bureau and film service from The Greater New York Film Exchange.

The celebration of the 25th anniversary of the settlement of Kingston, N. Y., will begin May 30, to last three days. The date will also be signalized by the opening of a new moving picture theater on Wall street of that city, two doors from Koencke & Vincent's Bijou, which is one of the hand-somest moving picture houses in America. The new house in Kingston will be operated by local parties. Stand aside and view the fight.

A movement is being agitated, and possibly will find its way into an Assembly bill at the 1909 session of the Legislature, refusing any license to any person to operate any permanent show or theater in the State of New York unless he is a citizen of the United States and a resident of the community in which he operates his show house. It is understood that this is not aimed at the large theaters, but at the horde of foreigners who operate the moving picture shows in New York and the other large cities in the State.

It is alleged that many of the moving picture theaters in this city are still having their machinery operated by boys under sixteen years of age, especially on the lower East Side. The scheme is said to be to have some matured operator go before the authorities and pass an examination and then turn the license over to the youngster. The Board of Fire Underwriters and the Fire Department had better look into this and if found to be correct to lock the offending manager and the person in possession of the machine, send the well's Island, and send the "kid" operator to the Reformatory. No punishment is too severe for people who conspire to do things that puts human life in jeopardy.

Many people in this city are being fooled into believing they are viewing the new invention of "talking pictures" when they are only listening to a very bad vocal operator hidden behind the screen. Our informant went into the Manhattan Theater, at Thirty-third street and Broadway, a few nights ago, to hear "talking pictures" and see the illustrations. What he heard convinced him that it was not an automatic machine that was doing the talking, but a man, and a poor talker at that. The pronunciation was incorrect and in the bad, slangy dialect of the illiterate hanger-on about the theater stage. "Die" and "day" and "dem" were the methods of pronunciation used. The enunciation was poor and the language jerky, as if the talker was afraid the pictures would get away from him. Yet he believed that he had seen the wonderful talking pictures, but marveled greatly that such a sorry representation should be given with French subjects. Sunday he visited the Grand Opera House and saw the real cameraphone pictures and listened to the genuine意识 of the illiterate hanger-on about the theater stage. The talking at the Manhattan was the work of a stage hand and not of an automatic instrument. He says that if it was the work of a cameraphone he would advise the owners to remove the instrument or send someone there to operate it who will not make a burlesque of it.
FAKING SONG PICTURES.

A certain large theater in this city which has been refused any more free lantern slides by the music publishers is faking up sets of slides for songs from old slides. A set of slides, privately called "When Bob White Is Whistling in the Meadow" and several other songs, has been doing business for a newly published song this week. They think the public is not wise to their faking! They mistake themselves.

"EDENGRAPH" SALES AGENCY.

Mr. George Kleine made a flying trip from Chicago early in the week to finish negotiations that were pending between his firm and the Edengraph Manufacturing Company. Papers have been signed and Mr. Kleine has acquired by purchase the sole and exclusive Western sales agency for the Edengraph. Many expert operators visited the Edengraph office during the past week and all were delighted with the sample machine, admitting the inventor's claim that it is the "King of all Projecting Machines."

Opinions by F. S. A. Members on the proposed Revision of the Rental Schedule.

No Schedule—No Association.

Responding to your favor of the 21st, we wish to say most emphatically that if any person wishes to completely upset all the good that has been done in placing the moving picture business where it belonged, he can do so by advocating the idea conveyed in the article to which you refer, which appeared in the Views and Films Index. To throw down the bars and allow each exchange to make its own price, will simply mean that there will be the same cutting and slashing that occurred previous to adoption of schedule; and the members concerned will be put by the company in a position than they were at that time, for the reason that they are not permitted to keep their films in use longer than six months and they must come in competition with the Independents with this disadvantage. We, for one, would immediately withdraw from the Association and make use of any films we felt we cared to purchase, if such a ruling is carried; or we would not purchase any film at all.

There are two distinct classes of nickelodeons—the successful and the unsuccessful. The F. S. A. should cater to the better class and allow the cheap skates to get their films where they pleased and at whatever price they can, but not at the expense, and eventually the total failure of the film exchange men and the business. We believe there should be a meeting of the Association called and allow members of the Association to decide for themselves, and not allow the manufacturers to dictate. A recent vote was taken through the mail on this same question, and the decision was a most thorough and against any change. Why, then, this agitation? Is it to help sell more films? A recent decision, allowing the establishing of "shipping stations," is plainly opposed to the sense of the ruling made at the Buffalo meeting, but some one or two said it should be so and it became a law. We are for the success of the business; but success cannot be attained by going back to where we were three months ago. Put us down as opposed to abandoning the schedule—and if schedule is abandoned, then no Association but back to formers scramble for business.

Maintain the Schedule and Punish Offenders.

To abolish the rental schedule would mean a campaign of general cut-throat competition that would eventually push a great number of ticket-takers to the wall. This is the aim of some people. They want the number of renters reduced to bring the business within a more limited number of hands. In one respect such a move is worthy of endorsement. There are many renters who should be put out of business. The dishonest, the contractors, or agreement can be made strong or broad enough to force or induce them to keep in the straight path and keep faith with those with whom they enter into agreement. One of the main reasons of some people favoring a modification of the schedule is that the schedule as it stands now affords advantage to unfaithful members of the association to cut rates in the dark. I know of one concern that has steadfastly lived up to all its agreements and makes the claim I have just mentioned. It would not favor any attempt to tamper with the existing schedule. They complain of made a farce of it in some localities by their trickery and stealthy methods. You cannot blame these men for their appeal to have their hands released and be permitted to get after the work in a way that the independents are undermining their business under the guise of fellowship. The people I refer to in such cases are not howling against the independents, but are crying for fair play in their own ranks.

A recent proposition makes for a fair chance for the F. S. A., and pointed out the abolition of the schedule as the means for accomplishing it. That is not the true remedy. Let the F. S. A. get busy and clean out some of the bad material that is in its composition. Let the officials of the F. S. A. get after these fellows that are making mistakes and decisive action in each case. The schedule is all right when used as it should be. Those who have violated it should be asked to resign from the association, and if they do not resign, take out and force membership. This is a duty the association owes to the men who respect their obligations. They are entitled to the association's protection against such people. It is both unwise and unfair to allow attention to be diverted from the real evil by discussions over the schedule itself.

I do not wish to put myself in the position of a mutineer, but I will take chance of such a charge being made against me in saying that I do not think the association has been as watchful and active as it should. Why is it so much sub-renting is going on and no apparent attempt is made to stop it?

Uphold the F. S. A. and Compel the Members to Respect Its By-Laws.

For the past two weeks there has been much discussion for and against the proposition to either modify or abolish the present rental schedule. The subject has been discussed at length in and out of meetings of the organization. It is really the most important topic of the present time among the members. So far as I am concerned, I say let it go to the members. I have been told about the matter, both in and out of print, has been rotten. I am of the firm belief that the launching of the matter in the papers was a mistake. I cannot see why it was sprung on the public. It is business of the Film Service Association only, and should have been kept and discussed in it as any other private business. I do not say it was not proper for the papers to state as a matter of news that the proposition was being urged, but I do contend that the members should have decided for themselves as to why the proposition was made and the effects its adoption would have. The papers have the option and privilege of treating such topics editorially on conclusions and insertions, drawn themselves, and the discussions should have been left to the editors.

Now that the question of fixed rental rates is public property and the independents have been forewarned by one of the moves some of the association members want to take against them (which is the poorest piece of generalship that has ever come under my notice in any campaign, commercially, or otherwise), I feel at liberty to give publicity to some very decided views I have on the matter, and I select the Moving Picture World for the purpose, because I believe it the only paper in the trade that is not handicapped by some manufacturer, film renter or exhibitor having either a direct or indirect interest in its ownership, or the guiding of its policies, therefore it is possible to draw to an extent that prevents its assuming absolute independence. It is an unassailable fact that the proposition to abolish or modify the association's rental schedule has led to more heated argument with its opponents, and more crooked practices and recriminations, than anything else that has come up since the association was organized. It has opened the door for a discussion of attending circumstances that have been the subject of much lampooning and derision in the papers. There are many who have taken advantage of the opportunity to tell others in good, plain English just what they thought of them. The independents have been gaining ground in several of the states. The explanation for this is that members of the association have been guilty of bad faith and all sorts of trickery to avoid the obligations imposed upon them. By underhand methods they have been cutting into the business of the independents and taking it away from them by their duplicity.
practically driven to the independents. This is plain, unvarnished truth that can be substantiated by facts. The schedule is all right. The evil lies in the failure of all those who adopted it living up to their obligations.

The proposition to abolish or modify the schedule so that the association members will be able to combat some of the competition by renting films that have been thirty or sixty days on the market at the independent rental rates would be worthy of adoption if it were not for the fact that existing conditions offer no guarantee that certain members of the association who are now abusing the schedule will not treat the added privilege in the same way. There is nothing to prevent these unscrupulous people from putting out new films under the modified rule, so there is no use putting another weapon in their hands for use under cover against their fellow members. I maintain that before the present schedule is touched, charges should be made against the guilty members and acted upon promptly and decisively. I advocate this even at the expense and trouble of holding a special convention of the association. Threats by the guilty parties to go over to the independents should receive no consideration. The quicker such threats are carried out the sooner will the association assume a healthy and wholesome condition.

Trade Notes

Boston, Mass., May 22.—Senator Spalding’s amendment to the cinematograph bill to provide that “no such machine shall be operated by gas” has been adopted and the bill passed to be engrossed. On motion of Senator Spalding, Rule 8 was suspended.

Chicago, Ill., May 22.—The city ordinance prohibiting the exhibition of moving pictures without a permit from the chief of police is held to be void in an injunction suit filed in the Superior Court to-day by Jake Block and other moving picture show proprietors.

The city health officer of New Orleans, La., is conducting a crusade among the moving picture theaters to see that they are properly disinfected and kept clean. Cuspidors are ordered to be placed in convenient places and signs prohibiting spitting on the floor must be displayed.

Superior, Wis., May 16.—W. J. Labree has just completed the work of the installation of a fine lighting plant at the Parlor Theater. The system is something new and Mr. Labree has given his name to it. It is an electric system giving a light especially adapted for moving picture houses of this kind. Proprietor Wardman is very much pleased with the working of the system.

Racine, Wis., May 15.—J. B. Olmger, of the Milwaukee Film Company, has brought suit against Charles Bassinger, former proprietor of a nickel theater, for $500, value of films destroyed in a fire last March. It developed that the contract was made on Sunday, and Judge Smeding held that in accordance with the provisions of the revised statutes the contract was thus invalid.

MOVING PICTURE SHOWS EXEMPT IN NEW ORLEANS.

The five-cent moving picture theaters in New Orleans are not in the regular amusement field of this city and therefore the managers thereof will not be called upon by the city to pay an annual license, like the larger theatrical institutions.

A decision to this effect has been rendered by Judge Fred D. King, of the Civil District Court, in the case of the State of Louisiana against Dryden Williams, who operates one of the nickelodeons. In this cause Captain John Fitzpatrick, First District Tax Collector, sought to have the court order Mr. Williams to pay the license.

NEW INCORPORATIONS.


NEW THEATERS AND CHANGES.

Marion, O., May 18.—Manager C. E. Perry has arranged to open the Grand Opera House as the Summer home for moving pictures in the city. Illustrated songs will also be given during each entertainment, which is planned to last about fifty minutes. An admission fee of five cents will be charged and patrons can remain as long as they may care to.

Jacksonville, Fla., May 20.—Mr. Albert B. Hoyt, of the firm of Jackson-Hoyt Company, has purchased the popular Pastime Theater at 215 West Bay street, and in future promises to give the people of Jacksonville the finest picture show in the South. Many have noticed the different class of pictures already. Mr. Hoyt has arranged to get his pictures direct from the manufacturers, which insures absolutely new and latest subjects.

Butte, Mont., May 13.—The new Alcazar Theater, a motion picture house, has opened at 43 West Park street under the management of Richard P. Starr, a well-known Butte theater man. Associated with him are Captain J. W. McCarthy and Herman Deitar, both well-known Butte business men. The house is one of the best arranged and most attractive of the kind in the city, and it will be conducted on a strictly "theatrical" basis.

Westbrook, Maine, May 18.—With over 500 in attendance, the Scenic, Westbrook’s new moving picture and vaudeville house, opened Saturday afternoon at 2 o’clock for its first performance and closed shortly after 10 o’clock last evening. The house is in the fourth week of operation and was given the title of "the finest picture show in the State." There were about 1,500 tickets. The initial performances were a success even beyond the expectations of the management, demonstrating the belief that moving pictures constitute the most popular attraction that the amusement loving public of Westbrook has ever patronized.

Steubenville, O., May 22.—Joe Bueche has the coolest, pleasantest and best ventilated nickelodeon in the city. He has fitted up the Bijou so that even on the most uncomfortable evenings it will be as airy as in the open air. There are not only electric fans, but large open ventilators in the ceiling that lead to the open, and these cause a stream of cool air to circulate through the room at all times. Besides, he has put more than $1,000 into the plant by way of improvements. He now makes his own light with his own engine and dynamo, the only nickelodeon with a private plant in the city, and he is, of course, not stingy with the light.

Reading, Pa., May 10.—The Grand Opera House reopened yesterday afternoon under the direction of the Mecca Amusement Company, which announces a continuous season of high-class talking pictures, beautifully illustrated songs and strictly first-class vaudeville numbers. Performances will be given afternoon and evening, the doors opening at 1:15 and 6:45 o’clock for entertainments, which will continue one hour and fifteen minutes each.

The large audiences prove that moving pictures have not lost any of their popularity and that, when backed up by high class vaudeville numbers, the offering is certain to draw. The management has made the theater comfortable and cozy. Electric fans have been installed and ice water is served.

THREE-CENT SHOW—NEXT IT WILL BE “TWO FOR FIVE.”

Milwaukee, Wis., May 20.—Manager Frank R. Trotman, of the New Star Theater, announces a change of policy at his theater for the Summer season. Starting at that time the house will be given over to the moving picture and illustrated song entertainment, which is proving so attractive here and elsewhere, and the scale of prices will be reduced to three cents, five cents and ten cents. The latest and best moving pictures are promised, and these will be accompanied by the appropriate sound effects, thus enhancing their realism. Capable singers will present the most recent illustrated song hits. The performances will last one hour and will be constant every afternoon and evening.
MANAGER CONVICTED FOR VIOLATING SUNDAY CLOSING ORDINANCE.

Lansing, Mich., May 7—John Conan, manager of the Vaudelette Moving Picture Theater, was this morning convicted of a charge of having violated the Sunday closing ordinance. The theater was opened to the public last Sunday. Conan was sentenced to pay a fine of $250, but the judge suspended the sentence and placed him on probation for thirty days. He will be tried again at the next term of the Circuit Court.

SIGNS OF PROSPERITY.

Hannibal, Mo., May 20.—The management of the Nickelodeon, 203 North Main street, has found it necessary to increase the seating capacity of 100 by 50 to accommodate the increasing business. The entire building will be newly painted and papered. This place of amusement, under the management of these gentlemen, has become very popular with the people of Hannibal and during the past few months it has been impossible to handle the large number of people that patronize them.

OTHER NEW YORK THEATERS TO TRY MOVING PICTURES.

This week the Bijou Theater on Broadway will open with vaudeville and moving pictures at popular prices. This is the first of the recognized dramatic first-class houses in which the moving picture shows have a force, though the craze has invaded many of the vaudeville and minor theaters. Leading managers of the Broadway, however, that the new policy would be only for the Summer. The Grand Opera House has also adopted the motion picture feature and the People's Theater is drawing large crowds on the East Side with the chronophone and motion pictures.

TALKING PICTURES IN ROCHESTER.

This is the way the press agent describes the animated pictures: "To hear the voice, to catch every sound and the intonation of every word and see the people in life size moving before your eyes, and yet realize there is not a single person there—it seems like some phantom of the brain, an hallucination, and one is almost tempted to rush to the stage and grapple with the ghostly actors as one is moved to cry out in the vividness of a dream. Such is the wonderful spell that is cast over the spectator on his first view of the marvellous talking, singing, dancing moving pictures which Manager Parry of the National will introduce for the first time in Rochester to-morrow afternoon."

NEW JERSEY AFTER VIOLATORS OF LAW PROHIBITING MINORS.

Former Assessor Thomas A. McAuley, of West Hoboken, sent to the Board of Council a vigorous protest against the management of a moving picture show in the town, claiming that despite the law recently passed children from five years of age up are freely admitted to these places, and their morals are contaminated because of the class of pictures shown and the "vile language of $7-a-week, high-collared toughs."

Mr. McAuley suggested that police supervision of these places is very much needed, and added that perhaps his better course would have been to present his protest to the Prosecutor of the County to give the local authorities the opportunity of seeing that the law is enforced and a reasonable censorship of the pictures shown be exercised by the police.

"We are able to have an ordinance introduced dealing with this kind of thing," remarked Councilman Morris. "There is a State law governing these places now and we need no ordinance," said Mayor Lynch. "I think this should be referred to the Chief of Police with a notice to see that the law is enforced." This was done.

MAKING PICTURES OF CAR ROBBERY.

Rochester, N. Y., May 22.—Late yesterday afternoon the movements of two large touring cars, one pursuing the other and both performing unusual stunts, attracted the attention of many in various parts of the city. The cars started in the eastern part of the city, and through a route on Main street east to Clinton avenue south, then to Court street and Plymouth avenue, and it was between these points that they caused much speculation. One carried a large iron strong box, while the other was rigged up with a boxlike affair on the front of the body of the car. The automobiles carried a number of passengers each and at various points on the route stops were made and maneuvers were executed.

The Rochester Street Railway Robbery is the explanation of the affair. The assistance of some of the members of the Baker Theater Stock Company, the Consolidated Film Company, whose offices are in State street, was making the first section of a new set of moving pictures which when completed will bear this title. The biograph company is furnishing the camera, and other sections of the same subject will be taken within the next few days.

OTHER INSTALLATIONS OF THE "HALLBERG AUTOMATIC ELECTRIC ECONOMIZER."

The Star Theater, owned by M. J. Wiswell, Newport, R. I., has been equipped with the "Hallberg Economizer." Mr. Wiswell says the light is brighter, steadier and better than ever before, and the "Economizer" has saved 65 per cent. on the moving picture lamp current bill, and the heat from the rheostat is done away with.

F. J. Howard, the prominent film and supply dealer in Burlington, Vermont, after an inquiry discovered that the letter, a registered one, had never been delivered. Through his lawyer, Moses A. Sachs, of Park Row, Mr. Zarahphonthise noted Postmaster-General George Von L. Meyer, who communicated with the Government at Athens.

While these notifications were pending, the letter came back to Mr. Zarahphonthise on February 4, 1907, nearly two years after it had been sent. Owing to the delay in its delivery, the plans for his trip to Athens were cancelled, according to a lawyer, and both Mr. Zarahphonthise and Mr. Corafa allege that they sustained damages amounting to $50,000.

"Somebody in Athens opened the letter," says Mr. Sachs, "and taking advantage of the suggestion it contained, established a chain of moving pictures of the Peace Congress and realized a fortune." Mr. Sachs says the Greek Government will be asked to pay an indemnity for the damage sustained by his clients.

BRITISH ACHIEVEMENTS WITH MOVING PICTURES.

That the moving picture industry is only in its infancy, in spite of the fact that it provides amusement for hundreds of thousands of people daily, is generally conceded. Europe, while being far behind this country in the mechanical end of the moving picture industry, has regarded it far more seriously than has the United States. In the present time the British Government has undertaken the advisability of forming a department, with a large staff of experts, for the exact chronicle, by means of moving photographs, of all important public events. The rapidity with which the developments of great moment can be caught by the camera and reproduced on miles away with all their graphic reality, has caused an Englishman, Will G. Barker, manager of the Warwick Trading Company, who has recently visited this country, to coin the phrase, "An animated newspaper." He has conceived the notion of showing thousands of people, hundreds of miles away, the
happenings of the days, just as quickly as they might read verbal descriptions of them in their evening newspapers.

"Just before I left England," said Mr. Barker, "there was a Soviet five-cent theatre at Horticultural Hall, in South Kensington, which was opened by King Edward VII. Accompanied by another operator, I was stationed in the balcony and we cinematographed the entire proceedings. While His Majesty was making a round of the exhibition, my colleague jumped into an automobile and hurried to the dark room, where the films were developed, and at the same moment the King was returned to his home in Buckingham Palace. Two hours and twenty minutes after the actual opening of the exhibition, we were showing the entire occurrence exactly as it happened to a matinee audience at the Palace Theater, some ten or twelve miles away.

"Perhaps our greatest success was gained when our operator stood in the trenches at Cassamba and accurately recorded upon films the fight between the French soldiers and the Moors. At the present time we have an operator with the expedition which is trying to reach the South Pole, and, indeed, wherever happenings of great moment are expected there the man with the moving picture camera is sent by enterprising English firms."—New York Herald.

ANOTHER CASE OF CITY GRAFT.

Pottsville, Pa., May 22.—Some fine points of law are at stake in the case of the borough of Mahanoy City against Howard Burchill. The suit is for the recovery of five dollars as a penalty for not taking out a license for a moving picture performance. Several years ago the Mahanoy City Council passed an ordinance fixing the license of these shows at three dollars per day, which would make a total of $900 per year, which is certainly an exorbitant sum for such a license.

Probably realizing this, the Borough Council last February passed an ordinance fixing the license at $100 per year, which is somewhat in the line of reason, and repealing the old law. But at the hearing last week Solicitor Lyons, on behalf of the Council, put up the remarkable plea that the last ordinance is invalid, having been signed by Chief Burgess Sheaffer under a misapprehension. Mr. Lyons also declared that although the new ordinance was published, it was not published by direction of Council, and that the meeting at which it was passed was a special session, which had no authority to act on such matters.

C. E. Berger and R. P. Swank appeared as counsel for Mr. Burchill. Mr. Berger argued that even if the ordinance imposing the heavy license was not repealed by Council, it is manifest that the license exacted is exorbitant. Boroughs have the right to issue licenses as a matter of police regulation, he said, but when such an excessive license fee as this is asked for it becomes a revenue measure.

REFORM MOVEMENT AMONG CHICAGO EXHIBITORS.

It is neither new nor uncommon for the innocent to share in the punishment incurred by their guilty associates. The wrath of the public rests as heavily just now upon the law-abiding saloon-keeper as upon his lawless fellow, and it is perhaps which has taught wisdom to the proprietors of the moving picture theaters in Chicago.

These shows, harmless and enjoyable so long as kept within the bounds of propriety, have of late incurred the opposition of the authorities because of a tendency to exploit objectionable pictures. Such a course would be particularly iniquitous since the greater number of the patrons of these projecting theaters are children and women. Moreover, it inevitably would bring down upon all of them the wrath of the public.

It is worthy of notice then that at the last meeting of the association, whose members are the owners or managers of these picture theaters, resolutions were adopted barring improper pictures from the entertainments and substituting "educational" or at least harmless scenes.

Salaries for the shows can be found in no other course, and the showmen have learned their lesson none too soon. In their present effort to "uplift" their business, they should have the co-operation of the police and the city authorities, who should immediately revoke the license of every theater where immoral pictures are displayed.—Chicago Post.

Send $2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.
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J. H. HALLBERG
32 Greenwich Avenue, New York N. Y.

CORRESPONDENCE.

QUESTIONS RELATING TO ELECTRIC CURRENT.

New York, May 18, 1908.

Editor Moving Picture World:

Dear Editor:—Will you kindly help me settle the following argument: A claims that by using two rheostats in multiple on alternating current that one rheostat acts as a choke and does not use any more current than one. B claims that by using two rheostats in multiple you use more current.

Also A claims that by freezing your carbons that you form a short circuit and the fuses blow. B claims that by freezing your carbons you use more current, and that only a loose connection, short circuit, or ground, will blow the fuse.

Hoping that you will insert the following for debate, I remain,

Yours truly,

CHAS. H. STREIMER.

Editor Moving Picture World.

New York, N. Y., May 25, 1908.

Dear Sir:—In reply to "Questions Relating to Electric Current," sent to your valuable paper by Mr. Chas. H. Streimer, I beg to give you the following information: Regarding the first question, B is right.

Suppose you have a rheostat which on 110-volt circuit gives 40 amperes at the arc with a given carbon junction or arc lamp. Should you then connect another rheostat exactly like the first one in multiple with it, the current at the arc would, according to theory, be double, or it would be 80 amperes. The lamp leads, connecting wires, terminals, switches, fuses, etc., are, however, designed for only 40 or 50 amperes, therefore, they would become heated, increasing the resistance of the circuit, consequently lowering the arc current from the theoretical 80 amperes to about 55 to 65 amperes, which is the usual current received from double rheostats in multiple, providing, of course, that the fuses are large enough to carry this amount of current.

When you put a rheostat in parallel or multiple with another, it is just the same as to put two water pipes in parallel or multiple, which, of course, allows double the quantity of water to flow, it of course being understood that the pipes referred to are of the same diameter.

Regarding the second question, both A and B are right. If the carbons are held together (or frozen, as it is commonly called) on a lamp controlled by a rheostat the current would easily be doubled if it were not for the fact that the fuses would blow, or the rheostat and lead wires would get too hot, which increases their resistance so as to cut down the current somewhat, but the fuses would ultimately blow or the rheostat burn out.

Trusting that the above answers Mr. Streimer’s question, I remain,

Yours very truly,

J. H. HALLBERG,
Consulting Electrical Engineer.

AN OPEN LETTER.

New York, May 25, 1908.

Mr. Alfred Simpson:

Dear Sir—I understand that you are representing to the trade that certain music publishers are giving you the “exclusive right to illustrate their songs.”

Will you kindly inform me where you or they find any law that allows them to give you this right or protects you in it after they have given you that right? Who tells them that they have the right to prevent me or any other lantern slide maker from illustrating any song that I may buy from any music stand? I wish also to ask you how you are going to protect the alleged right which you claim of being the exclusive illustrator of some publisher’s song if I choose to make pictures for the same song?

You are aware, of course, that the copyright law gives to the music publisher only the exclusive publishing and selling rights to his publication and that he cannot prevent another publisher from publishing another song and using the same title.

I ran across a publisher this morning, Mr. Simpson, who actually believed that he could give you the exclusive right or monopoly of making pictures for his songs. It was my pleasure to disabuse him of the illusion.

Yours truly,

HENRY B. INGRAM.
A NIGHT OF TERROR (Biograph).—Never in the history of the motion picture business has there been a film story that made the widespread impression of the present production, produced by the Biograph Company. It was the story which both adults and children are in and still is used as a special feature from time to time, and has formed a basis for the largest production of the season, a sensational picture of vengeance. The plot is the story of a new releases, turned his well-directed story of a ten-year-old private who was seized by a desperado, and his face was disarmed by the New York Times critic, as one of absolute rest at home. Hence the picture is a triumph to the studio. The New York Times critic, as one of absolute rest at home. Hence the picture is a triumph to the studio.
THE MOVING PICTURE WORLD

Times before going to sleep, but being very tired it is not long before she is in the Land of Nod. As she turns in her sleep she raises one of her arms, and what seems like a child's hand stands close to the head. In an instant the bed is filled with a series of armored and equipped men who have come to get the girl can never escape with her life. She is trying heroically to extinguish the fire, but it is spreading so fast that she is compelled to retreat and grope her way to the window and call for help. Her cry is heard by a farmer who lives in a house, and in a few moments all are in a wild state of excitement. The horse that the girl is seen roasting by leaping into a skillet.

The crowd is seen starting to the fire station to get water when suddenly the firemen arrive. The young man, who is crossing the property, is seen rushing to the scene. The firemen are arriving and the old attendant, who has the key to the station, suddenly runs up to rescue the young woman. His efforts are in vain, however, and the key won't fit the lock. By this time the mob is on the scene. A number of them are attempting to break down the door. So much time is wasted that the building is in flames.

A COMPPLICATED DUEL.—A man is walking down the street holding an umbrella to protect himself from a heavy downpour. Under such conditions people are not apt to be in a very pleasant frame of mind. While using the case with his friend in question, he strongly resents being jostled by another man going in the opposite direction, thereby infuriating the stranger who has accidentally knocked up against him, to such an extent that he begins to shout and gesticulate with his umbrella. The two men are on the same street and the man in question is as indignant as the other his head with his umbrella. They have a very heated argument, and the man in question decides to settle the quarrel by fighting a duel. The two men go to a nearby cafe and eat the situation to a point that is quite impossible. They then retire to a lonely spot in the woods and prepare to face each other. The man on the left has drawn a pistol, and when the duel starts it proves to be a terrible complication. They are both cowards and do not know the first rules of fencing. Their handling of the swords is the source of great amusement. They are sneaking away from one another, only to be urged on by their seconds. They are constantly moving about, in the course of which distance from each other and then glide their feet back and forth to avoid the bristles of each other's swords. Next they put props behind them and make a show of standing, but for all the world, they are tumbling backwards over the props. Finally the seconds are impatient and suggest revolvers, which are procured. They face each other, ready for the last struggle. When the signal is given they fire, and the man in question dies. The other's sword is standing. Their bullets go wild and kill a rabbit, a chicken and a wild duck, which are then brought to the cafe and have a feast on the spool end and the trouble with a champagne fight. 328 feet.

ATHLETIC WOMAN.—Mrs. A., a young woman, is very fondly on sports of every description, and being blessed with a large frame, she is free in all her different sporting proclivities. Arriving at seven a.m., she partakes of a light breakfast. Then she goes to the Sundow apparatus ready for her daily muscle treatment at half-past eight. She then starts with her attendant on a climbing trip. She goes to the top of the hill and then keeps a running pace, and there await her panting servant, who not being a thorough sportsman like his mistress suffers severely from all this exertion. Returning from her mountain climb, our lady jumps across the viaduct and then has an brisk hour's ride in the park. This over she must now refresh herself, so goes for a dip in the sea and there outdoors the fastest swimming flab in the world. Returning home thoroughly invigorated, she feels that the violent exercise has improved her appetite, and we see our female athlete eating a hearty meal with as much energy as she has walked, ridden or swum. After having disposed of her dinner, Mrs. A. goes for a long walk, with her unfortunate valet hanging after her. The man is astounded at the speed and agility of our heroine, and is pressed into service and, lastly, after driving a horse, he is taken an auto, the indefatigable woman returns to her dwelling, dines for dinner and has still enough energy left to receive her various numerous friends.

BURGLARS' NEW TRICK.—Burglars is quite an art nowadays, and to be a successful housebreaker one has to have a fertile imagination and be able to devise new tricks. One property, with patent locks, burglar alarms and electric currents the profession would soon be a glory of the past. Two young criminals represented in this film are well on their way to the point where they have got so far that they make present to the public. The next burglars' trick is discovered, but too late, for the valuable possessions have disappeared, as well as the thieves. 426 feet.

ANTI-HAIR POWDER.—A young woman troubled with a rich growth of hair on her face is reading a paper when her attention is attracted by the following advertisement: "People troubled with superfluous hair can remove same in a few minutes by using Dr. Queak's Anti-Hair Powder." Desiring to try the powder, she goes to the doctor mentioned in the advertisement and purchases from him a box of the wonderful powder. So much confidence in her cure sits down on a bench and rubs half of the prepara- tion into her hair. The result is so effective that the hair soon disappears. Delighted, she is about to apply it to the other half when the constable finds the package has vanished. A little girl, having noticed the proceedings and feeling sure she could do a good turn to the Kirksworth, has stolen the box. Having bought an atomizer the youth sprinkles a policeman, who becomes bald on one side of his head; arriving at her house the powder is sent to the richer, and the cook has placed a foot, she sprinkles it and the chicken becomes featherless. Charmed with her new sport, our heroine having disfigured a whole lot of various victims of her cruelties. The father, furious at the damage done, takes the paintbrush and applies the hair restorer. The father, furious at the damage done, takes the paintbrush and applies the hair restorer in half of his beard. He then throws the terrible hair destroyer into the street and gives it to the police.
much damage to the furnishings as they play their games. In this picture we see the older people leave the little ones and retire to another part of the house. As soon as they are out, the very proud young boy starts the game of hide and seek. Scattering in different directions, he at last comes to a little table, scaring all the dishware off it, and finally his parents are startled and break up an interesting game as well as the furnishings in the room. When the parents are bidden to find the boy, they are horrified to find the apartment looking as it did a cyclone have passed through it.

STORY OF A FOUNDLING.—A young half-starved looking woman carrying a babe in her arms to see the police officer and then to beg for a place to shelter herself and child. Her appeals are in vain, however, and, despairing with hunger, she stakes out on the doorstep of a poor looking but decent, old man. Entering, she asks if he will take in the little one and tend it, and he holds it in his arms and talks to it as it pulls at his clothes. Soon the policeman comes in, and after asking the woman many questions, he bidden her to the poorhouse.

THE NEAR-SIGHTED PROFESSOR (Lubin).—While taking the time to inspect his spectacles over his forehead. When putting on his hat to go out, he misses his glasses, and believes he may have left one in the carriage. Reassured, he leaves for the opera. Being late for college he runs out of the house, and meeting a fellow, he falls over everybody and everything. At last, while he wipes the perspiration from his forehead, recovery from his many accidents, he finds the spectacles upon his forehead. Now he can see and is happy once more. Length, 1000 feet.

WHY HE SIGNED THE PLEDGE (Lubin).—Mr. Clayton is patiently awaiting a dozen "Thrift Pianos" he is to be very hilarious state. Returning to his hotel he gets in the wrong room. As there is one of a suite reserved for a young married couple, a porter "on the job" has left his implements for a moment. The couple arrive and the wife, seeing the stranger asks if he is the porter. He replies "he is," now he starts to work. After smearing the place all up, pulling down the pictures and destroying things generally, the husband starts to correct him, but retires limiting and insufficiently after a short time. The wife calls the police. The first one to arrive is promptly finished, the second before the rescue. Clayton is arrested and upon signing the pledge is allowed to go home. Length, 825 feet.

THE MAGNETIC EXXON (Lubin).—An extraordinary looking man is awakened in the morning by a trained monkey. He is possessed of unusual magnetic powers and is unable to remove or attract any object or individual. In dressing he will attract, when he places the hand to the air, the closest person to him. On the streets an automobile, carriage or person accidentally getting in his way is removed by a change in his eye. Meeting a charming young lady with her grandfather, he becomes a victim, he is masterful. He is named Mr. Clayton, and is to meet the lady again.

IN A SUBMARINE.—A submarine coming into port is put in the water and the little rowboat which is to bring the captain of the vessel to his post is seen leaving for shore. We see the daughter of the officer bidding her love adieu, and then sealing himself in the craft craft is soon once more on duty at the scene of action. Away they go, and reaching the wide sea, the ship gives a lurid cheer. Millions of miles the submarine trip is progressing most successfully when all at once a terrible commotion takes place in the little steel craft. The scene has been an accident has occurred; the maids are seen throwing the boat into the sea and when the boat is in the sea. The sailors inside are seen grasping for breath and for safety, and the divers sent down to recover the submerged men being of no avail, the sailors lay down to die in their steel prison, one after another. The diving boats arrive and recover the brave sailors and sailors who perished in this terrible accident for their country's sake. 524 feet.

THE GREED FOR GOLD (Lubin).—A young Greek leaves his native land for America. Fortune smiles upon him, and he works hard and hard work he returns to the land of his birth. Arriving at his new home, he is met by the(predictable), who accompanies him to the door of his old home. Bidding him not to come in until the next morning, as he is busy with his parents fail to recognize their son, who decepts them to keep them in the room. Then he gives the old man the key to the delight which will be theirs upon discovering them in their bed in the morning. A happy event which is saved.

Having finished his story he returns to the old attic, his boyhood place. He is sleeping peacefully when his mother comes to him and suggests a crime. He drives a dagger into the breast of the woman, pounces upon the money and both descend to the room below counting their ill-gotten fortune. With the early morning news the goods' java Sentry does not reach him in time to save him. 526 feet.

In the story where the young man is. They answer he did not stay long but left early in the morning. Unable to keep the goods news he tells that they are probably with the police. The young man continues to drive away. The mother drops dead and the father, a saving man, rushes wildly to a suicide's death. Length, 1000 feet.

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We follow the paper hanger to the house where he is engaged to do some work. He ascends the stairs and with much difficulty gets up stairs. A table is prepared for him and he goes to work pasting three-sheets, one-sheets, etc., on the walls. He finishes the room; has it covered with paper melodramatic and beauty shows. The servant enters and is horrified at the sight. The paper hanger endeavors to hug her, and, almost frightened to death, she escapes. The master of the house and his wife return and find their door covered with lithographs and date sheets. The hanger himself is not so bad, but tells her story. They all enter; the man wild with rage, his wife on the verge of fainting. The workman is hugging himself drinking from a bottle on the sidewalk, whereupon the man kicks him down the street, throws the show paper after him and dumps the pall of paste on his head.

The bill poster during this time has been just as busy as his companion. We find him mounted on a step ladder trying to paste wall paper on a fence where the girl might pass, when he started to display. He gets all tangled up. A crowd gathers to watch his efforts. The manager of the theater and one of his assistants happen along and reprimand Post with Bill. He pastes a strip of paper on his employer's back and is promptly kicked into the street. He scurries to his feet and walks on a fence, street, and theater. He then goes straight home. Both embrace each other. They spy a policeman on the street, and he has a hunch. The hanger writes a date reading "Friday, the 13th" on his back. The cop wakes up, clasps both men uniformly, and drags them off. Length, 4'65 feet.

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Auditorium Theater, June 2, 1909.

GEORGE KLEINE, ESQ., Kleine Optical Company, Chicago, Ill.

Dear Sir—I want to thank you for the sympathetic help you have given me in the preparation of the Mime World at the Auditorium. The success achieved is in a very large measure due to you. I have circled the globe many times, have seen the best development of film creation, and have talked with many subjects myself. The present condition of the field in America makes your position unique. No other firm could offer the wonderful subjects that you have given me, and I frankly admit that the success of my initial undertaking in the exploration of advanced motography is entirely due to you. Frankly, it would be impossible for me, or for any exhibitor, to give the slightest performance of this character without the Kleine Optical Company and what they can give you. France and Italy are to-day the greatest centers of producers in the world, and you have the key of this product. You are at liberty to give any form of publicity to my letter, which is written in a spirit of gratitude.

Yours always,

(Signed) HENRY LEE.

THE LAST WORD IN MOTION PICTURES.

When Mr. Henry Lee first explained to me his proposed entertainment, which he called "Cyclo-dramatics," which has been in preparation for two years past, it struck me as marking a most important advance in projection work. Lack of space forbids a detailed description of his plans in connection with this entertainment.

There arose out of this a plan to put on moving pictures in a manner that had never before been attempted, and in a theater whose use would mark an epoch in theatrical dramas.

Mr. Lee, artist, actor, author, traveler, cosmopolite, with Mr. Geo. W. Nichols, invited me to join them in exploiting an enterprise whose beginning would be the engagement of the Chicago Auditorium for an exceptional presentation of motion pictures. At first the results in the matter of staggering, but the more I considered the matter the more fascinating it became. It has always been my opinion that motion pictures were presented in the most effective manner anywhere, and such an opportunity to demonstrate the possibilities of film projection to the trade as well as to the public was gladly accepted.

Out of this arose Mr. Lee’s "Mime World" and "The Passing Show." Mr. Lee invited the well-known actor, Mr. Joseph Kilgour, who was recently seen in the "Lion and the Mouse," to make such introductory and descriptive comments to the audience as might be thought necessary to round out the performance. Mr. Kilgour has an exceptional stage presence, his delivery is elegant as well as powerful, and he added greatly to the sum total of perfection that characterized the performances.

The Auditorium of Chicago is probably the best known theater in the United States and one of the most famous of the world. Its expert seating capacity is 4,000, and the operating expenses of the house are enormous. The depth of its stage is 60 feet and offers every facility for the use of the many elaborate properties to supplement the action of moving pictures.

My associates in this enterprise are men of vast experience, trained in the handling of large theatrical ventures from every viewpoint: artistic, practical, temporal, and their time and efforts could not fail to produce extraordinary and kithero unrealized results.

When the question came up of selecting films for these performances an unprecedented idea was made of every available source of supply, with the very flattering result that my associates decided that no other concern in the United States was in a position to approach the exceptional program of films submitted by the Kleine Optical Company.

Mr. Henry Lee assumed personal charge of the program, both as to the selection of the subjects for the performances and planning, rehearsing and carrying to perfect the perfection of the living and imaginative means to bring about the best possible results.

The result of working effects, as many as 50 people were sometimes in action behind the curtain, together with a quantity of properties, some of them extremely elaborate, which filled the enormous stage of the theater back of the curtain. The famous organ of the Auditorium was also used to strengthen the production. Two well-known orchestras were engaged, Messrs. Arthur Dunham and Arthur Keller.

The first performance was given Sunday, May 31st, and, thanks to the thorough preliminary work of Mr. Lee, moved like clockwork and proved to be a revelation to the audience.

The most blithe theatergoers were fascinated by what appeared to all of us like a revelation. The dramatic critics whom I met were enthusiastic in praise of the performance, whose perfection of detail placed it in a very different class from anything of its kind hitherto known. It was a matter of extreme personal satisfaction to have some part in this production, which for the first time since the invention of motion pictures approached my ideal of what such an entertainment should be.

Mr. Geo. Kleine.

Our main purpose in advertising the matter printed upon this page is to demonstrate, beyond doubt or cavil, our position as the largest individual factor in the film and projecting machine business in the United States. Our advertisements during the past eleven years have always been free from exaggeration, baseless, petty attacks upon other houses in this line of business, and unwarranted claims. The truth has always been understated in these advertisements. There is time, however, when the consciousness of an old and well-established house must yield to the point of stating fairly what the claims are that warrant its commanding position in the field.

We claim precedence over every other house in the United States in the motion picture activities, upon the following grounds:

1. FILM SALE: We have sold films in enormous quantities to every important exhibitor and rental exchange in the United States. Our importations and stocks include a variety to be found nowhere else.

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Vol. 2 JUNE 6 No. 23

Editorial.

The Schedule Question.

Appreciating the importance attached to the proposition made to have the Film Service Association rental schedule abolished, we invited an expression of opinions in order to determine, if possible, the leaning of sentiment on the subject. We feel gratified over the results of our canvass, to the extent that the replies received indicate the widespread attention our paper receives in the moving picture field. This gratification is personal with us in a sense that can be well understood by our readers and friends. As to the result of the canvass in its direct bearing upon the question at issue, we adhere to neutrality and leave those closer to the line of direct interest to draw their own conclusions as to the prospects.

The answers received and published in this issue are perfectly bona fide. They are deserving of careful attention, and the variety of views presented by the collection as a whole give points on all the phases involved. We regret that some of our friends did not go deeper in some instances and present more facts to substantiate their respective positions. “Don’t want schedule abolished” is a sublime piece of brevity, for instance. There is no mistaking the writer’s decision. He gives it almost as terse as it can be presented, but we are confident that our readers would be interested to know why the writer is so emphatic.

The various attitudes different minds will assume on a given subject is interestingly shown. One writer upholds the schedules, does not sanction any proposition to exterminate the Independents, and opposes antagonism to the manufacturers. This position will give the film business a higher tone, he says. At the same time, however, he believes the Film Service Association should control, by a good margin, the entire rental field. In other words, he is willing to allow the Independents to remain in the field, but he would designate what part of it they shall have.

Another writer says he is in favor of abolishing the schedule, but adds that he would not insist upon it. He is in favor of any move that will benefit the Association. This sentiment is also expressed in another letter, wherein the writer says he cannot see where the members have been benefited by the schedule, but he will stand by the majority. The uppermost thought of these writers, it would seem from other sentiments expressed in the letter, is not the main question, but contingencies arising from the acts of unfair fellow members and customers. One of them points out distinctly where customers have “inflated” their contracts and taken their business to other members of the Association. This is somewhat foreign to the main point. However, as it has been brought out, it may be stated that such conduct has been very successfully dealt with by local branches. Several cases of that kind have been handled very nicely and effectively by the New York City members.

One of the letters we publish states emphatically that the abolition of the schedule would kill the Film Service Association, and this view is sustained by another writer, who says, “The worst price cutters and the most unprincipled competitors are members of the Association.” The latter assertion is a little broad. There is no doubt it is founded upon truth to an extent. There are men in the Association who, if given free rein, would wield the knife upon the rental rates in a most fiendish fashion, but there are just as bad outside of the organization. This, then, raises the question as to whether it is better to uphold the schedule and keep the cutters in check, or throw open the gates and be confronted by the cutters who are both inside and out.

The writers just referred to are still further sustained by the one who says the “schedule of rates is the rock upon which the Association was built.” This is a strong point. All must admit that thus far the two great features of the Association have been the privilege of its members to use the Edison license films and the injunction that those films shall be rented only in accordance with the adopted schedule. The result of this is, as stated by another writer, that conditions in the rental business are in a more settled and satisfactory state than they have been at any time within the past year, and an abolishment of the schedule would throw the business back into an unsettled state. More than this, as another letter states, the abolishment would precipitate such a demoralizing state of cheap competition that most of the exchanges would be wiped out and ultimately the manufacturers would follow the example set in certain foreign countries and establish their own exchanges. One writer declares that the ‘elimination of the Independents is not so much of interest to the members of the Association as is the betterment of certain conditions in the Association itself. This has been repeatedly advocated and there can be no doubt of its virtue. Affairs should not be in a condition to justify any member in stating that, while he upholds the Association and admires its principles, he does not feel like standing still and watch vultures in the ranks get the money by a sacrifice of honor. Such charges as these have been made so frequently late it is quite likely they will be given no small amount of attention when the Film Service Association holds a general convention in New York City next month.

As a sort of compromise it has been urged that if the schedule is not abolished it should be amended so as to permit the rental of films at cheap rates after they have been on the market one month. Of the many letters received, only one touches on this proposition, but this letter suggests that the cheaper rental be resorted to after the films are two or more months old. But there is still another writer who claims that the struggle is hard enough to make ends meet at the existing rates.

The majority of renters seem to be in favor of maintaining the schedule. A few are in favor of its total abolition, and more are in favor of a thirty or forty day time limit on new films. Judging from the way in which
some members have violated the present rules we can imagine what would be the result of this latter suggestion. One renter said that it would result in such competition that the business would be killed outright in less than two years. It is to be noted that it is the older and more experienced men who are in favor of upholding the schedule, and they have more at stake than those who have drifted into the business within the past two years.

Certain members of the F.S.A. have said to the manufacturers that if the schedule is abolished they will immediately increase their standing orders. Perhaps, but for how long? They must find an outlet for these first run films and for every new first run film that they take on there must secure half a dozen others before they can get their money back out of the film. Even if the F.S.A. man gets after the independent exhibitor with first run offers, it does not follow that the exhibitor will change, as his neighbor may be exhibiting first run F.S.A. film and he just elects to be different.

And so we turn the letters over to our readers, and we trust you will give them the attention and consideration the subject requires. If the Film Service Association is a good one, it should be upheld. If the abolishment of the schedule would tend to wreck it, the proposition should be defeated; and it is the duty of everyone interested to acquaint himself with all phases of the question, so that he will be able to act and vote intelligently upon it when the time arrives.

**Organization**

Organization, if effected for legitimate purposes and carried out on sane and business-like lines, is the panacea for many evils that are largely due to the cosmopolitan nature of our population and more largely to the selfishness of the average human being. We have the manufacturers, the renters and the exhibitors organizing for mutual protection and we can only recommend the same course as the remedy for the complaint in the following letter from an experienced operator:

**Philadelphia, Pa., May 28.**

Dear Sir—I am an experienced operator, out of employment. I own a machine and would like a position, with or without machine. I am a subscriber to your paper and would like you to answer me, in your next week's issue, why it is that experienced operators are out of employment while unlicensed machine grinders are working? I have been in the profession for years and know the business thoroughly. I am a married man and will appreciate anything that you can do towards obtaining for me a position.

It would not speak well for the business if we were to print all the letters that we receive from unemployed, experienced operators, and we sometimes wonder how there can be so many unemployed experts in a business that is yet in its infancy. No doubt it is largely due to the fact that the safeguards that are now enforced and the improvements in apparatus makes the duties of the operator almost automatic. Conditions have changed and operators who are worthy of the name are seeing the need of organization. In several cities this has been done, and we believe that the majority of the exhibitors are in sympathy with the movement, although several have raised strenuous objections.

**Opinions on the Rental Schedule**

Gentlemen:—Your letter to hand and we note that your magazine is impartial in all its views. In view of the fact that the independent renters are not held down to any schedule they are probably equal in strength to the association members. We think that some steps should be taken to give the Film Service Association a chance to control, by a good margin, the entire rental field and maintain same and then enforce a just and fair rental schedule. The purpose of the association is no doubt the best thing to benefit the whole trade, but they must work out their own salvation like the independent renters and not leave it to the manufacturers to inform them what they should do. What the F.S.A. needs is that the members devote themselves to upholding its by-laws, without seeking self gain and without under cutting any rival of the field.

The writer does not believe in exterminating the independents or in antagonizing the manufacturers, but in reaching an agreement whereby a fair rental schedule can be maintained in both organizations so as to give the business a higher tone and insure its having a longer lease of life.

Thanking you for your request for our views,

(A)

Replying to your letter of recent date, relative to the abolition of the present rental schedule, I beg to inform you that I am strongly against any action of this kind, and we sincerely hope the Film Service Association will not make the serious mistake of abolishing the present rental schedule, which we find is if anything too low to meet the demands of a customer of the present time.

In reply to your inquiry of the 26th ult., wish to say that we are fairly well satisfied with the present conditions and do not think that the manufacturers will benefit themselves by abolishing the schedule.

(B)

I have your favor of the 23rd inst., in which you ask me for my views on the matter of abolishing the rental schedule as adopted by the "Film Service Association." I beg to inform you that I am far better adapted to the tastes of the American public who patronize the moving picture shows. As a result, with the fact that the average film exchange cannot make money charging a schedule of prices lower than those now charged by Association members, makes the independent exchanges, in our opinion, merely a temporary competitor; therefore, we would be in favor of going ahead with the fight on the basis that it now stands, as we feel that the independent film exchanges will only take away those exhibitors who are preparing to close their doors and a few other dissatisfied exhibitors who change from one film exchange to another every few weeks.

(C)

Gentlemen:—With reference to your inquiry as to the abolition of the rental schedule, would say, as follows:

Should the film rental schedule be lowered we cannot see wherein the members of the Film Service Association would be greatly benefited, inasmuch as they would be competing among themselves rather than with the Independents.

There is considerable question in our minds as to whether an exhibitor can make a lasting success in using entirely film stock published by the independent film exchanges, as the output of the eight Association members is far better adapted to the tastes of the American public who patronize the moving picture shows. This, together with the fact that the average film exchange cannot make money charging a schedule of prices lower than those now charged by Association members, makes the independent exchanges, in our opinion, merely a temporary competitor; therefore, we would be in favor of going ahead with the fight on the basis that it now stands, as we feel that the independent film exchanges will only take away those exhibitors who are preparing to close their doors and a few other dissatisfied exhibitors who change from one film exchange to another every few weeks.

(D)

Gentlemen:—Yours of the 26th at hand and in reply to same will state that I am in favor of abolishing the schedule. However, I would not insist. We are in favor of any motion that will be of benefit to the association.

I am in favor of rules and regulations by which we could have protection against dishonest renters. We have had customers who would sign the contract without the intention whatever of keeping anything that was in that contract. We have had them quit the service without the required notice and go to some other member of the association and get service. We have had them damage films and refuse to pay and get films from other members of the association by telephone when they were notified of the trouble. Therefore we believe there should be stronger and more rigid protection rules and regulations.

(E)
Gentlemen:—We are in receipt of your favor of the 26th inst., in which you are writing us concerning your article in your issue of the 23d and to which you refer in your present letter. We think that you have placed the case so clearly before the people and we are so fully in accord with your views that it is hardly necessary for us to go into further details in our reply. We absolutely believe that the abolition of the rental schedule would be the death blow of the Film Service Association.

We do not think that the association has accomplished all that it might have accomplished during its existence, but the building up of such an organization is always slow work and we think that eventually we will all fully realize the importance of an organization of this sort. We hope that you will keep up your active campaign against the work proposed by your contemporary. We wish to thank you for asking our opinion. Yours truly,

(G)

Gentlemen:—We are in receipt of your favor of the 26th and replying to same will say that we are entirely in accord with the abolition of the schedule. We advocated this at the time a vote was taken by the association and note we were in a great minority. We think it is the best to abolish it, however, for the film renters, as it is not a difficult matter to get prices above the minimum for first class service and under present conditions we have no chance to get after the cheaper grade of service.

(H)

Gentlemen:—Your favor of the 25th inst. at hand, and in which you state you desire to have our views on the matter of the abolition of the rental schedule. I have no hesitancy in stating same. To abolish the rental schedule would mean to remove a condition of disorder that would bring about a chaotic state, worse than any that has as yet existed. It would be suicidal and in opposition to any effort looking towards an uplift.

At a meeting held by the Chicago Association members last Saturday, nearly every exchange was represented, and all present voted unanimously against abolition of rental schedule. The business needs to be "harnessed up," and not to be turned loose into the open field and permitted to run wildly. We should never forget that the great master of all amusement enterprises is the public and to cheapen a thing too much will tend to disrespect. We must elevate the business and constantly strive for an uplift.

With best wishes, beg to remain,

(I)

Dear Sirs:—Yours of the 25th at hand, and in reply would say that we think it advisable and profitable to the exchanges to rent out association goods that is two or more months old at a lower price, thereby giving the exhibitors a chance to use goods. If the rentals are kept at a uniform price the renters may lower their stuff, as they would rather run old association goods than new of the other. We must also consider the bad times we are having at present, and think this change would help us out a little.

Thanking you for past favors and trusting this will explain things, we are, Yours truly,

(J)

Your letter of May 26 to hand. We assure you that ever since we have read your issue of the 23d we have given same considerable attention, and if you desire to have our view of the matter, we assure you that we only have a few words to say, and that is: that the minimum schedule rental price does not need to be abolished, and the writer has personally found that the best way to meet the difficulties throughout the whole of the trade is the association rent. We have found the following conditions, that the largest exchanges in the association rent 12,18 and as high as 25 reels of film to one man and this man covers his entire territory with the circuit and rents the films out at any price. I know this to exist true of the present day, and the rental price is the same for the lower prices than scheduled will not make any affidavit to that effect. Thanking you very much, beg to remain.

(K)

Gentlemen:—We have carefully read the editorial in Views and Films Index, and also your opinions in the World of the 23d. In your article you express our opinion in the matter exactly. We stand for a schedule and a rigid enforcement of same. Yours very truly,
matters be adjusted and adjudicated that are at the present
prolific sources of annoyance to the trade in general and
also as there is so very little recognition extended; the present
condition is the most strenuous efforts they are making in the
interests of the trade, there will not doubt be a compromise
in every way, so far as the leaders of the association are
concerned. It is an established fact that a work of love is
never one that is appreciated.
Personally I believe there is a well defined plan emanating
from a certain source to disrupt and disorganize the associa-
tion, and for what purpose it is extremely difficult for me to
comprehend unless it be the adoption of methods used in
some portions of Europe for the promotion of certain makes of
film.
I think you will find at the coming convention that the vast
majority of members will be antagonistic to this pro-
cess, to the extent of insisting upon the admission of
the production of certain manufacturers even at the
expense of the elimination of others.
The entire situation has developed the unanswerable fact
that personal jealousy on the part of certain manufacturers
toward the admission of others has brought about conditions
that are entirely foreign to harmony and business progress,
and I sincerely trust that the same will be adjudicated satis-
factorily, insofar as the contention between the Edison Manu-
facturing Company and the American Mutoscope and Bio-

graph Company is concerned and the courts will no doubt
decide the matter in an unbiased and unprejudiced manner
that will be equitable to all interests, and the settling of it.
I have every reason to doubt, will be the final adjustment of
the present difficulties and the entire elimination of the so-
called "Independents."
The elimination of the independents is not of so much
interest to the wiser heads of the film renting business as is
the elimination of harmony and cooperation on the part of
the association members and the elimination of petty tricks,
and subterfuges being adopted by some of the members of
the association at the present time at the expense of the
members who are desirous of fulfilling their every agreement.
As a member of the executive committee I very much
regret that a certain trade organ, through its affiliation with
certain manufacturing interests, is in a position to disseminate
advertisements and columns that do no service to our
association, and on behalf of the executive committee and
the association members in general I take this means of
emphatically denying the demand or request that the schedule
existing at the present time be abolished or graded.
The experience we have had in the past is not yet sufficient
to guide us in the selection of an equitable basis of rental for
all parties concerned.
While I am free to admit that there are instances where some
manufacturers are required to pay more than others, never-
theless, it will require a greater amount of experience and
attention to detail to readjust the matter than our past expe-
rience has taught us.
Yours very truly,
(T)

Replying to yours regarding the film rental schedule, over
which there has been considerable discussion, I would say
that this house is not in favor of changing it in any way,
unless it be to insist that a rate of at least $10 a change, or
$20 a week, is made for films used the first two weeks and
they are made, and that a rate of $20 a week be made for
service to include the use of two changes of 2,000 feet each,
with song slides and music, for houses using films produced
personally by J. A. Janus.
As there is a large quantity of good subjects on the shelves
of every film renting which are still in first-class condition,
but not late subjects, many customers object to paying Asso-
ciation rates and accept the services of independent houses
who are able to purchase them and are now furnishing good
customers with this service at above rates, while the Asso-
ciation member has to let this business be taken away from
him because of the present rules.
Please do not quote me in your paper, but in case of any
discussion by any members of the Association, I will be glad
to have my views expressed there. I wish you every success.
Yours respectfully,
(U)

Gentlemen: We are in receipt of yours of the 26th inst.,
asking our opinion on rental schedule. We do not see where
we have benefited any by the schedule now in force. We
think it would be well if we could make our own prices; how-
ever, we will stand by the majority.
Yours truly,
(V)

We have yours of the 26th and note what you say, and in
reply beg to say that by no means do away with the renting
schedule. Thanking you for your letter, we remain,
Yours very truly,
(W)

Gentlemen:—Replying to yours of the 25th inst., will say
that I am very much opposed to a change of the schedule
rate of the association. I quite agree with you on the edi-
torial in your last issue. Yours very truly,
(X)

We are against any reduction of the film service rate or
its abolishment, because the worst price cutters and the
most unprincipled competitors are members of the Film Service
Association.
Respectfully yours,
(Y)

Dear Sir:—Your favor of the 25th. We are not in favor
of the abolition of the rental schedule.
Yours very truly,
(Z)

Dear Sirs:—Answering your esteemed favor of the 26th.
We are practically in favor of an abolishment of the mini-
um schedule rental of the F. S. A.
We are well satisfied with the schedule. To change would
do harm.

We are decidedly in favor of abolishing the schedule.

Other opinions received too late for this week's issue. Several in
favor of abolition or a free field.

NEW THEATERS.

The Bijou Theater has been opened at Onondaga Valley,
N. Y. It is being run by Myron J. Kallet and Sol. C. Lazarus.
Dr. G. M. Smith and Mr. Howard will open a theater in
the Penton Block, Wymore, Neb., this week.

The Scenic Theater will open at Peaks Island, Me., this
month, under the supervision of Mr. Goding, of the Casco
Bay Steamboat Company.
A moving picture show has been opened in Lyceum Hall,
Lambertville, N. J.

H. M. Poole is converting the building at the southwest
corner of Bond and Orleans streets, Baltimore, Md., into a
picture parlor.

Litchfield, Ill.—Mr. Gillespie, proprietor of the Park Thea-
er, has opened another show in the Hughes Building on
State street.

Hillsdale, Mich.—Although this little town has two shows
which have only been doing fair business, another theater is
to be opened in the Sutton Block by Orton Davis and
Frank Barker.

Pine Bluff, Ark.—William Townsend, the negro principal
of the negro school here, has opened a tent show for pictures
and vaudeville and proved that there is a demand for pictures
in his neighborhood.

Nebraska City, Neb. C. W. Irish is erecting an "Airdrome"
or open air moving picture show on First avenue.

Danielson, Conn.—Messrs. Klebert and Steinberg, who have
other theatrical interests, have leased the Bradley Theater
for three years. They have invited the public to see free of
charge the class of pictures they intend to run on their open-
ing day.

Belfast, Me.—Although this town has had several moving
picture theaters which have come and gone, the Elite, which
has just been opened in High street, is the most elaborate
and commodious that has so far made a bid for patronage—
and they are getting it.

Pittsfield, Mass.—"The World in Motion" is an elaborate
moving picture theater that has been transformed out of the
Academy of Music. That it is a success from the start is
shown by the fact that the attendance on the opening night
was 800.

THEATERS TO CLOSE.

Bluffton, Ind.—The Vaudette has closed its doors through
lack of patronage.

Johnstown, Pa.—The Darling Theater has closed its doors,
but the former manager, Mr. Rush, expects to open a per-
mance moving picture show on Main street during the month.

Beatrice, Neb.—The Jewel Theater, on Court street, has
gone out of business.

Mendota, Ill.—Chas. Hock has closed up his show in the
Waltz Block, and will engage in other business.

Marquette, Mich.—M. J. Kennedy advertises the equipment
of the Grand Moving Picture Theater for sale.
Notes and Comments.

Note our new address: 125 East 23rd Street (Beach Building). Temporary Telephone, 3877 Gramercy.

In spite of virile attacks from an opposition house, the Enterprise, owned by R. L. Hiller, Adams, Mass., reports excellent business for the month of May.

With the coming picture season, operators throughout the country employ unbusinesslike methods to enhance the box office receipts, when better judgment should tell them that in the long run, slurring attacks upon competing theaters must, inevitably, revert to their own detriment.

Just as we go to press we are in receipt of another interesting communication from Dr. Eichengrün, the inventor of the Cellit non-inflammable film. He also sends us several sheets of varying thickness and color to show that it will take the place of both celluloid and gelatine in many of the uses to which these substances are now applied. To use the inventor's own words, Cellit is "as clear as glass, as tough as leather, as non-combustible as gelatine and as flexible as cloth." Although Cellit is a composition of acetyl-cellulose, it differs essentially from any product of this nature heretofore in use, in that it combines in itself qualities such as above mentioned, which heretofore have seemed to be incompatible. Specimens of sensitized and printed film are promised at an early date.

Our traveling representative has just returned from the New England States, where he has visited almost every moving picture theater in cities large and small, and he reports that in the State of Massachusetts especially, every theater is so thoroughly and carefully equipped that danger of any kind is impossible. The wiring is perfect, and when you enter the operating booth of some of the theaters you imagine that you are inside of an exhibiting room where machines are on sale or inspection. The booths are constructed of asbestos board and sheet iron and are so conveniently arranged that the operator does not have to carry the burden that he does in the city of New York. One theater, in particular, that is elegantly equipped is the Scenic Temple, Waltham, Mass., and a visit to the operating booth of this theater would be an eye-opener to many.

The Women's Interdenominational Missionary Union has started a crusade against the demoralizing influence of picture houses. It is to be hoped that their crusade will not be as long as their name.

All this talk about the evil effects of these shows is simply humbug and the newspaper editors should modify their uncalled-for remarks.

One leading newspaper, in touching on the subject in a more liberal strain, has this to say:

"One of the most marvelous inventions of an age of marvellous inventions is the ATL non-inflamable asbestos, given it in an inspection to morbid and the sensuous.

"The tendency is natural and expected, in view of the great rivalry that has sprung up among the moving picture shows, in their efforts to secure pictures that will appeal to the public.

"When the subjects of are of educational value, as are many of them, they are to be commended as a means of giving a student a more intimate knowledge of foreign lands and customs, and of the wonders of our own land, than he could secure from reading.

"But the character of the pictures must be carefully guarded or there will soon develop an opposition to them that will force their abandonment as a means of public entertainment."

LOCAL OPERATORS' UNION.

The Picture Machine Operators' Union, which has been organized as one of the departments of the International Alliance of Theatrical Stage Employees, met at the Star Theater, 527 Sixth Avenue, on Monday night. The officers are: E. D. Weil, president; E. L. Kuhn, secretary; Wm. Geland, financial secretary. The last meeting, held on the 21st, was attended by 28 members, all present and 180 more have signed their willingness to join. The initiation fee of $5 will be raised in the near future. Meetings will be held every Monday night this month at the Star Theater, 527 Sixth Avenue.

Trade Notes

The National Film Company, of Detroit, have opened a branch office in Grand Rapids, in the Houseman Building.

The Chicago Film Exchange are opening branches in all the centers of population so as to give the best and most prompt service.

Saugerties and Catskill, N. Y., are to have new moving picture shows. They will be connected with the circuit controlled by Higgins & Lecier, of White Plains, N. Y.

The Independents have scored a big hit in securing the service for the Auditorium at Chicago. In the face of keen competition they proved that they could deliver the goods.

The chief of police of Lincoln, Neb., has issued an order to the theater managers forbidding them to exhibit pictures portraying burglaries, hold-ups or murders.

Butte, Mont., May 24.—The new Alcazar Theater, at 43 West Park street, is living up to its reputation of supplying whatever is best in the moving picture line.

Omaha, Neb.—W. W. McCoombs announces that beginning Memorial Day evening moving pictures will be shown in the Park pavilion each evening.

Fremont, O.—The town of Green Springs is to have a moving picture show operated by Frank Myers, of Clyde, and Ross Fliener, of Green Springs.

Elyria, O.—J. W. Smith has leased the lower part of the Geha Block and will establish a moving picture show. It is also stated that Geo. A. Beebe and Edward Shapner have rented a building here for similar purposes.

Stebenville, O.—The Palace Family Theater, of 316 Market street, will be opened to-day, under the management of Jonas Miller, as a vaudeville theater, illustrated with songs and moving pictures.

Bellaire, O.—Manager Schaefer, of the Olympic Theater, has completed arrangements for remodeling the lobby and front of the building for a penny arcade. Penny picture and calling machines will be placed on exhibition.

E. M. Drucker, the proprietor of La Petite Theater in Kan- kakee, Ill., has celebrated the success of his house by purchasing an automobile, with which he has had some exciting experiences which would have made a good subject for a film.

Harry Graves, the impersonator at the Bijou Theater, Easton, Pa., uses trappings from the size of a field cannon down to a tin horn. Patrons of this show comment on how marvelous and lifelike the pictures seem with the effects.

The Neligh Theater was opened in Catskill, N. Y., last week. Hart & Davis, of the Manhattan Film Exchange, are the proprietors. It is to be run as a straight picture show and makes the fourth in the chain of theaters now in the hands of this enterprising concern.

The Ottawa Film and Supply Company is a new concern established in Sparks Chambers, 193 Sparks street, Ottawa, Canada. The manager, Mr. Thomas Fisher, was formerly the proprietor of the Fisher Stereopticon Slide Agency, of Cleveland, Ohio. Mr. Fisher informs us that they have opened with a large stock of films of all makes, machines and accessories. We wish him success in his new sphere.

The Manhattan Film Exchange, of 122 East Twenty-third street, have enlarged their office space and now have one of the best arranged salesrooms in the city. The shipping department is in the rear, with a separate entrance, and is in charge of Fred. Nordstrom. By the way, Mr. Nordstrom
has the reputation of being one of the best operators in the business to-day and is always ready to help anyone out of a difficulty—whether with electricity, calcium or acetylene.

Chicago, May 22.—The city ordinance prohibiting the exhibition of moving pictures without a permit from the chief of police is held to be class legislation and void in a suit filed in the Superior Court to-day by Jacob Block and other moving picture show proprietors. Block declares that while under the ordinances he was compelled to first obtain a permit to exhibit the pictures a theater gave a play of the same character. He asks the courts to enjoin the prosecuting a suit in the Municipal Court against him.

Manager Kernan, of the Maryland Theater, Baltimore, takes particular pains to make the pictures a success by employing imitators to give the proper amount of "realism" to the views. These imitators have been thoroughly drilled into producing many of the sounds suggested in the pictures. A number of devices have been rigged up back of the curtain for giving the sound of splashing water, a railroad train in motion, a caviar-thief, rain, cutting timber and other things shown in the views.

The Ontario Film Exchange has opened offices in the Medbury Building, Windsor, Ont., and are furnishing high-class service to a number of exhibitors throughout Ontario. Mr. George F. Kearney is representative. Mr. Kearney was formerly the traveling representative of the Detroit Film Exchange and has a large acquaintance among the exhibitors throughout Ontario, who are interested in the new system. They have adopted an up-to-date system, positively preventing repeaters being sent to their patrons. The class of films and illustrated songs they are sending out is claimed to be second to none.

Mark M. Leichter, who is well known in moving picture circles, is the inventor of an apparatus especially adapted to bulletin advertising. The apparatus is an attachment to a stereopticon or can be more conveniently worked if built with the inventor's special lamp house. The working is simple. All one has to do is to sit at a table and write or draw any lettering or design, which will simultaneously be seen in the act of forming on the screen. The device has been demonstrated in several theaters and has received the highest compliments. Its possibilities as a money-maker in conjunction with the show are great, and Mr. Leichter would like to hear from parties desirous of interesting themselves in the idea. His address is 1785 Madison avenue, New York City.

Henry B. Ingram, the popular lantern slide maker of 42 West Tenth street, was in New York the other day with a list of new songs which he has illustrated and which will be seen in his advertisement. He said that he was in full sympathy with the articles recently published in this paper warning the trade against the slide copyists, and assured us that while his business had felt the effect of the slide pirates, he retained a steady and increasing trade from those concerns which valued their reputation for handling only original slides of high quality. He also mentioned that there was a move-ment on foot to form a mutual protective association among the leading slide makers, a step which would certainly result in placing this business on a better footing. He showed us several novelties in announcement slides and incidentally claimed to have the finest line of ornamental announcement and patriotic slides of any house in America.

NEW JERSEY EXHIBITORS PERSIST IN VIOLATING THE LAW PROHIBITING MINORS

The proprietors of a Newark theater are under $200 bail on the charge of having a box containing a boy unattended. The boy was a truant from school, the superintendent of the truancy department will prosecute the charge.


In plain view of anyone who passed the place, in a box over the main entrance, a hole in which was opened to admit air, was an 11-year-old boy running the picture machine.

In the theater were a number of children under the age of 16, some of them as young as 6 years, unaccompanied by parent, guardian or adult friend. The manager, however, had received a tip of the proposed raid from a friendly source, and while he did not have time to get the children out before Ransom entered, the grown persons present had assumed sponsorship for them. A woman, with three children sitting in the row of chairs with her, said that several little girls who sat at the back of her were also her children. All the children were of the same age, and were from different parts of the place spoke up, when Ransom questioned children who sat alone, and said they were in charge of them.

One boy, Howard Keely, of 903 Savoy street, who was 14 years old on March 30 last, was honest enough to repudiate the statement of his mother, who said when he asked that he was responsible for his care. Keely spoke up and said he did not know the man, and that he had entered the show unaccompanied by any person, had purchased his own ticket and had not been questioned regarding his age.

In a statement, made in writing later, he said his parents did not know that he had attended the nickelette.

The boy who ran the moving picture machine is William Gessler, of 171 Summit avenue, West Hoboken, who will be 12 years old in August next. He said, in his signed statement, that he attended Public School No. 2, and every day in the week, except Saturdays and Sundays, worked in the nickelette from 7:30 to 10 o'clock.

“Saturdays and Sundays," he said, “I work from 2 o'clock in the afternoon until 11 o'clock at night.”

“What are your duties?” he was asked.

“I run the picture machine,” was the reply.

For his work he has been paid $3 a week. His father is living and is employed. He will be prosecuted, under the children’s act, for permitting his son, being under 16 years, to engage in a hazardous occupation.

The manager of the place, Frank Wiegand, of 483 South Tenth street, Newark, was locked up, upon complaint of Ransom, at the Town Hall Police Station. He will be arraigned before Recorder Hensel this evening.

[An 11-year-old boy running a machine! No wonder, so many expert operators are walking the streets. Such criminal disregard for public safety or public convenience is the surest way to ruin the business.—Ed.]

NEW MOVING PICTURE THEATER A DECIDED SUCCESS

Kingston, N. Y., May 30.—The Novelty, one of the best equipped picture houses in the State, opened to capacity performances yesterday at 332 Wall street, only two doors from the Bijou, one of the theaters on the Kolncke & Vincent circuit.

The Novelty is owned and operated by Higgins & Leeper, who offer high-class vaudeville, moving pictures and illustrated songs. The A-1 film service is furnished by the Troy branch of the Imperial Film Exchange, which also installed the Imperial Arkicycle, one of the most successful of the projectors on the eastern coast, after trying out astonishing results so far from the Arkicycle, one of the pleasing facts in connection with same being the reduction of the temperature of the operating room from 113 degrees with an ordinary rheostat to 70 degrees with the Arkicycle.

Mrs. Anna Horton Britt, formerly one of the pianists of Len Spencer’s Lyceum, of New York, is now permanently located as pianist at Pease & Mann’s Moving Picture Theater, 232 Strand.

The 250th anniversary of the settlement of Kingston this week has been harvest time to the moving picture shows. Their business has been tremendous, and extra performances have been put on. It is estimated that 100,000 strangers visited Kingston in three days, and at least half of these visited the moving picture shows.

The celebration in Kingston this week will be productive of several new moving picture theaters in Ulster County. Children of Mr. & Mrs. W. M. McCune were making exhaustive inquiries concerning cost of construction and maintenance in Kingston.

MAGNIFICENT MOVING PICTURE THEATER FOR BALTIMORE

Messrs. Cohen, Hart and Gebhart are having constructed in East Baltimore street a magnificent moving picture establishment, the estimated cost of which will be more than $100,000.
NOTES FROM SAVANNAH, GA.

Savannah, Ga., May 30.—Moving pictures and vaudeville is at its highest in Savannah. There are now six moving picture houses here, and all seem to please those that attend. At one time there were as many as twelve or fifteen places, but competition was so keen that it was a case of the survival of the fittest, or the biggest pocketbook.

The Bandy Bros. (Messrs. Herbert and Frank) have two places here, and both seem to be the ideal spot for those that attend the moving picture shows. Not only in Savannah do they control houses, but in Augusta and many other towns around this section of the country.

The Eldorado, the only moving picture theater in the city that is giving shows for five cents, is under the management of Mr. Carter, once owner of the Majestic Theater. They are also pleasing large houses every day and night.

“The Lyric,” another pleasing theater, which is under the direction of one of the most popular managers in Savannah, is also making great headway. Shows are given here from three in the evening until midnight.

“The Arcade,” which is owned by Mr. M. Wilensky, is giving to its patrons the best of vaudeville and moving pictures that can be gotten in the country. “The Arcade” is under the management of Mr. Purse.

What promises to be the best and most up-to-date moving picture and vaudeville theater in the city was opened last Monday night. Crowds of people were turned away, there being so many waiting to see the performance. The name of this theater is “The Orpheum” and it is also controlled by Mr. Wilensky. This house holds from six to seven hundred people at one time. and not once during the evening was it empty.

May 30.—The Orpheum, the new theater which was opened last Monday night, is doing the very finest business of any house in the city. Just before the new house was opened, Mr. Wilensky, the owner, gave away two thousand tickets to his friends; these tickets were good only on the opening night.

Amateur nights are proving to pay the managers of several moving picture houses in the city. The Criterion, the Lyric and the Eldorado are using Savannah’s best amateurs every Friday night, and the winner gets a five-spot for his work.

At the Superba the Bandy Brothers are giving for to cents three thousand feet of films every day. This place is known as where “society meets,” and every afternoon and evening many are turned away, not being able to get inside.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

“The Shadow of the Law” is a sensational and interesting subject.

“Who Needed the Dough?” is a picture that provokes much mirth.

“The Under Dog” is of unusual interest and is also very pathetic.

“The Old Maid’s Inheritance” is most exceedingly a funny film and pictures an occurrence which often happens.

“Humanity Through the Ages” is a picture containing historic interest from remote to recent years.

“Locked Up” is a comedy full of interesting and sensational details.

“The Nobleman’s Rights” is a thrilling dramatic picture and tells a strong story.

“The Chimney Sweeper” is a pleasing and interesting film.

“Summer Boarders Taken In” is a film depicting the many amusing things that happen to city folk.

“Tie’s Female Spy” is full of many exciting and thrilling scenes.

“Lover’s Hazing” is a film that keeps the audience in a continual state of hilarious laughter.

“Coon in Red” is a film that keeps the audience in an uproar of laughter.

“Puck’s Bad Boy” is the funniest picture ever shown.

“A Husband’s Revenge” is one of the most exciting tragic pictures ever shown.

“The Sleepy Head” is a side-splitting comedy.

“Realistic Spiritualistic Seance” is a laughable series of views.

“The Bargeman’s Daughter” is a romantic play of medieval France.

“Lazy Jim’s Luck” is a splendid production illustrating the finest of photograhic art.
THE BEST MOVING PICTURE MACHINE.

RHEOSTATS
CONTAIN
CLIMAX WIRE

Catalogue and information upon request.

DRIVER-HARRIS WIRE CO.,
HARRISON, N. J.

THE WORLD FAMOUS
"NONPAREIL" SONG SLIDES

By HENRY B. INGRAM, 42 W. 25th St. New York

Where the Catskills Lift Their Summits to the Sun.
Money Won't Make Everybody Happy.
Mallie, 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.
Leaves.
On the Banks of the Wabash.

I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

Feature Film Service

That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.

O. T. CRAWFORD FILM EXCHANGE CO.
Crawford Theatre
14th and Locust Sts., St. Louis, Mo.

CORRESPONDENCE.

POSITION OF THE SCREEN.

Yarmouth, N. S., May 19, 1908.

Editor Moving Picture World:

Dear Sir—Does it improve the picture to have the curtain on the same angle as the machine, to wit: Our machine is placed in the balcony on an angle of about 55 degrees. Would it not be better to have our curtain hang at the corresponding angle?

Thanking you in advance, I am,
Yours truly,
S. L. KERR.

[TTo get the most perfect result on the screen it should be placed so that the lens is opposite its center. Where this is not possible and the lantern has to be tilted to any angle, the screen should be placed at the same angle, otherwise distortion of the picture will result and it will be impossible to get sharp focus all over. In the case of film subjects, however, where the magnification is great, this does not seem to be so noticeable within reasonable limits.—Ed.]

TROUBLE WITH THE PROJECTING LENS.

Nashville, Tenn., May 13, 1908.

Editor Moving Picture World:

Dear Sir—Being a subscriber to your paper, which I keep a file of, I would like to ask you a question. I get a spot on my aperture plate that would make any operator jealous, but the picture on the screen shows no outline, nor is it clear.

Many operators have tried to help me, but could do no good. I have tested a 12mm. lens of extra large focal length. If longer focus, projecting a one-foot picture at every ten feet, I am now throwing a 15-foot picture on the screen at a distance of 92 feet. Do you not think if I reduce the picture one-half and get a larger barrel lens that the picture should be better?

Yours truly,
W. F. C.

[Your trouble lies in the quality of the lens and not in its focal length. In the cheaper makes of lenses which are usually supplied with projection instruments, the working aperture is generally too small in comparison with the focal length. Of course, the larger the area over which you spread a given amount of light, the weaker it must be, and if you limited the size of your picture to 9 or 12 feet the largest way, it would be better. Are you sure that the lenses in your objective do not need cleaning, and if they have ever been taken apart to be cleaned it is possible that they may have been wrongly replaced. The Gundich Manhattan Optical Company, of Rochester, N. Y., have recently placed on the market a series of objective lenses, with large working aperture, and which give crisp definition all over the screen. The LeRoy Exchange, of 133 Third avenue, New York City, are import agents for an excellent lens of focal length 55.

Either of these cost more than ordinary objectives, but the difference is money well spent if you want to project the best possible picture. The Bausch & Lomb Company, of Rochester, N. Y., are makers of high-grade lenses, and either of these concerns will take pleasure in helping you out of your difficulty.—Ed.]

DENVER HAS ONLY EIGHT MOVING PICTURE THEATERS.

Denver, Colo., May 27, 1908.

Editor Moving Picture World:

Dear Sir—On page 457 of your last week's issue is a statement that "Denver has 28 moving picture theaters." The fact is, Denver has only eight, and no city in the country offers as many as this. The present shows at these eight have had to be put up with judgment and run entirely clean and free from smut. One theater that I personally know of is clearing more than $600 a month and has done so since it was opened about five months ago. The people of Denver are liberal spenders and during the Summer there will be probably 100,000 strangers come here, either as tourists or to the many conventions. To the man who has sufficient money to open up a first-class moving picture show no other city in the world offers equal opportunity and certainty of big profits. And it is my opinion that a first-cats place can be fitted up for less money than in any other city of its size west of the Missouri River.

Yours truly,
H. Y. BUCKWALTER.

[The erroneous statement was quoted from a Western newspaper, which shows how much the daily press can be relied upon. We do not regret that it was made, however,
Film Service Association

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

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All those having seen me make payment of $100.00 in cash as part of initiation fee during convention at Chicago, will confer a favor by communicating with the undersigned.

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READSBORO CHAIR MFG. CO., READSBORO, VT.
THE ROMANCE OF AN EGG (Brooklyn).—You have no doubt read in the daily papers of a Parisian chef who claimed to know more than one hundred ways of serving eggs, but, although he might boast of one hundred and fifty-seven varieties, the world will be none the worse off, and that was the way Sir Green had served them to one bright summer’s day in June. Mr. Green was a man who felt the need of a wife to share his joys and sorrows in life. The world at large, however, and one of them, was able to overlook the fact that his egg was the only one which discovered the inscription while preparing little clafing dish feast in their dormitory. You don’t need to acquire the necessary knowledge to answer it and arrange a meeting, which SIJOYGO attends, at a house he built on the occasion. The fair maid proposes a stroll along the shady country lane, and the spec- tacle distin- gate is an origi- nal. The floats and tablets are decorated with an irreverent desire to cut loose and pant- thenic fire, planned and arranged as it follows in this Broils picture. Thompson sent a message to his wife that Mr. Smith’s wife had arrived. Mr. Smith, being an invalid, has been in a feverish condition ever since the service was over. He has been bedridden, but happily is getting better. The doctor has prescribed a strict diet, and the nurse has been constantly attending to him.

THE MANAGEMENT OF A FRENCH SOLDIER (Laz.--)-In the course of his travels with the army a French soldier has been found to have fallen upon himself a mate, but as he desires to have the ceremonies performed by a French court he is not able to command the official. He elicits the attention of the French court and is received with enthusiasm by the authorities. The ceremony is a very elaborate and impressive one. The soldier receives a gold medal for his services and is presented with the decorations of the French army. The ceremony is a very elaborate and impressive one. The soldier receives a gold medal for his services and is presented with the decorations of the French army. The ceremony is a very elaborate and impressive one. The soldier receives a gold medal for his services and is presented with the decorations of the French army. The ceremony is a very elaborate and impressive one. 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to the maid and other servants, and he leads them all a merry chase over the entire premises, and then repeats this expedition for several hours, while the old man and his family are left to face the ignominy of the entire proceedings. He succeeds, however, by swindling the old man and his friends, and flees with a monetary

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The Moving Picture World

STUDENT’S PREDICAMENT (Urban).—A young man who is a schoolboy can always be seen in one of the better parts of the city. He lives in a small room, located in a city some distance from his home. His lady friends, of whom there are a few, call to see him and are politely shown into his room. The first one to call at the apartment is a young girl, who is a frequent visitor, and who is accustomed to meet him there. Her presence in the room is not noticed by the student, who is so engrossed in his studies that he does not even notice the presence of his own family.

GALLANT KNIGHT (Lubin).—A wealthy woman is engaged to a young man, but is not satisfied with him, and decides to seek a more suitable partner. She meets a young man who is a member of a secret society, and is attracted by him. She invites him to her apartment, and he accepts.

HAN D. FATE (Lubin).—In Western Montana a rugged cowboy, named Jack, is anxious to make his fortune in the West, but is determined to remain true to the values he holds dear.

MAGNETIC VAPOR (Lubin).—A drama of the early days of the West, in which a young man is faced with the choice of either following his dreams or staying with his family.

MINEER’S DAUGHTER (Lubin).—A young girl is determined to make a name for herself in the circus, despite the objections of her father.

TWO BROTHERS OF THE G. A. R. (Lubin).—One young man is a member of the G. A. R., and the other is a critic of the organization. They are forced to come to terms with each other, and are eventually reconciled.

ROBBIE’S PET RAT (Lubin).—Grandpa boys have a little pet rat, which is a popular pet in the area. The rat escapes and is chased by a group of boys, who are determined to capture him. The rat manages to escape, and is eventually captured by the boys.

THE CASTLE GHOSTS (Aquila).—A wealthy old man is the owner of a castle, which is said to be haunted. He hires a group of investigators to determine the truth, and they discover that the castle is inhabited by the ghosts of the old man’s ancestors.

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THE VERY LAND OF TEA -

The search for the right brand of tea is endless. The taste and aroma of tea vary greatly, and finding the perfect cup of tea can be as challenging as finding a needle in a haystack. However, with so many options available, it is possible to find a tea that suits your taste.

THE SEARCH FOR THE RIGHT TEA

Finding the right tea involves considering factors such as the type of tea, the quality of the tea, and the origin of the tea. The type of tea can be black, green, white, or oolong, and each type has its own unique taste and aroma. The quality of the tea is determined by the grade of the tea, which ranges from premium to economy. The origin of the tea is also important, as different regions of the world produce different varieties of tea.

THE IMPORTANCE OF TEA

Tea is not just a drink; it is a way of life. It is a symbol of hospitality, and it has been used for centuries to promote health and well-being. The act of drinking tea is a social event, and it is often enjoyed in the company of friends and family.

THE TRAVELS OF TEA

Tea has a rich history, dating back to ancient China. It was introduced to Japan in the 16th century and to Europe in the 17th century. Tea has since become a staple drink in many parts of the world, and it is enjoyed by people of all ages and backgrounds.

THE FUTURE OF TEA

As the demand for tea continues to grow, the tea industry is expanding. New tea varieties are being developed, and tea is being used in a variety of new products, such as tea-infused chocolates and teas for pets.

THE MOVING PICTURE WORLD

The moving picture world is vast and ever-changing. With new releases and blockbusters constantly being released, it can be challenging to keep up with the latest trends. However, with the help of technology, it is now easier than ever to catch up on the latest films and TV shows.

THE MOVING PICTURE WORLD TODAY

The moving picture world is dominated by streaming services such as Netflix, Hulu, and Amazon Prime. These platforms have revolutionized the way we watch films and TV shows, offering a vast library of content to choose from. With the rise of streaming, the traditional movie theater is facing competition, but it continues to thrive thanks to special events and premieres.

THE MOVING PICTURE WORLD TOMORROW

The future of the moving picture world is uncertain. With the rise of virtual reality and augmented reality, it is possible that the way we watch films will change dramatically in the coming years. However, one thing is certain: the moving picture world will continue to evolve, and we will always be able to escape into the world of cinema.
formality of being sent back to New York. He beseeches an acquire partner for her share in his effort to escape.

Darker Growth.—La Rue repeatedly emotes his innocence, but to deaf ears. Then a telegram arrives from the governor of New York State, worded: "A fugitive convict has confessed to the crime for which La Rue alias Derring is charged. Release him."

The Shadow Lifts.—With a true western love for justice, the couple are made the hero and heroine of the hour. The judge proposes three cheers for the bravest, smartest girl in Plate county, which the assembled officers and citizens give with an honest will. The scene closes with La Rue telling the crowd how he burned to death his preventer from killing himself, and how she assisted him in his last effort to escape.

Hope Without a Shadow.—And we know that happiness has now opened its path for our hero, and surely the trials that were necessary to put out this being able to live. About this meeting between him and his protector, who so cruelly befriended himself in the shadow of the law, will not be soon forgotten.

THE TWO TRAVELING BAGS; or, the Adventures of Percy White and Pauline Wells (Vita-graph).—In the reading room of a country hotel two people are observed at the writing table busily engaged. The gentleman looks up and the eye of his companion, who is a very pretty young woman. To more fully explain the events which are to follow we shall mention that Mr. White has come in a railway train that is to leave shortly and the lady is engaged in writing a letter. Mr. and Mrs. Wells are in the hotel and the two travelers are strangers.

Mr. Wells, who assisted the telegram in to the station the young people part, each in a different direction. Mrs. Wells drops her card, which Percy picks up and puts in his pocket.

At the "White" apartments Mrs. White is busily engaged sewing when the bell rings. She jumps up, runs to the door and fondly embraces her husband as he enters. He places the hand of the wife on the table and after examining the woman, it gives her the "pleasant surprise." She pulls out a lady's handbag, a pair of silk stockings, a coat and a pair of garters. She shakes the clothes and the inside of her face while he stands up and his satisfaction. He tries to explain, but her voice is as sweet as the whispering of birds in the room.

The poor man sits down, picks up the articles and smiles at them in astonishment. All of a sudden there is a light lunch to be seen, he pulls the car, out of his pocket, looks at the initials on his name. It is a most pleasant and leaves the card, however, behind. The wife re-turns and clears the table and, missing her husband, starts off in pursuit.

At the Wells' home still some trouble is coming off. Mr. Wells is in the parlor smoking and reading. From time to time he consults his watch. A ring at the bell is followed by his wife's entrance. They embrace and sit down and converse. Mr. Wells is showing market anxiety to save his "little remembrance." He finally opens the bag, pulls out a pair of pajamas, men's socks, etc. He spring's to his feet in a fury, storms up and down the room, his wife expostulating and pleading with him. At this moment there is a ring at the bell and Percy White dashes in, brandishing the newspaper and explanation of his wife. She and Percy both endeavor to speak at the same time.

Mr. Wells pretends to read the newspaper in and all hands begin talking. In the midst of the turmoil Percy opens the bag, hands the two "P. W." and matters are cleared up. After distributing the proper tokens the women sit down and talk confidentially, while the men shake hands and have a smoke and a good laugh over the general merriment.

THE ORPHAN; OR, A MOUNTAIN ROMANCE (Vita-graph).—A story of sweet paths dating back to the troublesome days of the sixties, with the refreshing view of the mountains in the rapidly changing scenes. The story opens at a little mountain school house. The teacher comes out with books and papers under his arm, sits on the schoolhouse steps and reads to a poor, dressed up and nervously excited by some news. The master—a young man of reserved manner—listens, puts his books and papers aside and lies away by the girl.

Down the mountain side the strange couple wend their way until they reach a cabin—her home. A crazed old man of uncertain and desolate appearance, half crazed from liquor, reels in and falls upon the door. The child assists him to his feet. He staggered and then again this time in the three of death. The school master bends over him. The dying man points to his child andadia the teacher care for her. The daughter clings to the insignificant figure, refusing to be consoled. The master finally leads her away, and they start in the direction of the village. To a pleasant cottage the master takes his new charge. She has the care of the mistress for the house and undisturbed. The master explains his mission and the school master takes her to the orphan and the master who is to look at the newcomer with distrust.

The next scene takes us to the grave of the mountain girl's father—a plain pine headstone.

The orphan brings a wreath of wild flowers, places it on the grave and kneels beside it, alone with her grief. The school master comes upon her thus, and sits beside her. From one topic to another they pass until finally this wild flower confesses her love for the school master, fondly embracing him. He gently disengages the girl and she proceed homeward.

Another scene at the school house with children of all types romping about, the orphan and her girl among them. The last name is evidently the village belle, and by talking with the other teacher, and she inquires the identity of the orphan. The school master is here and he talks to her and tells her to be a good girl. Leaving a note to her benefactor telling her of the true story of the orphan and the real girl makes her way to the school house, where she asks for an appointment. The manager, a rough, unshaven man of the world, is attracted by her childish simplicity and is immediately engaged. The girl makes friends with the members of the company and idlers stand around as the teacher appears on the scene. Angry words and the scene. The manager pulls a gun, which the school master wrenched from his grasp and beats his dog. He takes his charge and goes his way. At the school again a mob from the village appears. In the midst of the struggle, the orphan steals up to his side, falls at his feet and kisses her head. He takes her up in his arms. They bid farewell.
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HUNTING DEER (Crickets & Martin).—One of the most interesting hunting pictures ever shown. The film shows the subject in the forests and along the streams in Canada. The hunters are after deer and antelope. The selection of the pictures shows every portion, as a herd of young deer is shown, also the picture shows very plainly the face of the deer. Price of the film is five cents. Among the pictures is a view of the skinning and dressing of the hides and horns. The film will create a sensation wherever shown, especially among people who are interested in fishing or hunting. Length, 355 feet.

THE PRODIGAL SON (R. W. Paul).—This is an original story of the pictures. One of the devils—having been admiredly trained to take their parts. The subject is quite exceptional and is made by a number of animals ever produced. A formation is so tared in her efforts to control three unruly children that she drives down in a chair dazedly and falls asleep. The children, quite delighted at the chance of freedom, take their dog and make their escape quietly through the window. In a few moments they make a fire and mount on their sets, two horses and a donkey, and ride off in high glee, with the dog in the rear. In the schoolroom the governess gets a rude awakening. Her master having entered the room in search of his children. He finds the room of the way turned into a garden just in time to see them riding off. Calling the older, the outrageous children, he at once for a horse dealer, takes a handsome horse to the children to return. As the children ride up, their father orders them to discount, and offers all three animals for sale to the dealer when he arrives. The animals are led away by the purchaser, but the father angrily turns upon him and demands that he accompany his governess back to the schoolroom. The children sit on the floor breast high and embrace the governess, their only recollection of the scene. As they watch the children weeping and sympathetically caressing them, she says, "Get our dog and fetch our pigeons." The animal springs forward in a moment, only too eagerly to see the men. The children are excitedly, in spite of the governess, as they see the dog dash off. The dog presently re-enters upon the platform of the horses home, and follows in his track. At the large end of the man turns, the man turns furiously at the persistent dog as he endeavors to follow. Putting the horse in a stall, the man goes off. The dog is only outside the main door a moment before he jumps up at them and gains an entrance, running to the stall. He opens the door and brings out the horse. He next makes a visit to the other horse and releases him, finally getting the donkey out. All four make tracks for the horse. A gate which the dog is unable to unfasten is opened by one of the horses, who snaps at the latch. The horses and other animals have disappeared and the stable doors are now their exit by the stable doors. He is unable to stop the horses from the house. As he jumps up and away, and they arrive at the old garden safely, where they hold a conference. The children's father makes a speech from them and his desire to see them back again, but the animals force their way into the house, and the schoolmaster and governess greet them fondly. The horse dealer demands his money but the children cross the counter, looking embarrassed and feeling that he can drive him inside and welcome him back to the old fire- side. Length, 845 feet.
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Motion Pictures

AT THE

BIG AUDITORIUM

OF CHICAGO

under the direction of

HENRY LEE, GEORGE W. LEDERER and GEORGE KLEINE

All eyes have been focussed upon this

COLLOSAL AND UNPRECEDENTED ENTERPRISE

INTEREST IS NATION WIDE

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Our correspondence from all parts of the United States shows a degree of interest among managers, theatre owners and motion picture users which far exceeds our utmost expectations. The uplifting influence which the Big Auditorium enterprise is exercising in all directions is strikingly apparent.

Everyone of our rental branches, addresses as below, is in a position to furnish the subjects used at the Auditorium, which are out of our regular stock, although selected with great care by Mr. Henry Lee: with the exception of those subjects made for Mr. Lee personally during his travels.

The vast stock which "Kosmik Films Service" has to offer makes it a simple matter to select 5000 feet weekly of the choicest scenic, industrial, comedy and dramatic films.

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It is the film rental service furnished by the Kleine Optical Co. at New York, Chicago, Denver, Des Moines, San Antonio, St. Louis, Seattle, Indianapolis, Birmingham, Boston, Montreal, Winnipeg, St. John—the product of the best European film manufacturers together with the films made by the Biograph Co. of New York.

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Auditorium Theater, June 2, 1908.

GEORGE KLEINE, ESQ., Kleine Optical Company, Chicago, Ill.

Dear Sir—I want to thank you for the sympathetic help you have given me in the preparation of the Minkle World at the Auditorium. The success achieved is in a very large measure due to you. I have girdled the globe many times, have seen the best development of film creation, and have taken many subjects myself.

The present condition of the field in America makes your position unique. No other firm could offer the wonderful subjects that you have given me, and I frankly admit that the success of my initial undertaking in the exploration of advanced cinematography is strictly due to you. Frankly, it would be impossible for me, or any exhibitor, to give a great performance of this character without the Kleine Optical Company and what they can give you.

France and Italy are today the greatest creators and producers in the world, and you have the key to this product.

You are at liberty to give any form of publicity to my letter, which is written in a spirit of gratitude.

Yours always,

HENRY LEE.
Moving Picture World

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Vol. 2 JUNE 13 No. 24

Editorial.

Legitimate Competition.

Whatever is in the wind, our readers who may have the opportunity of seeing any one of our contemporaries will agree that there is no limit to the “hot air” which is being ventilated on the film question and no end of fool suggestions and bad advice being tendered by those who ought to know better or who have axes to grind.

The controlling factor in the future destiny of this industry of mushroom growth is the great and whimsical public. Exhibitor, renter and manufacturer alike would be wise to their own interests if they would turn a deaf ear to the rantings of agitators or the dictates of any one man whose policy may be solely based on selfish motives. The wiser plan would be for them to make a closer study of public opinion and steer their course accordingly. The most direct way in which this could be accomplished is for the manufacturer, the renter and the exhibitor to mingle more frequently with the audiences in motion picture theaters and listen to the sentiments expressed by the habits of these shows. Very few do this. The average renter is content with running the subject in his exhibition room and the heads of several manufacturing concerns rarely see all the subjects produced by their house, much less mingling occasionally with the cattle whom they all like to milk, to see how the fodder is appreciated.

Next to the public is the exhibitor. He, more than the renter or the manufacturer, is in a position to throw light on the path ahead. If he has any brains he will be guided by public sentiment, and he should certainly have a say as to what subjects he desires for his clientele, but the advice to select his service from both sides of the fence is as unwholesome as the source from which it emanated. It is well that there are two competing elements in the field. It simplifies the question of providing separate programs to theaters which are in close proximity to each other and it gives the manager the opportunity of making a distinct change if he is subjected to treatment which is injurious to his business, as in the case of a correspondent in our issue of May 9th.

Another good reason why the present situation is to be preferred is that the competition between the two factions will tend to the production of subjects that are better in quality and tone. To suppress competition would remove all incentive to raise or even keep up to the standard. To attempt to crush out competition by selling at cost or at ruinous prices is the method of the trusts and has been adopted with more or less success in several lines of industry, but the conditions existing in the film manufacturing field are not amenable to such methods. A prominent factor among the independent manufacturers remarked that if his opponents were to give away their products it would not influence him to lower his prices and would not affect the demand for his output.

Legitimate competition is good for all lines of business. Judging from the letters which we received from members of the Film Service Association, and which we published in last week’s issue and in this, they are not afraid of or averse to the competition of the Independents. Judging from the hit made by a prominent Independent factor, advertised in last week’s papers, the Independents are equally satisfied with the position they hold. As a matter of fact, both are too firmly established to be obliterated one by the other. Instead of fighting to monopolize all that may remain after the carnage, why not agree upon a course which will promote and ensure greater success for all concerned?

Failures of Nickelodeons.

Each week brings to light a list of moving picture places that have passed into the hands of the sheriff. The moving picture business is no more impregnable to such conditions than any other line. Poor locations, bad management and a score or more of other contingencies develop in the picture line with the same frequency that they do in commercial business. In many cases failures are due to a bad start. Too many people imagine that they all need is sufficient money to fit up a place and pay the first week’s expenses. They count upon the receipts to do the rest. The men who win out on this policy are few. Many managers have run a new place at a loss for weeks, but their capital has eventually placed them at the goal.

The “talking pictures” are meeting with a large share of newspaper praise, and it must also be said that they have caught the public fancy. In the People’s Theater in this city, where the chronophone has lately been installed, the applause at the end of the numbers show how they are appreciated.

This world that we live in is peculiarly constituted. The rich, the poor, the honest, dishonest, energetic, slothful, the miser and philanthropist, all breathe the same atmosphere. They walk side by side; they rank elbow to elbow. True, they do not intentionally associate, but “they are always with us.” Thus it is in the journalistic field. We meet strange bedfellows—good fellows to a sense, but strange, nevertheless. We find fellows that have a combative, restless nature, for instance. Fellows who have no particular object in life. They reach out with no particular aim. They muddle things. The most pitiful object of all is the one who will betray personal confidence. In organized labor a “squealer” is the most despised being, and the “squealer” who “squeals” for immunity or sympathy is worse than the involuntary one.

N. B.—Our readers will please note that this is not published as a loose-leaf supplement, but is embodied in the paper.
Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER XII.—Continued.

Rewinding.

This is a subject of more importance than perhaps any other one thing in all these articles, since there is more actual damage done to films in rewinding than from all other causes put together. It is a matter of surprise how few managers, film men and operators understand that nine-tenths of all the damage in film work is caused in rewinding; but it is the fact, nevertheless. There is always more or less dust in the air, and some of it naturally adheres to the film, especially if it be oily, the adherence being probably aided by the static electricity generated by the friction of the celluloid as it passes through the machine. Now, when you partially rewind loosely and then “pull down,” i. e., revolve the reel while holding the film stationary to tighten the roll, these grains of dust act as so many miniature plows on the emulsion, resulting in the familiar rain marks, which are really fine scratches in the emulsion. Common sense ought to tell you that this is true, and common sense also will tell you that you are committing an outrage on a film every time you “pull down” the roll. Usually this pulling down is necessary simply because you are too lazy to do your rewinding right, though this, of course, does not apply where one is not given time to do it properly, as is too frequently the case.

Rewinding should be done as follows: Grasp the edges of the film between the thumb and fingers with pressure enough to cup it slightly so that the film will be rolled tightly without pulling down, also that you may by sense of touch detect any loose patches or breaks in the track, and rewind slowly. The film should always be held by its edges in rewinding—never flatwise, since by holding it flat between the thumb and fingers you may injure the emulsion with perspiration and will be certain to injure it by scratching. The pressure of the fingers holding the film flatwise in time produces a multitude of very fine scratches in the emulsion, thus rendering the film dull. Never, never, never rewind at high speed out of a film box, as a snarl may come at any instant, and more than likely there will be a torn film, necessitating the loss of from one to a dozen pictures, thus injuring the film permanently. This means, if it be a rented film, that every operator and manager who runs it afterwards, and they may number hundreds, must suffer for your ignorance, laziness or carelessness. It takes longer to do your rewinding right, true, but it also takes longer to wash your clothing than it would to burn them; but you would raise thunder with your better half if she burned a few of your shirts to save labor. When you have finished reading the above, read it over again, and if you have in the past been guilty, just let it soak in, my boy, and sin no more. Pulling down is where the rain marks come from—that and holding the film flatwise between the fingers when rewinding. Paste that fact in your hat and remember it. Do your work right, and don’t be a “would-be.”

Several communications are unavoidably held over until next week, and also an announcement that will be of the greatest interest to the entire trade. What we refer to will give an impetus to the business and remove many existing drawbacks, and also upset some well-established ideas as to what is and what is not possible.

Opinions on the Rental Schedule (Continued)

Gentlemen:

We are in receipt of your letter of May 25, and in reply to your inquiry beg to say that the article on this question that appears in the Moving Picture World of May 23 practically expresses our opinion.

At the present time we have only competition from independent exchanges (in the matter of rental prices), and we make a bid for business on the strength of service. We have some competition, of course, from exchange members, and our only business in that case also is always based on service. This we consider honest competition and are willing to take our chances against it. If the schedule is abolished, we would have not alone to compete with independent concerns on prices, but with our own members, and then we can see nothing but chaos, and the general demoralization of the business. For the present, therefore, until we find that it is absolutely necessary to abolish the schedule, we are in favor of uphold it. Yours truly,

A. A.

Gentlemen:

In answer to yours of 26th ult. regarding rental schedule, we, from what we can learn, are not in the same zone as the people advocating cheaper rental rates. Here the houses are mostly to cents admission, good substantial pieces, and run along without thought of any like price; the things touch the minimum rate, and would not under any circumstances, if there was no schedule, rent for less than we are now doing, and could not imagine any firm experimenting to make anything out of the business doing so. Such stuff as the independents are shipping into our city is very poor in quality, and no house will touch it at any price. Yours very truly,

B. B.

Dear Sirs:

We have your favor of the 26th ult., and in reply to same will say we have always believed in making our own prices, and some time ago we wrote the secretary of the Film Service Association when they sent out bulletins asking the renting concerns on this same question, and we told them that we favored the abolishing of the schedule, and make our own prices. Before the schedule price was made we got better prices for new films than we do now, and the schedule knocked us out of renting old films on account of the prices. Yours very truly,

C. C.

WOLF! WOLF! WOLF!

There was once a boy who liked to frighten the other children by the neighborhood. One day when they were playing in the forest he would suddenly cry out: “Wolf! wolf!” and cause them to shriek with fear, only to be laughed at. So often did the men from the fields rush to the rescue of the children when this bad boy cried, “Wolf!” that they became known as the wolf doctors. Then one day when the boy told the wolf doctors that they left this boy to his fate, believing that he was fooling them as usual.

The Moving Picture World was not crying wolf when a few weeks ago it chronicled the fact that the Hiland Slide Company (Helf & Hager) were filling in their old broken sets of slides and selling them to the detriment of the trade for $3.00 per set. There was nothing wrong or out of the way in Helf & Hager doing this. They were strictly within their legal rights to sell their slides for whatever price they wished, and we were strictly within our legal rights to criticise the ruinous cut in the price of slides.

But the worst effect of the whole proceeding was the action of the film renters, who bought their slides, representing to other slide makers that leading manufacturers of slides had cut the prices of slides to $3.00 per set, and that unless they did the same thing they would withdraw their patronage. Their attempt to make it appear that the cut was a permanent one was unanswered to a decree. While they did not say so in so many words, they inferred that they could buy brand new slides from the best manufacturers for $3.00 per set, get free music with them, and that this arrangement continued. When their bid was called, they denied that they had patronized the cheap slide market, or that they had tried to use bargain-counter prices to depress the price of new slides from other makers.

Helf & Hager continued an advertisement in a contemporary which confirms the articles which we published, and refutes the assertions of those film renters who
denied that they were purchasing sets of slides at bargain prices.

They likewise admit that the slides sold for the ruinous cut-price were from the studios of DeWitt C. Wheeler, Scott & Van Altena, The Van Altin Company, Moore-Bond Com-
pany, and other leading makers. But while these slide
makers cannot deny the right of Helf & Hager to sell
their slides for $3.00 per set, they will be no doubt greatly
edified to know that perfect sets of their slides have been
sold for $1.25. A few weeks ago, several slides, above slide
Helf & Hager's counter used their prices as a big stick
over the heads of other slide makers to compel them, under
threat of loss of patronage, to sell their goods for less than
they are made for, probably nothing would have ever
been said about Helf & Hager's clearing sale.

And now we wish to ask Helf & Hager one question. We
know that Mr. Alfred Simpson illustrated their song, "I'm
Tying the Leaves So They Won't Come Down," for them, and
we wish to know who made the slides for this song which
they put out with a plain mat on? Mr. Simpson uses a
special mat, and we know that none of the pictures made
by him were two-dozz, but many of the slides above slide
this song with the plain mats on were badly blurred and
very poorly colored. To a person who knows slides these
looked like contact copies. Were they? and if so, "who did
that thing?"

Helf & Hager also announce that they have not gone out
of the slide business, only temporarily suspended manufactur-
ing, and that a new company is soon to be incorporated for
$10,000. We wish them all the good fortune that may come
to them in getting rid of the old slides in their establish-
ment, and we understand from their advertisement that they
are still trying to get rid of them; but we likewise call
the attention of every slide maker in the country to the fact
that some firms are trying to get rid of them, and that the firms
who patronize Helf & Hager's baron's counter charged their
prices as a big stick over the heads of other slide makers to
compel them, under threat of loss of patronage, to sell their
goods for less than they are made for, probably nothing would have ever
been said about Helf & Hager's clearing sale.

But alas, the demon "Trouble" is at hand. One day the
baron receives "orders" to go to the Danish West Indies.
In real life the baron would at least have been given time
to pack his trunk, but these orders are different. The
baron has time to press only one kiss on his dear one's brow. Then
he rushes across the ocean, with nothing but his dear old
pants to remind him of the loved ones at home.

Arrived in the Danish West Indies, the baron finds that the
people there are up in arms, and the baron is being strolling along
a country road in intimate friendly companionship with two
or three private soldiers, when the party is set upon by Boers
and the baron is killed.

His due time a brother officer brings the sad news to
the baron's family, and the poor, poor baroness is turned out to
starve by her mother-in-law, who never liked her. The audi-
ence is left to suppose that the baron was a penniless
baron, entirely dependent on his mother for a living, and that some-
how there wasn't even a pension for the poor young baroness
to live on. So she is forced to take in sewing to support
their phenomenal child.

There are no dime novels used to say, "Our hero was not
dead." He was only slightly stunned, and before the Boers
were out of sight he was able to get up and stagger away.
Now, did he go back to his regiment and report himself
away? No, no! He retired to his mother for a living, and that some-
how there wasn't even a pension for the poor young baroness
to live on. So she is forced to take in sewing to support
their phenomenal child.

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Sir Henry Irving was not the greatest actor who ever
lived. Many people were of the opinion that he wasn't much
of an actor at all.

But somebody admitted that he had a genius for "detail,"
and a good many people believe to-day that this genius for
detail was the chief basis of Irving's success.

In the drama of the twentieth century "detail" has be-
come important. The actor or dramatist who neglects "detail"
courts failure.

Now, the moving picture, as compared with the drama,
suffers under a good many handicaps, but in the matter of
detail it has a decided advantage. There fore, it behooves the
makers of moving pictures to study "detail," to plan it up for
everything it is worth.

By "detail," I mean the small things which go to make a picture
perfect—perfection of scenery, perfection of stage accessories, perfection of costume, and perfection of "move-
ment."

"Only a day or two ago I saw a fine production from the
Biograph, entitled "The King's Messenger." In this picture,
said to be a near reproduction of the original, we
see the hero of the picture, leaps on his horse and rides furiously away. Two
scenes follow in which the hero is seen riding at top speed,
and as the third scene opens, the hero dashes into the King's
presence chamber where he finds—the heroine calmly wait-

"Hello," exclaims the spectator, "did she get there in an
air-ship?"

This little forgetfulness of detail obliges the manager to
explain to his audience by word of mouth that when hero
and heroine parted the lady returned to the court, while the
hero rode on to the army and returned two months later.
A title "A Month Later," would have been saved, but a picture showing the hero delivering his dispatch to the
general of the army would have been better. This is an
instance of how detail matters.

Then there are imperfections in action. A little while ago
I saw a picture, entitled "Away Down East," which was so
deficient in respect to this that I hadn't the faintest idea of
what the hero rode on to the army and returned two months later.
It was absolutely unintelligible.

It would be easy to multiply instances of the importance
of costuming, improper stage setting, and the use of improper ac-
cessories, but I have now in mind a picture which possesses
nothing but one fault which I have suggested.

This is a "Mesalliance," which the makers mis-spell
"misissailence."

The hero is a nobleman and an army officer. When he
arrives the heroine he is in full-dress from the crown of
his head to the skirt of his tunic. There is nothing lacking
of gold lace and feathers.

But his trousers—alack the day! Perhaps they split when he
was lacing his boots; or they didn't come home from the tailor's.

The audience is left to guess what became of the baron's
"other" trousers, but something dreadful must have hap-
penned to them, for the poor fellow was compelled to wear
a second pair of trousers which he kept for spading the
garden, and which had belonged to his father. Of

Of course, I may be mistaken in this, but I cannot guess any
other reason why a real baron should wear such a wrinkled,
stinking, knee-bagged pair of pants at his own wedding.

Two years elapsed, during which time the baron and his
wife have produced a fine four-year-old child, which is saying
a good deal for the climate of Denmark, where the scene of
the drama is laid.

But although the baron has been more than successful in
the parental line, he has apparently been unable to accumu-
late a new pair of pants. The old grey tweeds are still doing
in duty in connection with the feathers and gold lace which

The baron's wife is living in the seventh heaven of bliss. Not even his pants
have been sufficient to cloud the horizon of their happiness.

This is, indeed.

DETAIL.—IT IS THE LITTLE THINGS WHICH COUNT.

By Hans Leigh

"It is the little things which count." The audience is often

in the habit of repeating this sentence; and it is true that
the little things are often the most important, but it is also
true that the little things are often the most neglected.

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true that the little things are often the most neglected.
Now, when the baron was shot down by Boers, he wore a service uniform of white duck. It follows, therefore, that he must have crept quietly back to his quarters, abstracted his dear old gray pants and the rest of his wedding outfit, discarded his service uniform, and sneaked out of the country without anyone being the wiser. He then sent his messenger anywhere but to. otherwise, of course, the report of his death would have been contradicted.

Just what punishment the baron got for deserting is left to the imagination of the audience. It may have been death, or perhaps only imprisonment. But a deserter who comes home in full-dress uniform certainly deserves what he gets. But whatever finally may have been visited on the baron, it is this punishment which should be visited on the maker of such a rubbishy picture.

It is pictures such as these which bring discredit on the theatorium. The public deserves something better. The people between these two fools, and it requires little intelligence to see the absurdities of a picture like this.

Film makers must remember that it is the little things that count, and it is an error of judgment to spoil the effect of an entire drama to save the price of a pair of pants.

THE MOTION PICTURE OF THE FUTURE.

By Wm. M. Hamilton, President Philadelphia Association of Exhibitors.

In my last article I claimed that in five years we would look back with wonder at the strides this business has taken. The present article will be devoted to the picture which will show the writer's idea of what it will look for in that direction. It may be a bold assertion, but when we have the coming pictures in our possession we will regard the picture of to-day as the merest experiment. This picture will be made on a non-inflammable film which is now an assured fact and is certainly the greatest stride that can be made to protect life and property. At the same time it can be used as a powerful lever to place this much abused (by the press) business on at least a level with any other. But the pictures that go on this film will not be lists of results produced from the French paper, L'Illustration, which speaks for itself:

According to L'Illustration, of Paris, an epoch making discovery in photography has been communicated to the French Academy of Science by Prof. Lippmann, of Paris, whose reputation as an optical expert is well known. Prof. Lippmann has submitted to the Academy the first specimens of pictures taken by a new photographic apparatus which reproduces the impression of an ordinary photograph when seen through a stereoscope, only more distinct in outline. Moreover, the perspective on the photographic plate changes according to the angle of vision under which it is viewed, a thing which has until now never been accomplished. The eye thus sees a photographed landscape literally true to nature. The method by which this result is achieved is to be the subject of a subsequent article.

It can be readily seen that we will get the same effect on the film as we now get in the stereoscope. This, combined with the production of natural colors, will be the acme of the motion picture business. This may seem like a bitter pill for some, but we are told that all the great things we have to-day were made piece by piece, one man perfects one part while another would perfect another, and so on until finally some practical man would bring the different discoveries together and assimilate, the world would,-and the non-inflammable film is here. Color photography is here. The method of giving the appearance of solidity to distance is here. Science has done her share. Now, who is the man with the means at his command to marshal all three into one and give us the motion picture of the future?

Trade Notes

St. Joseph, Mo.—Geo. W. Bell & Sons have installed a moving picture show at Krug Park.

Justice Kelly, sitting in the Supreme Court, Brooklyn, has decided that moving picture shows must not be conducted in tenement houses.

Hoboken, N. J.—According to a decision of the Board of Council, motion picture shows will be assessed a yearly license fee of $100.

Evansville, Ind.—Motion pictures, with mechanical talking accompaniment, is to be the attraction at the Majestic Theater, which has been leased by Edward Raymond.

Toluca, Ill., June 5—The Toluca Theater, Roberts & Pasina, managers, has just been opened. Pictures and songs. Admission, 5c.

Crawfordsville, Ind., June 1.—The Majestic Theater has recently been leased by Wayne Ash for the Summer months. He will run only motion pictures and illustrated songs.

The Grand Opera House, Indianapolis, Ind., is employing graduates from a local dramatic school to do the talking behind the screen for the pictures. This is a step in the right direction.

Springfield, O.—The Fairbanks Theater, under the management of Lee M. Boda, has opened with pictures and songs. The pictures are further enhanced by talking parts behind the screen performed by members of the Valentine Stock Company.

Indianapolis, Ind., June 1.—The city building inspector has notified all the nickel theaters that they must cut out vaudeville and confine themselves strictly to pictures, or else take out theatrical licenses and conform to the theater construction ordinance.

Grand Rapids, Mich.—Mr. A. J. Gillham's new Vaudeville Theater on Monroe street is said to be one of the most tastefully decorated and best equipped 5-cent theater in the State. Several features are worthy of mention—the excellent ventilation, a lecturer who explains the pictures, and a singer who really can sing.

Columbus, Ga., June 3.—The Broadway Theater (formerly the Gay), on Twelfth street, has been opened under the management of T. E. Coffield, with moving pictures and illustrated songs exclusively. The house has been renovated and the latest comfort-giving devices installed, and at 5 cents admission is drawing large crowds.

Norfolk, Va., June 4.—A permit has been issued by Building Inspector Holland for the erection of an $8,000 theater at the corner of Granby and Washington streets. This theater will be open by the 15th of July and possibly sooner. It will be managed by E. St. John Howard, of Newport News, and will be known as the Royal Theater. The company which is backing the new enterprise was financed in Newport News principally.

Galveston, Tex., June 4.—Mr. W. J. Nichols, who is going to open the Crystal moving picture show where the Colonial Vaudeville used to be, has made arrangements to have Mr. G. K. Jorgensen, formerly owner of the Theatorium, who is now living in Little Rock, Ark., come to this city and superintend the installing of the new show. Mr. Jorgensen installed the first picture show in Houston, which was known as the Electric Theater; also the first to introduce moving pictures in Galveston. Owing to the fact that he has been in the show business for some time and has always been successful in all its branches is a good guarantee that the Crystal is going to be up to date in every respect.
POLITICAL SUBJECTS DESIRED.

A correspondent of the "St. Louis Post-Dispatch" says: "I should like to ask through your columns why the moving picture show companies do not make arrangements for a reproduction of the proceedings of the Republican and Democratic national conventions that are to be held soon? It would be very interesting and instructive, and millions who are unable to go to the convention halls would like very much to see it. And other notable gatherings should be reproduced."

"MACBETH" PRUNED IN CHICAGO.

Lieut. Joel A. Smith, of the squad of police recently detailed by Chief Shippy, of Chicago, to censor films, has ruled against the realism of the famous Shakespeare production. Among the duel between Macbeth and McDuff, the stabbing of King Duncan and the brandishing of the bloody dagger, were ordered to be cut out. Lieut. Smith said: "I am not taking issue with Shakespeare. As a writer he was tremendously better than any of the bloodiest melodramas ever. The stabbing scene in the play is not predominant. But in the picture it shows the feature. In the play the stabbing is forgotten in the other exciting and artful and artistic creations that divert the imagination. On the canvas you can see the dazzling sword come out and see the blood flow and see the wound that's left. Shakespeare is art, but it's not adapted altogether for the 5-cent style of approach."

"Romeo and Juliet," on the other hand, is different. There are violence and suicide and dwelling there, too. But the manager knows that the love element, not the fight element, predominates, and he knows that when anyone pays 5 cents to see 'Romeo and Juliet' he pays to see love. When he pays 5 cents to see 'Macbeth' he pays to see a fight. So love is the feature of the 'Romeo and Juliet' films, and love is fit for children to see, if kept within reason."

NICKELODEONS AND LITTLE BOYS.

The editor of the St. Louis "Globe-Democrat" takes a sensible view of the agitation against admitting children.

"Nickelodeons are so interesting and alluring that they are making all theatre owners wonder, and how, do you suppose? Why, the little boys are so fond of going to see the pictures that they commit petty theft, so it is said, to get the money to gratify their taste for the romantic and exciteful. This is a too bad. The pictures are so attractive—a pleasantry that we ourselves will confess to—that it leads youth into crime; but as we could never see our way clear to abolishing ice cream and chocolate caramels because some boys might wrongfully get the money to indulge their appetites, we cannot see clearly how the nickelodeons are to be held responsible for this reported wave of crime; nor can we do away with merry-go-rounds for the same reason, or, tops, or baseballs, or marbles, or other objects beloved of the juvenile heart. So long as the pictures in the nickelodeons are good, are entirely unobjectionable in their character, as most of them are in the better places, and highly instructive, we cannot with justice blame the millstone around the neck of the little boys. Of course, the nickelodeons might make the pictures so poor and flat and uninteresting that the children would not want to see them—the grown people either—but we don't discover any good reason why they should."

The Somerset (N. J.) "Record" also voices the following:

"In almost every city in New Jersey there are moving picture establishments which the exhibits are clean, instructive and amusing. We know of many cases of parents who are glad to give their boys of 12 or 14 years of age the price of admission in order to be sure that the mischief or not taking part in the duels during afternoons that the children obtain nothing but amusement and instruction, and to class the proprietors of them as violators of law, is about on a par with many of the other nonsensical ideas that have emanated from Essex County."

NEW COMPANIES.


Garden Theater Company (Inc.), Norfolk, Va. C. Nash Reid, president; R. E. Jordan, secretary and treasurer; J. H. Johnson, vice-president. Contributions of $50,000 to $100,000. Objects and purposes: Moving picture shows.

SOMETHING FOR NOTHING.

The managers of the moving picture shows in the big theaters have become so thoroughly imbued with the idea that there is a demand for something in the way of slides for nothing, that they are the most parsimonious lot ever known when it is necessary to buy something. Most of them make a cheap show of themselves when they throw an announcement on the screen. Introducing by means of a plainly painted photographic slide, they use plain glass coated over with opaque, with the message scratched through, which to a person who desires to see a perfect show causes a thrill.

The argument for the managers that they continue misspelling is that they have furnished them a few sets of song slides free they should get announcement slides free also. The leastest looking announcement slides, poorly written and almost illegible, are used at the Grand Opera House.

MASSACHUSETTS LEGISLATION IMPOSES MORE HARDSHIPS ON MOVING PICTURE THEATERS.

The moving picture bill introduced in the House of Representatives by Representative Fay, of Boston, has become a law, the bill having received the signature of Acting Governor Draper. By this bill the hundreds of moving picture shows in the State are hit hard, the bill specifically stating that there must be at least five minutes of light at the end of each show. The whole bill must be fully lighted at the end of the stated period, but by an amendment proprietors have the right to put on vaudeville, if they so desire, during the required "rest." There is a provision in the law that the companies will have this opportunity, as an intermission at the end of every twenty minutes would be very displeasing to the audience and in the end would probably affect the patronage of the house. The programs will probably undergo an extensive change. The argument for the managers that they continue misspelling is that they have furnished them a few sets of song slides free they should get announcement slides free also. The leastest looking announcement slides, poorly written and almost illegible, are used at the Grand Opera House.

The bills as approved have been entered on the statutes as Chapters 565 and 566, as follows:

Chapter 565, entitled "An act, relative to the use of moving picture machines," is enacted as follows:

Sec. 1. Any person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner, or proprietor of a hall, theater, or other place of amusement shall permit to be used or operated in or upon any hall, theater, or other place of amusement, or any device or other device for the projection of pictures upon a screen or other surface or in a series of pictures. Every person, firm, corporation or association of persons committing or causing such machines shall, after the conviction of such person, firm, corporation or association of persons, be punished by a fine of not less than five hundred nor more than two thousand dollars, or imprisonment for not more than one year, or both, and all machines or other devices for projecting pictures upon a screen or other surface, which pictures remain stationary thereon, shall be destroyed.

Sec. 2. Any person, firm, corporation or association of persons violating any provision of this act shall be subject to a fine of not less than fifty dollars or imprisonment for not more than six months, or both, and all machines or other devices for projecting pictures upon a screen or other surface, which pictures remain stationary thereon, shall be destroyed.

Chapter 566, entitled "An act, to provide for the use of the cinematograph," read, as follows:

Sec. 1. No cinematograph, or similar apparatus, involving the use of a combustible film more than ten inches in length, shall be kept or exhibited on the premises of a public building, place of amusement or other similar premises, unless the moving picture machines are licensed or not licensed for entertainments, unless the district police have inspected and approved such cinematograph, or other similar apparatus, whereby such premises shall be licensed or not licensed for entertainments, unless the district police have inspected and approved such cinematograph, or other similar apparatus, whereby such premises shall be licensed or not licensed for entertainments, unless the district police have inspected and approved such cinematograph, or other similar apparatus, whereby such premises shall be licensed or not licensed for entertainments, or unless such apparatus shall be approved by the building commissioner, who may order such additional precautions against fire as the district police may deem necessary to secure the public safety.

Sec. 2. The district police are hereby empowered and directed to inspect any cinematograph, or similar apparatus, whereby the combustible film more than ten inches in length which is used or kept on premises designated in Section 1, and to enforce such reasonable regulations as they may deem necessary to secure the public safety.

The remainder of the act provides for the licensing of operators of the machine and the employment and registration of assistants. The act becomes operative in sixty days.
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.,
NEW YORK CITY

A meeting of the Moving Picture Association held at Murray Hill Lyceum, June 5, 1908.

The meeting was called to order by Mr. Donegan, secretary, at 11:30 A.M.

On motion of Fynes, Mr. Donegan was requested to preside in the absence of the president and vice-president. Mr. Donegan requested Mr. Gosdorfer to act as secretary.

Mr. Donegan spoke in detail concerning the activities of the special committee, of which Mr. Fynes is chairman. He touched upon various matters for the benefit of the organization, which had been accomplished by the committee, including legal and legislative action. He quoted the endorsement of motion picture houses by important bodies, including the People's Institute and Women's Municipal League, who hail this form of entertainment and instruction as providing a national theater for the masses, something which has been urgently needed by the people at large for years.

Mr. Donegan and Mr. Fynes mentioned several bills that had been before the Legislature, and ordinances that had been before the Board of Aldermen, some favorable and some adverse to the interests of the members of the association, but all had failed of enactment, leaving the legal status of the business unchanged.

On motion unanimously passed, the special committee was empowered to draft a constitution and by-laws for the association, and to report same at the next meeting.

On motion calling for a statement of the finances of the association, Mr. Donegan reported in the absence of Mr. Driscoll, treasurer, that all the funds had been expended for the purposes of the association.

A general discussion advocated the upbuilding and strengthening of the association followed, several members making vigorous addresses which were received with favor.

Mr. Oehl moved that membership dues be fixed at two dollars a month for each motion picture house represented. Mr. Fynes seconded.

Mr. Warren offered an amendment that the amount be fixed at two dollars a month for each person, firm or corporation, regardless of the number of establishments operated by them.

On vote, Mr. Warren's amendment was lost.

Mr. Oehl's motion was put to a rising vote and was carried.

Mr. Donegan stated that the resignation of the president and first vice-president were upon the table, and asked the pleasure of the association. Mr. Simpson moved the acceptance of the resignation of the president. Mr. Markgraf seconded. The motion carried.

Mr. Oehl moved the acceptance of the resignation of the first vice-president. The motion carried.

A vote of thanks was tendered the retiring president and first vice-president for their energetic and able services to the association.

A general discussion of film renting affairs and conditions followed.

Mr. Fynes moved that the association meet hereafter twice each month—on the first and third Fridays of each month.

The motion carried.

On motion, Mr. Donegan was requested to continue as president pro tempore, and Mr. Gosdorfer was requested to continue as secretary pro tempore.

Mr. Fynes moved an adjournment. Mr. Oehl seconded.

The motion carried.

Milton Gosdorfer,
Secretary pro tem.

Mr. Max Lewis, general manager of the Chicago Film Exchange, has just returned from a trip through the States. He has opened offices for his firm in Atlanta, Ga., Nashville, Tenn., Louisville, Ky., Salt Lake City, Utah, Denver, Col., Washington, D.C., and Omaha, Neb. Each and every one of these offices is equipped with a full stock of machines and all other supplies pertaining to the business. Mr. Lewis reports that business in all of the offices is very good, also that the customers doing business with all of the above mentioned offices are highly satisfied with the service being furnished them.

Pearce & Scheck, of 233 N. Calvert street, Baltimore, Md., the leading rental and supply house in that section of the country, have secured the contract for fitting up the magnificent new moving picture theater in that city of which we made mention last week. In a recent communication from this firm they speak very highly of the "Hallberg Electric Economizer," which will be installed in the new theater. They say that in a test with another current-saving device the "Economizer" proved itself 50 per cent better.
CORRESPONDENCE.

SUGGESTIONS FROM AN EXHIBITOR.

Columbus, Miss., June 3, 1908.

Moving Picture World. Welcome advisor, to the portals of our domicile; the counsel whereof we digest, even to the flattering advertisements of the film renters, as per competent determination to promise what they never intend to perform. Also we are attentive students of the film makers' flattering advanced data, regarding the drunken episodes of "Bill, the Bilposter, and Pete, the Paper Hanger." "Where to find the Dough," etc., etc., of like Illy, waving headline flourishes, on which we banked and billed the town, prior to proving the picture, and for which we winced under the criticisms of our patrons for having so played with their credulity.

While we make no pretense of being a prophet, the handwriting on the wall, evidently to the observer, is exempt from hieroglyphics regarding the maintenance of interest in the moving picture shows. Surely it is high time for film makers and firms to realize Lincoln's adage of fractionally fooling the people for a while.

We are paying for our service the highest scale, six changes a week, and gladly commend about one-half as worthy of the pictures the remnants are only tarn, sapping the life of the worthy. From the exhibitors' view, and from whose focus the pulsations of life for both maker and renter of films depend, more sensible and educational demonstrations should be obtained as much from actors and actresses.

The novelty days of animated pictures are past, and the people have settled down to an approval or disapproval regarding comic, historical, or scientifically dramatic, manifestations, which, if it merit approval, must be of a minute (though brief) description as the pictures are projected, and too often our demonstrator merits sympathy while plying his contortions in an effort to convert the flimsy, drunken, or other effects into a worthy entertainment. In conclusion we will recount our observations regarding additional abuses to which picture shows are now yielding their prestige. One serious floundering effect is running two reels, repeating one shown the previous day, thus paralyzing the audience, should the repeated subject (which is often the case) be an eyecatcher. Following hard in the wake, is the free park shows, launched and maintained by the street railroad people for the enhancement of their coffers by traffic receipts, leaving the worthy patron to close his doors, while the park maintains a debauching, butchering display, calculated to soon palsy the interest in moving pictures. In order to safeguard this, the grandest of amusement arts, renters should draw the line regarding free exhibitions. Otherwise the indications are evident that the exhibitors will not be the only sufferers. Respectfully,

THEATER VAUDETTE.

ANNOUNCEMENTS ON FILMS.

I would suggest to manufacturers of such films as show actual scenes (not magic, fake nor "dramatic" subjects) that the interest of the picture would be greatly enhanced to all intelligent spectators by making the "announcement" deserve its name; giving not only the mere title of the subject but some actual information about the scene or event pictured, its location at least.

The style of announcements now used, leaves the audience in the dark in more ways than one as to the who, what and where of the picture.

I remember with much pleasure the announcements that were used some years ago by the Biograph Company. Each announcement was a brief but interesting description of the picture to follow. In many cases the names of the actors or the date of the event were given. The effect was very pleasing.

Last Winter the writer saw a motion picture having on the film a mere title "The Grand Derby," or the like. It was in fact a picture of the English Derby of 1907. How easily the words "English" and "Epsom Downs," and the name of the winner and his jockey could have been included, and how much needed the pleasing to the spectators.

Other announcements of the Biograph Company that seemed good to me were those giving the names of the persons who acted in some of the pictures.

The title of a picture is no doubt sufficient for a proportion of those who patronize the five and ten-cent houses; but it should be considered that moving pictures are also exhibited to the most intelligent people as well as to the other kind.

K. M. IMBODEN.

CLIMAX WIRE FOR RHEOSTATS

Does not become brittle Three times the resistance of German silver HIGHEST EFFICIENCY—LOWEST COST

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THE WORLD FAMOUS "NONPAREIL" SONG SLIDES

By HENRY B. INGRAM, 42 W. 28th St. New York

Where the Catskills Lift Their Summits to the Sun

Molly, Come Jump on the Trolley

Among the Valleys of New England

Anchored, Love's Old Sweet Song

The Lonesome for My Old Green Mountain Home

券商, On Bunker Hill, Where Warren Fell

On the Banks of the Washah

I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

Feature Film Service

That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catalog and Film Prices to-day.

O. T. CRAWFORD FILM EXCHANGE CO.

Crawford Theatre 14th and Locust Sts. St. Louis, Mo.

214 Levy Building HOUSTON, TEXAS

VAN ALLIN CO.'S "SENSATION" Song Slides

$6.00 PER SET

Recognized everywhere as the highest standard

Unexcelled for brilliancy and stereoscopic effect

GET OUR LATEST LIST

We Illustrate ONLY the best songs

THE VAN ALLIN CO.

1343 Broadway - - - New York
A MANAGER SPEAKS HIS MIND.
Philadelphia, Pa., June 5, 1908.

Editor Moving Picture World:

Dear Sir,—What a surprising amount of "bluff" and "wind" is published in a certain weekly paper which claims to be the "index" of the trade, and that has the unprecedented nerve to print at its heading "an independent weekly publication," etc. It appears to me that its "editor" is barking very loud. For the members of the Film Service Association, who (we pity them) are shaking in their pantaloons at their losses since knuckling down to the manufacturers. It seems the "editor" of that paper would be delighted in seeing the independent film renters "pack up and git."

Why should the "editor" bark so loud regarding whether the association renters should rent their films out at a cut-rate for films that are thirty days old or more? Why should he advocate and sigh at the losses of these "high priced" renters, when the poor parlor manager should have some consideration? Why, bless Mr. "Editor's" poor aching heart, if he should come to Philadelphia, we will be pleased to escort him to different members of the Film Service Association who rent, and always did rent, films at much lower prices than the independent renters do.

I do not understand how that poor "editor" sleeps o' nights—his useless brain is overtaxed devising ways and means of how to uphold the exorbitant prices of the Film Service Association members. How they should dump their junk and roll on the poor manager, and get his money. Why, if that "editor" tries very hard, he can find these members renting out their lot at low prices, its easy. Mr. "Editor," cut out that title "independent weekly," etc., and put in its place "The advocate of high-priced films," and you will come nearer to it.

Let me tell you, Mr. Manufacturer's agent, we independent fellows are here to stay, regardless of your bluffs. It is your duty to assist and help the struggling managers, not to bleed them, and if you wish to retain friends, moderate your one-sided views. Let the managers of parlors live, the renters need them and so must you, call off your bluff and get down to facts or you will lose your good friends.

A READER.

Rochester, N. Y., June 1.

Mr. Fred 'k Schneider is entertaining large audiences at the Knickerbocker Theater with his talking pictures. From behind the sheet Mr. Schneider injects bits of comedy into the pictures, which bring forth shouts of laughter. His advertisement appears elsewhere in this number.

MORE THAN ENOUGH NAUSEATES.
Philadelphia, May 7, 1908.

Editor Moving Picture World:

There is one section of Philadelphia that for a distance of seven blocks there is an average of ten Motion Picture theaters to the block. This is in the Kensington District. We now hear that Lubin, in looking for other fields to conquer, has placed his eye on this neighborhood, and has bought out Hoffman's big shoe store at the corner of Front and Dauphin streets, and will plant a big place there. Verily the way of the little exhibitor is hard.

EXHIBITOR.

COERCION.
New York, June 10, 1908.

Editor Moving Picture World:

Dear Sir—There seems to be a movement afoot to down the Independents through the Film Service Association, by giving much cheaper film rates in the Summer and better films, so taking all the people away from the Independents, and then in September, raising the prices so as to make the price prohibitive for most exhibitors, and so putting the exhibitors and the Independents out of business.

Hoping you will give this letter a favorable hearing in your worthy paper, I remain,

Yours respectfully,

A SUBSCRIBER.

MOVING PICTURE SHOWS USING COPIED LANTERN SLIDES.
Chicago, Ill., June 3, 1908.

Editor Moving Picture World:

There is one evil that the public are beginning to resent in moving picture shows, and that is the use of the trash that results from copying colored lantern slides. The chief offender in this line is a Chicago concern, and their chief sin is the copying and putting on the market of slides for sacred songs, which the managers of theaters, ignorant alike of what constitutes good or bad work, and not knowing an original from a copied slide, allow themselves to be victimized.

Last Winter these people flooded the country with a set of pictures for the "Holy City." The original negatives of these pictures belong to Caspar W. Briggs, of Callowhill street, Philadelphia. Mr. Briggs purchased lantern slides in America. Mr. Briggs makes a specialty of the very best quality of lantern slides and has spent thousands of dollars in having photographically correct black and white paintings made of historical and Biblical subjects. He makes most of the slides on historical and Biblical subjects sold by McAllister, of New York; Thurston, Thompson & Handy, of Boston, and McIntosh, of Chicago, these being the leading lantern slide houses in America.

As the writer stated in the last article, the trash that was put out by this Chicago concern for the "Holy City" were copies of Briggs' colored pictures, and were, from a photgraphic and coloring standpoint, what the slangy operator calls "PUNK.

And now another Chicago house has put out a series of religious pictures for a song called "From the Garden to the Cross." Every picture in the set is a copy from a colored slide, made by contact, and the lot can be denominated as XXX PUNK. They are miserable as to quality, and the writer has not in his career as an operator seen stuff anywhere near half so bad. They are an insult to any intelligent audience, and to ask money for them is a fraud on the managers, and for them to ask the public to pay to see them is an imposition on the community. And the song which they represent is quite as bad as the slides. It is a hodge-podge of Scriptural quotations, a very bad imitation of the Holy City and something entirely out of place, either in a theater or church.

Now, the writer takes it upon himself to warn every film bureau, slide rental bureau and manager of moving picture theaters that every person who issues or uses copied slides will be exposed and brought to the vengeance of a defrauded public. The man who copies another maker's work is a fraud, and if he sell such work to people as originals he's a swindler and deserves to be punished. We shall make it a portion of the duty which we owe to the public to expose these frauds, and feed them on the stubborn facts of truthful and honest criticism. The man who is honest wins. Don't forget that.

OPERATOR.

When writing to advertisers please mention the Moving Picture World.
THE MOVING PICTURE WORLD

Film Review.

MIXED BABIES (Biograph).—Reverting to the proverb, "A wise parent knows its own child," everything in Mr. and Mrs. J. B. Jones' home points to New York department store. The Joneses had not been blessed with offspring, and hence the baby, when it is attracted by an "ad" for the adoption of an eighteen-month-old boy, and the suggestion is heartily approved by Mr. Jones, hence the young one is fostered. A persimilator is procured, and Mrs. J. B. Jones goes the rounds of the department store where there is a bargain sale of electrical appliances. The careless and thoughtless baby is attracted to the arrangement of the baby's bed, and the Persimilator, under the guidance of Percy Penetem, formerly of the department store, who was assigned to this position on account of his location being in the back of the store, is able to imagine that this be a bargain day in the Infant Depart- ment, and imagine a regular dream disturbers in Percy's care. Besides Mrs. Penetem, the Persimilator found in the store: Mrs. Jones, the small Limmer; Mrs. Jones, the smaller Limmer; Mrs. Jones, the little Little Eisen; Mrs. Golstein, Mrs. Fugerty, Mrs. Schultz, Mrs. Spiglergo, and a host of others. Each young and hopeful is disposed of to claim given to the mother. Nellie, the beautiful sales- girl, attracts the attention of Percy, and Bobby, the bundle-boy, seized the opportunity to switch the check. As each fund mother comes out, she pushes away the persimilator whoclaim call checks for, perfectly oblivious and innocent of its infantile nature. Mrs. Jones coaches back to Mr. J. B. Jones in the library. One glance is enough. "You've got another mother, Mrs. J. (hysterically)—""Sunburned! Good gracious, it's a common accident for a girl to fall in love with the first gentleman she sees!" Mrs. Jones carried off Mrs. Johnson's pickaninnies. Back to the store, arriving just in time to get the last pair of galoshes on the road to the station of the five late mothers. H. is finally caught and punished. Each mother secures a (the) game of her own toodleums to herself. Length, 550 feet.

OSTLER JOE (Biograph).—A fine pictorial rendering of the life and experiences of two men who have limbed too freely at their station, and have been sold to their parents. CHANCE SHOT.—Tells how a little boy in playing with a gun kills his father. A former suitor for the windows of the house, he is only selling the boy away but he insists on sending the boy away. The mother places his child and his father-to-be in the home, and he is sold to his father when he returns. She sends the note with the janitor, as she knows he will return. She discovers an old friendly coming along, and good-naturedly invites him to have a little lunch.

The lumber received the note, and when he is out, duty is found to the mother, and she finding her there, becomes suspicious. Returning home, he knows the door and it is home thumb before he is admitted, for the reason that wife, knowing his Journal, hide a friend in a cabinet. When the husband enters, he accuses her of having some one in the house, but she denies the charges, and he proceeds to make a watch. The dog is conscious that something is radically wrong, and joins in the search, and after some time he finds his master in the cabinet where the man is imprisoned. Opening it, the husband becomes enraged and beats the man with his fists, pushes him out, and the way to the station. Arriving there he is making air of the frozen with his domestic happiness, when he recognizes in his rival his own resemblance, and thus of his visit is forgotten, and so they embrace and leave in good humor. 328 feet.

MEXICAN GAMES. We see an old, crippled man seated at his stand, where he receives articles from the public to be repainted. A young boy, who has had a disagreement with his beter полов, comes along with her baby. The old man refuses to paint the rider to the man, with a note to deliver her husband. In the meantime the baby is able to desert him on the grounds of his extreme cruelty; also staking with the man on the outside of the stand. She breaks the pots, and the stranger is catering for the baby, waiting for one of his boys to come and do the engine work. The scene is that of a large dead rabbit to be delivered to a customer, with a very amusing way how to keep it fresh for a following day.

This is in the scene and story for business, and the old man gives him the baby in the rabbit with, and the man is not to his respective addresses. The lad stands off, and arrives at the cook, and mixing up the notes, he hands him the one with instructions about the rabbit. When the old man was to go to the boy, but falls to catch him. In the meantime the men- senger has conveyed the note to the heart-broken husband, and leaves the rabbit to his father. The man, ton of the present situation, decides to go after the lad; so he follows him back to the stand, where he meets the cook with his baby. The exchange handles are so happily on their way again, that his [illegible] 228 feet.

JOYCE'S SURPRISE.—A very demure and beautiful young woman, in the drawing-room of a palace with her parents, who are trying to prevent her to marry a young nobleman, the son of a very wealthy count, and thereby inherit the large fortune that he has. The maiden has never seen the young man in question, and feeling that he will never marry unless for love, spurs her last chance for an entree, where her only motive in making the match is a mercenary one. The father is so infuriated, that he bitterly de- nounces his daughter. She hurriedly leaves the room, accompanied by a girl friend, and strolls to a lonely spot on the road to give vent to her feelings. While there she is accosted by a noble-looking fellow, who happens on horseback, accompanied by a friend. She pays this young man is pleased with the demure maiden know that he is deeply in love with her, and she in return to his propositions, are not distressing to her. He hurries away, after promising to meet her the next day, and she re- turns to the palace.

We next see her as she is lying aching and dream- ing of her furtive meeting. The young man is not to see her, as he is so greatly hastening forth to meet her admirer. They are strolling slowly down lovers' lane when she stops to pick a dandelion, and as he plunge headlong into the ravine. He is soon rescued from his perilous position by a girl friend, who is walking close by.

In the meantime the father receives a letter from the old count, demanding the band of the girl for his son. Returning home, she is informed that his father has chosen. She strongly protests, but to no avail. She is not determined to press his suit. When he is presented to the young man, he is confounded and decides to find in the much despised nobleman none other than her lover. She is now quite willing to com- plement with his offer, so ends all in happiness and joy. 506 feet.

THE RAGPICKER'S DAUGHTER.—A pretty poor girl, the daughter of a ragpicker, is seen going about selling her blossoms. Entering a cafe, she orders a cup of coffee, after buying a bouquet, presents her with card, tells her to send her home after some order for flowers. The young lady is her Air after her home. The man is determined to kiss her. Terrified, she strikes at him, and endeavors to make her escape, when she sees in the direction of her home she is followed by the scoundrel and two of his servants, who aim to carry her back to his palace. She now flies like a tiger to escape, and infuriated at his failure to win her, she returns to her house, determined to keep her prisoner until she decides to yield to his en- deavors.

There is no means of communication with the outside of his prison, that he is provided with iron shutters, and she abandons all hope of escape. Finally she secures a piece of paper, but having no other writing materials, opens a vein in her arm, draws a pen and writes in her own blood. She marries a man, which she forces through the chinks in the shutters and the man who writes the sale of the man is covered up by one of the pickers. When they are sorting the rags they come unto the note and immediately all set out to rescue her. She is carried and stow- ers and climbs in just time to save the girl. The man and his band is that follows the latter is wounded and the girl is led away by her father, with[ ]F. J. HOWARD, 564 Washington Street, Boston, Mass. (Opposite Adams House)

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The torch, told Albany, notice he hearing trying to combat. The other several to their hearing the sounds of the combatants have the whole country to themselves and digit out all alone. The two men are seen in many funny positions in the field and over streams till at last each succeeds in lighting the others' fires and away they are flying through the air from the force of the explosions. Again he is finishing the most pathetic part when a voice is raised in the distance that thinks that emotion has caused the accident, but looking up, he finds the whole police station and friends, and makes his way up the stairs. Again he is finishing the most pathetic part when a voice is raised in the distance that thinks that emotion has caused the accident, but looking up, he finds the whole police station and friends, and makes his way up the stairs. Again he is finishing the most pathetic part when a voice is raised in the distance that thinks that emotion has caused the accident, but looking up, he finds the whole police station and friends, and makes his way up the stairs. Again he is finishing the most pathetic part when a voice is raised in the distance that thinks that emotion has caused the accident, but looking up, he finds the whole police station and friends, and makes his way up the stairs.
young man being accused of their foul deed. The daughter bears enough to satisfy her of the innocence of the butcher, hastily departs and returns with officers, who take the guilty men and the incriminating papers with them. They proceed directly to the house of the woman, just as the young butcher is adjudged guilty. The daughter tells her what she has heard, also of a former attempt at robbery by the man and her threat of vengeance against the prisoner. The ruffians are sent to prison, the young man discharged, and he again takes up his position in the household. 460 feet.

GRATITUDE (Vitagraph).—On the porch of a fine-looking house a mother is kissing her daughter good-bye as the little one departs for school. A young man in ragged clothes, a tramp, but not rough looking, comes up and asks for something to eat. The mother refuses him haughtily and sharply. The little girl looks pityingly at him and intercedes. The father now comes out, the tramp appeals to him, but is sternly ordered away. He walks wearily along and a few moments later the child runs up behind, takes part of her lunch and offers it to him. He refuses at first, the child insists and finally he takes a sandwich, which he devours ravenously. They separate, each going in opposite directions, the tramp putting back gratefully. Further along the road, on her way to school, the little girl is intercepted by another tramp—a villainous fellow—who, seeing that no one is in sight, grabs the child, and puts her into an empty sack he is carrying. Presently he is met by the first tramp of our story, who glances curiously at the bag. A sound reaches his ears and he asks his fellow-tramp what the sack contains. He is promptly told that his business. Another sound comes from the bag and the younger man, satisfied that something is wrong, knocks the abductor down, opens the bag and finds inside the little girl who had been with the tramp. The other tramp regains consciousness, attacks the rescuer, and wounds him, but is finally bested. The child and her tramp now proceed on their way. At the little girl's home her mother and father are anxious and worried at her failure to return from school. As hour after hour passes the parents become frantic. The little girl, who has on her coat and is just going out in search for her little girl when the door opens and the missing girl rushes into her mother's arms. The father relates her experiences and calls her rescuer into the room. He is immediately recognised as the beggar of that morning, the mother falls on her knees, thanks and blesses him, the father shakes him warmly by the hand, and both ask forgiveness for their unkindness of the morning. Length, 285 feet.

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THE PRODIGAL SON (R. W. Paul).—This is an entirely new film of this subject and is an improvement on any that have heretofore been shown. The graphic way in which we see the prodigal leaving home, divided by the estate, the squandering of his fortune by riotous living, and finally being reduced to living on the banks and tending the swine, and the return, together with the feeding, is very beautiful. The story has been well carried throughout and the film will make a hit in any locality and is bound to be a feature. Length, 606 feet.

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PIFFLE!

If you give a calf enough rope he will hang himself. Because Mr. Rock was at Atlantic City this week attending the marriage celebration of Mr. Lubin's daughter, the 'idiotorial' page of the "Index" escaped its usual censorship.

If you have not seen a copy, it is worth a nickel to read the piffle entitled "Association Facts—and Other Ones." Do the officers and members of the Film Service Association relish the way in which they are thus held up to ridicule?

Children like to play at being somebody. 'Twas ever thus.

* * *

It is all very well for those who never had a principle to say that they "are ready to abandon any principle—in favor of a better one."

* * *

Though there is not a sinner that does not break one or more of the Ten Commandments every day, no mortal has yet had the temerity to attack the wisdom of these commands. The same applies to the rules of the association. To allow each man to be a law unto himself reverts back to chaos. To say that "the schedule in its present form is the 'fault' of the trouble" is ridiculous and is courting trouble.

* * *

A liar must needs have a good memory. There are now two claimants for the honor of having been the first to suggest the trade association idea. In return for the favor of having been elevated from the position of office boy, the latest claimant for the honor might have been content to let the laurels rest upon the marble dome of thought where it more fittingly belongs.

The Film Service Association of New York is looking with great expectations to the general convention to be held in the metropolis on July 11. The visiting delegates will no doubt find a great welcome awaiting them. At the Chicago, Buffalo and Pittsburgh gatherings hospitality flowed generously and it is not likely that the Knickerbockers will be behind on that score. The convention promises to be a very interesting one.

It is reported that energetic measures have been adopted by the Film Service Association to keep its members well in line against the renting of association films to exhibitors who handle products of the independents. All such cases are closely watched and the regulars have received notice that ignorance of existing conditions will not be received as an excuse when it is easy to learn the truth. Association men claim that the advice to exhibitors to use both independent and association films is not given with the exhibitors' interests in view as much as it is in the interests of independent films. They claim the main object is to divide the trade. The independents claim the suggestion comes from an outside source and they have no hand in the matter. It is a merry war, whichever statement may be correct.

The Department of Electricity in the Borough of Brooklyn has not perfected its details for the examining and licensing of moving picture machine operators, but is endeavoring to get the system in operation before the close of the present month. All the other boroughs of Greater New York are in advance of Brooklyn.
The Electric Light in the Optical Lantern.

No. 9.—By C. M. H., in The Kinematograph and Lantern Weekly.

Continued from page 305.

A handy instrument in the lanternist’s paraphernalia is a “Pole Indicator.” This consists of a glass tube with a metal electrode at either end, and filled with a liquid of very high resistance. This liquid is partially decomposed when a small current passes through it. Normally the liquid is perfectly clear, but under the influence of an electric current a small portion is decomposed and assumes the appearance of a bright ruby cloud, which surrounds the negative electrode. The cloud disappears in a few moments after the disturbing influence is removed, so the little instrument is always ready for use.

Let us suppose that the lanternist is to give an exhibition at a certain hall, and that the electrician in charge has brought to a place near to where the lantern has to stand, a couple of wires from a point on the mains, whence a current of 15 amperes may be drawn with impunity. The first thing which the lanternist will do is to attach these wires one to either side of his pole-tester, and ask to have the current switched on for a moment. A second or two will suffice to show the little cloud arising in the tester, and the current can be switched off again. It has already been said that it is around the negative pole in the tester that the ruby cloud collects, and our operator will do well to immediately mark one wire to distinguish it from the other as soon as the test has been made. In my own practice I make it an invariable rule to tie a piece of string around that wire that the tester shows to be positive, i.e., the one which is attached to the opposite end of the pole-tester to that at which the red cloud forms.

Failing a pole-tester—which is a considerable convenience, but not an absolute necessity—there is another simple way to tell which wire is connected with the positive pole of the dynamo or battery, but it involves connecting up to the lamp and its accessories, and the connections may afterwards have to be reversed, though that is not a very considerable undertaking. Connect up the lamp and resistance in the manner to be immediately explained, and start the light and allow it to burn for a minute or two. An experienced worker will recognize in a moment from the direction in which the greater quantity of light leaves the carbon points, which of the carbons is in connection with the positive, and which with the negative pole. But the tyro will not possess the same facility. Let him allow the light to burn for, say, two minutes, and then switch it off. Now let him watch the carbon points and observe which will retain its red heat for the longer period. That one will be the positive carbon, for as already explained, there is twice the activity at the point of the positive rod as compared with that which obtains at its neighbor’s extremity, and therefore, as it soon gets twice as hot, it will naturally take longer to cool.

If, when the above recorded experiment is performed, it be found that the positive “lead” has been connected with the lower carbon, the wires must be reversed in such a manner that the positive electrode is at the top.

And now for the manner in which the connections are to be made. The easiest way to explain this very important matter, which however is by no means difficult to understand, is by reference to a diagram.

The simple sketch shown herewith will require but little explanation. On the left-hand side are the two leads, bringing the 100 volt current up to the lanternist’s table, the upper one being of the positive persuasion, as shown by the + sign. This wire is shown first connected to a switch, whence it goes direct to the upper carbon of the lamp. In the other case, that of the negative wire, which is shown lowermost, and distinguished by the negative sign—the lead is connected direct to the necessary resistance by which the voltage is reduced to the required extent, and the flow of the current is conveyed by a short piece of wire through an ammeter, by which its quantity is measured, and from there to a safety cut-out, or “fuse.”

Another short piece of wire connects this last with the negative or lower carbon holder of the lamp, and thus completes the circuit with the distant dynamo. Although these various portions of the circuit are shown in the diagram arranged in this particular order, it does not follow that this order must be strictly adhered to. On the contrary, it does not matter in the least what part of the circuit the resistance, or ammeter, or fuse, or switch are placed, so long as the current passes through them in turn. But it is most essential that the positive wire be attached to the upper carbon, and the negative to the lower. For the rest, the items can be connected in any part of the circuit, and in any order that happens to be convenient. But it must be remembered that the complete installation must form a circuit with the distant dynamo. The current must pass from any given point round the circuit through all the instruments, including its source, the dynamo, in turn, and thus back again to the same point. Let the lanternist at once get the idea of a circle into his mind—a circle which is only broken in order to have a lamp, or resistance, or switch inserted between the broken ends, which ends are thus virtually united again from an electrical point of view. Of course this electrical circle, or more properly, circuit, is not necessarily circular or anything like it. This is merely a convenient metaphor with which to convey the general idea.

Concluded.

A correspondent writes asking how much it costs to start a moving picture show in a store room, how much it costs to run it, where is the best place for a good location, and how much can be made in such places. We feel flattered by such a demand upon our resources, but must confess to our inability to satisfactorily respond. But one question is lacking to fill the bill. The correspondent failed to ask us if we would furnish the capital.
Theater Managers, Wake Up!
By J. Hartnett.

There are too many people in the moving picture business who believe that its success is dependent upon their individual efforts and success. Such people should get up on their feet and look about them. Everybody is not dreaming. These poor mortals, who have invested a few hundred dollars (all they possess perhaps), must not think that their ambitions, hopes and expectations are the sole reasons behind the business. There are others. Too many people go into the moving picture business as they would a lottery. They get fooled. To run a nickelodeon you must have the business capital, management, tact and hopefulness of a politician. You may fail in the business, with many people who start nickelodeons is, they think as soon as they start one they become classed with theatrical or circus managers. But they don't. The glare is not there. The same was true of the different species of exceptions that if you haven't got the money-you are like the other fellow.

Starting a nickelodeon is like starting a grocery store. The films are your stock; the operator, ticket-seller and pianist are your clerks. If you get the people coming through to like your goods they will come again. Get away from the theatrical view of it, so far as the store shows are concerned. In the language of the street, there is nothing to it. You open a store and put pictures in it. The people come to see them. It is your place to see that they are pleased and interested, just the same as the merchant who attractively displays his goods. The only difference is that you do not sell the pictures. It is not enough to let the store show man make the circus display to attract the picture audience. Many legitimate business places that are not in the amusement field do that; but on the inside let the display be strictly business. Let the people see the pictures, and nothing more. The usher and the picture pianist are not singers, or obtrusive attendants. They appeal to the minority who spend little and disgust those who seek entertainment. They are the magnets for those who have already brought movies into their homes. The operator and every manager should look after his own interest in this respect. The same rule should prevail in the store show that prevails in every other well-regulated place of amusement, and if it does not prevail there, the operator is responsible for it.

To be plain and blunt on the question, the rule should be more rigidly enforced regarding store shows, for the reason that in many instances the patronage received is, under the peculiar circumstances, more liberal than the director of the general run of theaters. The great trouble is that managers of nickelodeons do not appreciate their position. Most of them carry elastic heads which their positions rapidly extend. They imagine that their ten-a-week put them on a par with a Keilin's Theater. The average nickelodeon has frequented has quite a task to persuade them to the contrary.

There is no doubt that some of the (I was going to say) men who pose about the picture places in six-dollar Spring suits, are far better clothed than the men who they were driving trucks. The glare of theatrical life has led them into strange pastures. They do not recognize a lady, and children become to them a prey. If driving their trucks, they will halt at times to let the children have a kiss, if for no other reason than to respect the police regulations; but when they become attached to an "amusement place," as they call it, they sell high.

Much has been said about the pictures, the place, the accommodations and like things attending the moving picture places, but the true evil lies in the management. Where ladies and children predominate as the patrons, as they do in moving picture shows, it is the work of the management to see that his staff is honest. And when the house is above reproach, as near as possible. The moving pictures are innocent and a pastime, and should be preserved as such. loafers and masher, whether employees or frequenters, should be taboed, and the general manager look after his interests in this respect will lose the business.

Another thing nickelodeon managers must guard against: Their places should not be allowed to dwindle into trying places by the police, and other managers can guard against it any more than the police, but the manager becomes acquainted with his patrons and can soon distinguish the desirable person from another. There are many who are old-timers from the nickelodeon.

The shrivelled manager will see that it is not to his advantage to have his place drift under the disorderly provisions.

I say all this with due respect to the legitimate investors and managers, but as a warning to them and with a view to the best interests of the industry to which this paper is devoted. The moving pictures have provided to untold thousands, amusement when they had not sufficient funds to seek it elsewhere. It has been clean, wholesome amusement, and it has served to entertain many who, through no fault of their own, squandered their money and wasted their time to far less advantage. As fair play to the pictures and the industry as a whole, including the managers of the places in which they operate, I urge the care of the house be given any other commercial enterprise. Respectability must be maintained at the cost of losing the lower element, for the latter cannot maintain a place, even in its own locality. Talk about elevating the pictures, there is but one solution: Good management.

Picture Shows Championed.

Wide divergence of opinion is held in Washington relative to the influence exerted on the youth of the city by the 5 and 10 cent theaters and moving picture shows. Some declare that, after careful investigation, they can find nothing demoralizing or indelicate in these exhibitions, while others, also after a thorough investigation, assert that they find at least 80 per cent. of such places unfit to be visited by women and children.

Speaking of these shows at a mass meeting called by the Woman's Interdenominational Missionary Union recently, Judge C. DeLacey, H. Decatur expressed the following opinion:

"To obtain first-hand information of the class of entertainment provided by the 5 and 10 cent theaters and moving picture shows, I visited many of them within the last few weeks, and can say that in nothing did we see anything demoralizing to the young life. Such places may not exist, but I did not find them. Many of the places are unsanitary, and some may be without fire protection, but the class of amusement provided appeared to me to be amusing, if not particularly elevating.

"Judge DeLacey's opinion is concurred in by many persons who are familiar with the places mentioned.

"An afternoon and evening was spent by a reporter of the 'Post' in visiting ten or twelve of these places. The weather was very warm and the places looked cool and inviting. Inside, the lights were turned low and electric fans kept the air circulating and generated a refreshing breeze. The houses were comfortably filled with audiences consisting for the most part of women and children, fully 75 per cent. being women of apparent respectability.

"In several of the places there were short vaudeville acts, interspersed with illustrated songs and moving pictures. The 5 and 10 cent places do not cater to the class of persons who want their fun in tabloid form, the proprietors say, but who want it in generous quantities. Nor do they want a libretto in order to get the point of a joke. Wet and satirical of the stuff was not what they demanded, and if the audience falls overboard they want the picture to show him rescued near dead and thoroughly wet, and the longer he is in the water the more fun it is.

"It is argued by opponents of the picture shows that representation of crime has a demoralizing effect on the minds of the young.

"There was not a picture which the opponents of the shows call "suggestive." Many were foolish, from the viewpoint of the grown-up man, but looked at through children's eyes they were merely amusing.

"Then there are the "weepy" illustrated songs. The soldier boy in khaki uniform is going to the war. His mother waves good-bye, his sweetheart sings a song; then the man with the baritone voice stands in the wings and, as the pictures are flashed on the canvas, sings about death and glory and the like, and the audience forgets the man who has been chased by a bulldog, his wife's tears from her eyes, and vapid devotion to its country.

"Then there is flashed on the canvas the picture of a baronial castle. Men in bright uniforms and mounted on gayly camparisoned horses ride down the broad stairway. She greets her sweetheart, and his rival wants to fight it out then and there with swords. They fight. The rival is wounded and the victorious lover rides away, while the girl throws kisses after him. Again the audience forgets the troubles of the lovers and laughs. The lights are turned low. The screen is flashed a picture of a little girl dying. She can look but not talk, while the quiet doctor shakes his head. The man in the wings sings a pathetic song, and the little girl dies as the last verse is sung. The audience cries softly,
Notes and Comments.

Our printer, who is very liberal with his figures, was responsible for the ridiculous offer in Harbach & Co.’s advertisement, which announces that the company is willing to pay $75 for “3,500 feet of film for $75.00.” Mr. Harbach writes that he has not the time to reply to all the inquiries and asks us to explain the error. It should have read “3,500 feet of film for $75.00.”

DEATH OF CAPT. HENRY LOMB.

We regret to record the death of Capt. Henry Lomb, president of the Bausch & Lomb Optical Company, at his home in Rochester, N. Y. He was 70 years of age and took an active interest in the affairs of the large corporation of which he was the head.

MORE “ECONOMIZER” TALK.

Calling at the office of Mr. J. H. Hallberg for an answer to an inquiry regarding his “Economizer,” he answered it by showing a letter from the manager of the Crystal Theatre at Rockford, Ill., who had been using them. The letter stated that his bills for current while using an ordinary rheostat had run from $11 to $15 per week. Since putting in an “Economizer” they had averaged between $3.78 and $4.42.

TRAVELING SHOWS AND BLACK TENTS.

We have had numerous inquiries lately as to what is the best outfit for a traveling exhibitor, also inquiries as to the fitting up of tent shows. As others may desire information of this kind, we refer them to Wm. H. Swanson & Co., 160 W. Lake street, Chicago, Ill., who have black tent outfits for immediate delivery. What Mr. Swanson does not know about the tent show or traveling exhibit is not worth knowing, and he can be relied upon to give the benefit of his long experience to any one who is contemplating entering this field.

A GOOD THING.

If there is one thing that is good and substantial in this flimsy business it is the leatheroid reel cases and traveling trunks that are made by the Leatheroid Manufacturing Company, 532 Broadway, New York City. The illustration shows one of the handy cases that they make especially for the transportation of reels. These cases are light, convenient and strong, as is well known, but we recently saw one of these cases that was so cheaply made that it would have destroyed a case made of any other material, even iron, and hence we depart from our general rule not to recommend any manufacturer’s goods in preference to another.

A HEADLINER.

Dropping into the Opera House the other evening to see if our suggestions as to better announcement slides had been heeded, we found the same conditions prevailing and also noticed that the projecting machine was in need of adjustment. The large audience was deserving of a higher class service. There were the subjects on the programme. The feature film was “The Blue and the Gray; or, The Days of ’61.” This is a masterly production of thrilling interest, and elicited rounds of applause from the spectators. The plot could be made clearer by more explanatory titles, but the natural scenery and realistic action is alone sufficient to hold the interest. This is one of the few film subjects that deserves a long run and which the public will pay to see more than once.

Another feature of the programme was the “Camera-phone.” This instrument now seems to be perfect in synchronization, and the enunciation and quality of tone emitted by the phonograph was remarkable for clearness and the absence of the usual scratchy sound of the phonograph. The audience applauded each number.
Trade Notes.

Winona, Minn.—Manager Burlingham is trying out motion pictures at the Opera House.

Richmond, Ind.—Messrs. Rumm & Graszek are erecting a moving picture theater at 1900 East Main street.

Davenport, La.—Manager Berkell, of the Elite, has put on motion pictures for the Summer.

Frankfort, N. Y.—The Opera House will remain open throughout the Summer with motion pictures.

Vincennes, Ind.—The Royal Theater Company, the directors of which are Geo. B. Fletcher, Frank E. Cowgill and Jennie Fletcher, are constructing a theater at the corner of Sixth and Main streets.

Albia, Ia.—Mr. Stuphen has opened the King Theater with motion pictures.

Fort Wayne, Ind.—W. J. Bosse, who is engaged in the show business in Decatur, has also opened a moving picture show in this city, on Broadway.

Mansfield, O.—Case & Baker have sold their Dreamland Picture Theater to Springfield (O.) people.

East Liverpool, O.—A moving picture show has been put on at Newell Park by the Park Avenue Picture Association.

Sandusky, O.—Carle & Kunge, of the Valentine Theatre, Toledo, are contemplating opening a moving picture theater here.

Sandusky, O.—Gus Sun, the theatrical man, has had plans drawn by Architect Shively for a new theater.

Lorain, O.—B. W. Baird, of the Bijou Theater, has leased the Family Theater, 313 Broadway, and will greatly enlarge the seating capacity.

Philadelphia, Pa.—Robbers carried away $500 worth of films at the Christianson-Miller Theater at 2121 Germantown Avenue.

Indianapolis, Ind.—Arcade Amusement Company, Richmond, has been incorporated with a capital of $1,000. Directors are Rudolph G. Leeds, W. C. Hibberd and S. W. Corwin.

Sault Ste. Marie, Mich.—Geo. O. Comb, manager of the Soo Curling Club, is adding a moving picture attraction to his amusement in connection with the skating and without any increase in price.

Redlands, Cal.—Mr. Bowlus is the owner of a moving picture theater recently opened here.

Marion, O.—H. S. Vail, owner of the Marion Family Theater, just closed, says that he will return in the Fall and reopen the theater.

Toledo, O.—Because of the success attending the moving picture production of the Valentine Theater, Carel & Kunzke, the lessees, have closed up a lease with Geo. H. Ketcham's house in Springfield. At this time there is also a deal pending between these two parties looking to the leasing of the houses of the Valentine circuit in Dayton, Columbus and Indianapolis, and it looks as though the deal will be consummated.

Rochester, N. Y.—Plans are under way for a new theater building on Clinton avenue, north, adjoining the Masonic Temple.

Marietta, O.—On Memorial Day the Grand Amusement Company's theater was opened to the public. It is one of the popular moving picture shows, only it will far surpass the average attraction. Mr. H. C. Miller is the manager.

Auburn, N. Y.—The Auditorium Annex has been opened with pictures and songs.

Pendleton, Ore.—The proprietor of one of the most popular saloons in this city, Mr. Peter Medernach, has quit the liquor business and is fitting up his place as a moving picture theater.

Acting pictures on a mammoth scale is a new move of the National Film Company, of Detroit. The "Actologue," presenting a company of capable artists, will go forth in about two weeks' time to demonstrate the remarkable production photography. Five companies are to be rehearsed, one for the Palace Theater, Detroit; one for Cleveland, and three for the road.

Rear Admiral Fighting Bob Evans made a "spell" to the farmers and school children up at the New Paltz Normal School annual play day last week. The moving picture man was not there with his camera. He was too busy making such suggestive pictures as "The Rag-Picker's Daughter" that he missed this pageant. One of the most interesting annual events in the State of New York and of absorbing interest to the whole American people.

Spokane, Wash., June 10.—W. G. Hoover and J. A. Hanson are the proprietors of a new moving picture show in this city.

Tony Pastor's famous resort on East Fourteenth street will also remain open during the Summer season, under the management of Mr. Hedden, of Vitagraph Company.

The Schenectady (N. Y.) City Council refused to refund any part of the $100 license fee to the proprietors of two theaters which were compelled to close on account of lack of patronage.

The Jersey City moving picture men have employed Robert S. Hudspeth to test the constitutionality of the law which prohibits children from attending shows. Since the new law went into effect the receipts of moving picture shows have greatly decreased.

The Dewey Theater, on East Fourteenth street, will remain open during the Summer with motion pictures and vaudeville. The theater is managed by Joseph J. Leo, who perhaps is the youngest manager in the business, but he is a hustler and an expert operator if need be. The Greater New York Film Rental Company supply the program.

Lancaster, Pa., June 18.—On Saturday afternoon Mayor McCaskey notified the proprietor of the Dreamland Theater on North Queen street that he would have to stop showing movies. It is owned by the Young Brothers Company. The Mayor stated that as these pictures made the bandits heroes, he thought it was bad for the morals of the young people who attended the shows.

Mr. George Propheter, pianist, who accompanied Mr. Ernest Coutourier, the famous leader of Gilmore's Band and America's leading cornettist, to Europe recently, is in partnership with Mr. Julia Jordan & Mr. Vernon. Mr. Propheter is completing arrangements to open several moving picture theaters. One of them will be in New Rochelle and another in Brooklyn.

Plans have been filed for a one-story brick and iron building, with a peaked roof, to be erected facing the upper Central Park Circle and Fifth avenue, just south of 111th street. It will have a frontage of 54 feet and a depth of 83 feet. It will be used as a place for moving picture shows, being the first building of this special class of occupancy to be planned for Manhattan. It is to be built for Samuel Trigger & Co., as owners, and will cost $10,000. H. G. Harris is the architect. Two buildings of this classification have been projected in The Bronx thus far.

Fremont, O., June 9.—The picture show men have reached an important decision on the "Trade" of the "Merry Widow." The Quakers, who have been worried and went over the "Merry Widow" hat question, got together and talked things over. They want to be nice to the ladies who patronize them, and they realize that if they required hats to be removed, no one would have time to see even a corner of the theater if she removes her hat; if not, she will have to sit on the right, where femininity alone will sit to be annoyed. This certainly seems fair. One question that will arise will be, how many men are there in town who would rather have the all-surrounding hat, than sit comfortable and lonely on the left?—Messenger.

Savannah, Ga., June 2.—The management of the Eldorado Theater announces that on Monday, May 15, they will give away one thousand carnations to their patrons and friends, the occasion being the opening of Mr. Frankly Wallace's engagement. And also for the opening day ladies is the admitted free at the afternoon and evening shows. Mr. Wallace is a well-known singer, having sung for the Edison phonograph time and time again. The manager, Mr. Carter, expects a record-breaking crowd at both afternoon and evening shows. They are the "Merry Widow" matinees are proving popular. There is already been shown in Savannah at the Superba Theater for the past two months. Mr. Bandy stated, not long ago, that since he has started the matinees he has done very near twice as much business. Tickets are given to every lady that goes to the Superba, and on Friday the drawing comes off and the winner is announced that night, both at the Superba and the Criterion.
NEW FILM EXCHANGE INCORPORATED.

The United Film Exchange Company, Cleveland, O. Edward Kohl, C. W. Craig, C. M. Christensen, Robert Granger, W. R. Granger. Capital, $10,000.

FREIGHT RATES MAY BE REDUCED.

The present rate of kinetoscopes, or moving picture machinery, from the East to San Francisco is $6 per 100 pounds. These machines are forwarded to the Pacific with a lower rate, and have made an application to the transcontinental lines for a reduction "to a fair and just figure," in other words, $1.50 per 100 pounds.

This subject will be considered at the next meeting of the transcontinental lines, the date for which has not been set. It is possible that some reduction may be granted, as the water routes are making low rates on these machines.

NO SHOWS IN TENEMENT PROPERTY IN BROOKLYN.

As result of a decision handed down by Justice Kelly in the Supreme Court, the Tenement House Department has decided not to approve any more applications for the installation of moving picture shows in tenement houses.

The Ladies' Auxiliary of 68 Tompkins avenue, made application to the Tenement House Department for permission to make alterations to the premises so that moving pictures could be shown in the rear of an ice-cream saloon. Deputy Commissioner John McKewen refused to give the necessary permit, claiming that the moving pictures shown in tenements were dangerous to the lives of the occupants of the building.

Failing to get the department to agree to his plans, Bloomgarden took the matter before Judge Kelly and asked the court to compel the commissioner to grant the permission to make the alterations. While this case was pending a number of applications for moving picture shows were held up in the Tenement House Department.

Edmond J. Butler, the Commissioner of the Tenement House Department, is reported as having said that he intends to begin a crusade against the shows at present located in the tenements and will try to wipe them all out.

BALTIMORE IS GOING THE LIMIT ON PICTURES.

Baltimore has had its full share of moving picture enjoyment this Spring, as not only have the exhibitions been given in leading theaters, but there are scores of small places all over town. So little capital is required that a moving picture theater may be established and the manager makes a fortune from the enterprise, which is always anxious for, as the New York "Mirror" asks, where is it to end? Not only are the familiar moving pictures shown, but there are the "talking pictures," the plays and the vaudeville acts with voices and lifelike action.

The Orbubbee has their moving pictures, and in the West there are the "airdome theaters"—places of amusement improvised by canvas and high fences and vacant lots, each with one or more buildings as a background, and, where no other provision can be made, the pictures are shown in black tents, which give the requisite darkness for the display. The hope is entertained by most of the managers of the public, which is extremely fickle in its tastes, will weary of the pictures and turn as suddenly against the manager as it is now turned in their favor. This is the history of all crazes. Who has forgotten the bicycle madness, when every person in the country seemed to be a rider of the wheel? The dealers could not supply the demand. The craze expended itself, and the riders are now by no means so numerous. So, it is hoped by the managers, there will follow a surfeit of the pictures.

ADVERTISING THE COLONIES BY MOTION PICTURES.

The value of advertising nowadays is recognized as much by nations and governments as by private individuals, and the Canadian Government has decided that it does not mean to let slip any proper method of making known the advantages and resources of British Columbia to the outside world. The latest advertising scheme is that of moving picture reproduction of all the most interesting scenes and chief industries of the province, which will be shown in the music halls and other places of entertainment throughout the British Isles during the coming Winter.

Arrangements have been completed with the Charles Urban Trading Company, Ltd., to take a number of series of these moving pictures. These and their representative will leave England en route for British Columbia, whose pictures will be taken to the various places of interest. Among the scenes to be photographed will be included cannery operations, fruit orchard scenes, lumbering, logging, mining, and so forth. The chief scenic beauties of the province will also find a place, and the result should be that the British public will get as vivid and realistic a representation of life and conditions in this province as it is possible to get without actually visiting the place. In the pictures, the pictures will be exhibited in all the places of amusement in London and throughout Great Britain which are supplied by the Urban Company.

RUINOUS COMPETITION IN TOLEDO.

The moving picture shows in Toledo are putting on a battle stunt that all lovers of the cheap theater will thoroughly enjoy. The cheap avenue will probably welcome and the patrons are getting the benefit, for the present, in reduced prices and better attractions.

Toledo is said to be the only city in America where every theater has put in moving pictures as a Summer attraction. We lose this distinction next week, for the moving picture machine from Burt's will be moved to the Lyceum and Burt's will be closed for the annual renovation. Nasser will probably take his machine from the Lyceum to Walbridge Park.

Meantime Hurtig & Seamon, who first put local theaters into the picture game by opening the Arcade for that purpose, have now declared a new move. Moving pictures will be shown, they insist, Empire absolutely free, and all who attend there get a coupon which procures admittance to the Arcade at half price.

"If it's necessary, we'll open the Coliseum and give free vaudeville to 7,000 people every day," said Leon Berg, who is conducting the fight for Hurtig & Seamon.

Burt and Hooley have made no counter move yet, but something will probably develop early next week unless the war be settled before that time.

The war began here in an attempt on the part of the big theaters to kill off the picture shows which were getting the money, and was carried on all over the country. Now the big fellows are fighting and the little fellows taking sides.

THE SHOW AT THE CHICAGO AUDITORIUM.

The Chicago "Examiner" says:

"It seemed rather odd to be looking at a cinematograph and hearing music played in Chicago's largest playhouse at 25 cents a head, but there was nothing in the performance that lowered the dignity of the theater or did discredit to the names of distinguished composers that flashed into view around the arch as the stage curtain of the spotlight was turned to permit Joseph Kilgour, garbed as for an afternoon wedding, to stalk out and say what was going to happen next.

"Many a man in that audience has slept peacefully through classic works of Mozart and Wagner, who was wide awake through the pictures show, absorbing some information and much amusement.

"The great pipe organ, which is one of the glories of the Auditorium, did duty in lieu of an orchestra, and with such musicians as Arthur Dunham and Arthur Keller in charge the substitute might truly be described in the words of the druggist as 'just as good, or better.'

"Mr. Lee has collected from all over the world a series of pictures that are remarkable. For instance, he has followed a trip of Alfred Vanderbilt's famous fally, the four-in-hand coach, from London to Brighton, catching it at both ends of the line, at relay points, at picturesque places on the road, in crowded streets, where the laughing populace cheers and smiles at the sight of the millionaire's coach.

Hear the Pictures Talk.

"You can hear the click of the horse's iron shoes on the pavement stones in perfect rhythm with the movements of the horses. Even the horse's breath is heard. His real shouter behind the curtain to make him appear genuine. You see and hear and feel the whole fifty-mile journey to the unloading point at the Hotel Metropale as plainly as though you were riding in it. And if you are interested in reproducing something that took place long ago on the other side of the ocean.

"Mr. Lee's pictures have a way of transporting you. They are in the best sense living pictures because he has a corps of trained supernumeraries behind the scenes who operate
some 500 devices for imitating every sound, from the chug of an automobile to the dropping of a piece of ice in a highball glass and the slopping sound of a freshly cut steak, thrown down on a butcher's scales.

In reproducing songs, Mr. Lee has attained a standard for which the masters of electrical effects have striven in vain for years. He brings out prominent actors and has them dance, sing and talk in a manner that convinces you the canvas itself is doing it. The instrument by which this is accomplished is known as the "cameshophone."

NEWSPAPER COMMENTS OF FILM SUBJECTS.

"Love in Twenty Minutes," is a most laughable affair and is called a very interesting.

"The Biton Burglar" is a thriller, and holds the attention of the audience.

"The Stolen Sausage" is a thoroughly interesting comedy.

"A Lover's Hazing" is an excellent comedy selection.

"The Gambler" is a sensational film subject, and is one that appeals with hearty interest to all.

"Bill the Bill-Poster, and Pete the Paper-Hanger," is one of the funniest of film subjects.

"All for a Night," one of the most amusing comedy selections.

"Fire! Fire!" is a humorous feature picture from start to finish.

"Fox Hunting in France" is a very interesting subject.

"A View of Naples" are interesting historical pictures well worth seeing.

"The Painter's Revenge" is a fantastic subject with plenty of comedy and novelty.

"The Magnetic Eye" is one of the funniest of motion pictures.

"The Haunted Castle" tells a tale of a thrilling adventure in a supposed haunted castle.

"The Lady Barrister," an exciting sketch of an angry woman.

"Poisoned Pills" is a thrilling dramatic picture from start to finish.

"The Curious Mr. Curie" contributes a most interesting side-splitting comedy.

"The Flower Girl" is of a melo-dramatic nature, showing the heroism of a newsboy.

"A Servant's Vengeance" is another hilarious comedy and promises to please the audience.

"The Two Guides" is a dramatic picture showing incidentally many charming views of Britany and France.

"A Maid Wanted" is a subject that provides the humorous as well as the sentimental interest in motion picture exhibition.

"A Night of Terror," a dramatic picture of exceptional merit.

"Rube and Mandy at Coney Island" is an attractive subject, and is sure to keep the audience in a roar of laughter.

"How Brown Saw the Ball Game" is truly funny, and proves a veritable hit.

"The Courtship of Bessie Barton" is one of the best picture productions exhibited, and tells an interesting story.

"The Animated Doll" is a pretty drama that has attracted considerable attention and deserves liberal patronage.

"Nero on the Warpath" is a picture that furnishes all kinds of fun.

"The Younger Brothers" is a thrilling story, and its photography is wonderfully effective.

"A Disastrous Oversight" is a picture of bright quality, and is also very interesting.

"Japanese Butterflies" is one of the prettiest colored pictures ever shown.

"The Hanging Lamp" is a pleasing and interesting subject.

"Mr. Pimpernell's Gown" is a big laugh from start to finish, and the comical situations that the characters get themselves into are numerous.

"Hide and Seek" is a comedy film, and among the funniest ever shown.

"The Lighthouse Keeper"—this picture has many interesting scenes showing the duties of a keeper.

"The Half-Caste's Revenge" is a leading picture, and forms a fitting finale to an excellent programme.

"Tale the Autumn Leaves Told" is probably one of the most beautiful and novel pictures ever shown.

There is lots of pathos and excitement in "The Cowboy's Elopement," and this picture never fails to move the audience to cheers and tears.

"Sports of all the World" is one of the best and most interesting subjects ever shown in animated photography.

"With Washington at Valley Forge" is a good picture, and the scenes are very realistic.

"The King's Messenger" is a thrilling and sensational story dramatically portrayed.

"Thompson's Night Out," a rip-roaring conglomeration of real fun that will make you laugh for a month.

"She Would Be a Suffragette." Comical? Well, we should say so. Don't overlook it.

"Awkward Orderly," a laugh producer and no mistake. Really it will make your grin when you think of it.

"Orphan's Easter Eggs," a hand-colored spectacular creation, exceedingly beautiful.

"Unappreciative Patron," another one of those irresistibly funny subjects. Brimful of genuine humor.

AMONG THE SLIDE MAKERS.

Will the slide makers who are willing to get together and talk over matters of interest to all, with the object in view of becoming better friends and forming an association for their mutual interests, kindly send their names to the MOVING PICTURE WORLD?

A subscriber wants to know what is the latest and best song hit in New York. Will some music publisher kindly inform us and send us a copy of the song? We don't know of any hits this year.

It, has become quite fashionable, since music publishers have become song slide makers, for song slide makers to become music publishers. The latest slide maker to become a publisher is Mr. Lindsay Gordon, of the Elite Lantern Slide Company. It quite often happens, too, that the slide maker is quite well posted on the publishing business and the publisher has no information in lantern slide making.

Several music publishers in this city express themselves as delighted at the way the slide makers are illustrating their songs; that is, making slides for their songs on speculation. If these same slide makers should quit making slides for their songs, would they still be delighted?

Mr. Henry B. Ingram, the slide maker, placed an order with the Walter Tyler Company, Ltd., of London, for a quantity of English song slides this week. Among the slides he ordered were "Come Back to Erin, Mavourneen," "The Lost Chord," "The Village Blacksmith," "Pussill's "Rott" and other high-class ballads. They will be for rental just as soon as received. Mr. Ingram makes a specialty of slides for high-class and classical ballads and has in his collection, Sir Aiier Watson's famous "Incognita." J. L. Mollyson's "Love's Old Sweet Song," Ned Harrigian's "Poverty's Tears," James Brockman's "Money Won't Make Everybody Happy," De Koven's "O Promise Me" and many others.

CORRESPONDENCE.

WORDS OF ENCOURAGEMENT.

Waycross, Ga., June 15, 1908.

Editor Moving Picture World:

Your paper of the 13th just to hand and read with much interest. In fact, I have not received a copy since subscribing for same that has not interested me. The paper should be read by all people interested in the moving picture business.

The articles by Hans Leigh and Theater Vaudette should be read by all film makers as well as renters, as they express the sentiments of exhibitors who think of the pleasure they give their patrons, as well as the nickels they take in at the doors of their moving picture places. Keep up your criticisms and you will benefit both your subscribers and their patrons.

I say nothing of the community in general, and I might add, the film makers as well.

The Moving Picture World is indeed a welcome visitor.

You spoke of the chronophone, the talking picture machine, in The Moving Picture World of the 13th. Will you kindly give me name of parties to write to about same and kindly oblige.

Very truly yours,

A SOUTHERN SUBSCRIBER.

[The manufacturers of the Chronophone are Gaumont & Co., 124 East Twenty-fifth street, New York City.—Ed.]
MORE ENCOURAGEMENT.

New York, June 10, 1908.

Editor Moving Picture World,

Dear Sir,—Having read in your paper several articles referring to certain firms cutting the price of slides, I wish to say that I have followed all the orders and sold a slide to this firm or any other firm for less than $5.00 per set, net, no discounts of any kind whatsoever; this price being net. This was for fourteen pictures, title and chorus, making sixteen pictures in all. I therefore do not see how one could sell my slides for less money than the above, unless they wished to lose money on same or furnish cheap duplicates, which not only are useless but hurt the slide business in our country.

I also wish to state that notwithstanding the fact that a number of these poor slides have been thrown onto the market, the demand for my product is so great that it takes all my energies to supply this demand. No one of my regular customers requests or expects to secure or purchase any of my slides for less than $5.00 per set, net.

I think that your articles in reference to slide matters are very well put, and to the point, and all the other good manufacturers of slides should feel quite thankful to you for exposing these transactions. I certainly do.

Very truly yours,

A. L. SIMPSON.

NOTES FROM OUR AUSTRALIAN CORRESPONDENT.

Sydney, N. S. W., May 14, 1908.

Editor Moving Picture World,

Dear Sir,—The moving picture business is increasing rapidly in this part of the world, and we are in no way behind the rest of the world or the universe. Besides the managers of several large theater circuits, who also deal in films, the following are the names and addresses of the dealers in films and machines in this part of the world:


The New Lyceum.

Mr. C. Spencer has taken a three-year's lease of the New Lyceum, and the official opening took place on last Friday by the Governor of the State officially declaring the place open to the world from that date. Mr. Spencer has got a fine place for the moving picture business, and he should do well, as the longer the pictures are shown the larger the business seems to become. This hall will comfortably seat 3,000 people, and every one has got an uninterrupted view of the stage, and the seats have been made as ordinairy wide, and if they had been placed as they are in most of the theaters, they could have made the seating capacity very much greater than they have. Mr. Spencer has all of the latest up-to-date films, and many of them are shown long before they are seen in the United States, and how that is I am at a loss to understand. Now, I speak from a very close watch of the amusement papers in the United States, and as I am connected with the theatrical press, I am sure to know what is going on when it comes to the amusement line. I find, by comparing dates of the first production of a film on this side of the water, that we have had films shown here two weeks before they are mentioned in your papers.

Mr. Spencer is also going in for the making of films, and has a first-class plant for the production of both the negatives and the films for use. It is to be hoped that he will not lend himself to "dupes," as that is not to the credit of anyone that has to do with the film business.

Mr. C. Spencer's permanent address is at the Lyceum, Pitt street, Sydney, N. S. W.

At the Glaciarium.

Mr. T. J. West nightly holds forth at this large place, that will hold an audience of 500. On Saturday night it is packed to the very doors, and during the week it is filled almost to capacity. Mr. West has to vacate there on the 25th of this month, and then he goes to the Town Hall (that will also seat the same number for six weeks, and where he goes from there the writer knoweth not), but Mr. West told me that I could say that West's pictures had come to Sydney to stay, and what Mr. West says he generally means, and that means a lot. As Mr. West has Louis De Groen's Vice-Regal Band, that in itself is worth the price that is charged for admission, and as he places his pictures on as well as his music, it only stands to reason that he should be well patronized.

Mr. West has a lease of the Wirth Brothers' Olympia in Melbourne, and that has fully as much seating capacity as the present place, and in a few weeks, when the present company running in Brisbane, Queensland, and one or two in New Zealand and one in Tasmania. Mr. West also imports films and supplies, and he is now going over to England to open an office to expose all the latest productions, just as soon as they come into the field.

When the first moving picture show came to this city, it was a man sent out by the house of Lumiere, in France, and the representative that came here could not speak one word of English, yet he made enough business to show the fortune of those that put some money in the venture. It is of interest to look back and see the number of films that he made that were worth the same programme submitted nightly and daily half hour, and the place was packed at every performance, people clambering and fighting to get inside the show, with prices three times as high as what they are getting now, to see the same thing and not as good that it was. The next few years, but gradually was revived again, till now every show has its moving picture machine, and no bill of fare, so to speak, is complete without it.

Australia is a peculiar country to cater for in the amusement line, and not only is it peculiar, but it is exacting to the very utmost. They have got so that it will not stand for anything that is not top notch.

At the London Bio-Tableaux.

Mr. Clement Mason, at this place of amusement, formerly known as the "Queens Hall," has made a change, and he also adds another additional attraction in the shape of a young lady orchestra that discourses sweet music, and they make rag-time go as well as the more classic productions. Mr. Clement Mason has also a depot for the hire and leasing of films, machines, etc., and also the sale of them.

Mr. Mason is at the present time on tour of the West with the No. 2 Company, and I do not know when he will return to Sydney, but I do know that he is working hard, and he has been working hard ever since he took over his business all right, and it seems to go on just as well as ever, during his absence. He is also advertising some new Easter attractions for the coming rush of country people, who wish to go to some place to be amused nightly, and there is to the writer's mind no more healthy and diverting amusement than the moving picture show, as they are very strict over here, and anything of a demoralizing nature is not tolerated.

At the American Picturescope Company.

This is right close to the Queen's Hall, and has been built purposely for a moving picture show, and Mr. King, the manager and proprietor, has no cause to regret the day that he also put his good solid dollars into films and machines, as he can get his product of his place to sell, and the manager, also sells films and machines, and also caters for "at homes" and outside amusements, and he, like the others, is putting forward fresh efforts to make the Easter season very attractive to patrons.

Mr. King is also absent from the city with his No. 2 Company, in Brisbane, and is doing very well in the Northern State.

There is one thing that will strike your readers in the States as very drastic, and that is the fact there can be no shows given in this part of the world on a Sunday, and a charge made for admittance; that is, an infringement of the laws of this country, and so you see that they are not working with the "soul case" out of an actor over here like in the States.

I am an American, and was born and educated in the State of Connecticut, at the good old town of Danbury, and since then I have been in Australia, and can truly say I have seen the folly that the Americans are guilty of in making wrecks of themselves before they are fifty years old. They get less enjoyment out of life than in any country under the sun, on haven.

Business closes here at one o'clock on Saturdays and Wednesdays, and you can please yourself what day you take, but one of those days you must close up at one, like it or not. The law says so, and the law must be obeyed. All wholesale houses close at one on Saturday, and lots of retail houses as well. Now they are trying to get it a universal
Saturday half holiday. Then they have about one dozen legal holidays a year. On Thursday next, all wholesale houses, banks and insurance offices, custom houses and exchanges will close their doors, not to open them till the following Tuesday, and they will have another holiday the 25th of March, and the next in June, then the first Monday in August.

Oh, they do work hard here! Shops mostly open at about nine and close at about five. Must, the law says so, and the law must be obeyed. Well, it does not suit but what they make just as much money in the end, and they are people for out-door sports.

I do not think that any American who has spent a few years here could ever return and stand the stuffy, ill-ventilated places, especially in the Winter time. They would suffocate. Here we live in the fresh air and sunshine the year round. Never get a frost all the year round, and neither feel the heat or the cold as you do in New York.

W. H. LANE.

**SITUATIONS WANTED.**

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**FILM AND SLIDE COLORIST.**

Miss E. M. Martine, 20 Patterson St., Orange, N. J.

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**FILM REVIEW.**

THE MAN IN THE BOX (Biograph).—How amazing the biograph are! Scenes connected with the dodgers of the underworld. In their past operations! It does seem a pity that the powers of the Biograph company does not use in the same way. A poorly dressed band is, we may say, in that Biograph box, a half-bored than a trousers. In the sight of tons of money but not a single dollar of their own. The men become more and more the time went on, until at last, when the men were arranging to ship a large quantity of cash to the West to relieve the recent monetary difficulties, the Biograph men, with their minds set on the pleasure of that spectacle which had halted them, were given the list of the instructions given to the Biograph messenger by the manager of the ship, and the Biograph men, they were all very clever, each at one at that. A large box is procured and one of the men is sent in to see if such a way as he can release himself at the electric time. This is to be shipped on the same train and to the same place as the funds, the others of the gang to go as passengers. Next a man is to be sent to go into the depot and select a card or two from a pack of cards; the one getting the Ace of Spades is selected. By the certainty it fails to the bank clerk. In he goes and is stopped off. The coin box and the express box strongly containing the funds are now seen reposing in the express room of a lonely Western station. It is past midnight and the Biograph men have gone through the train and the express box, making himself secure for the night, so he thinks. The express man is into the next room. Slowly and noiselessly the Biograph men raise and come out the man. With pistol in hand, he starts down the platform, and the Biograph men are in the depot with the Biograph box, and one of them, with the butt of the guns brings the agent to the floor like a dog. A man locked. From the agent's pocket he gets the key, opens the door and signals to the crooks who are in waiting. Their enter and at once start snatching up telegrams and blowing the cover. Meanwhile, the agent, who was only stunned by the blow, stumbles to his telegraph instrument and sends out a help signal. A terrific explosion and the box is opened, but as they are taking out the covered cash, they are surprised by the arrival of the railroad men, overpowered and taken into custody. Length, 344 feet.

THE INVISIBLE FLUID (Biograph).—After the poor melancholy Dane, Hamlet, lived in this, the twelfth year of the reign of Queen Elizabeth, he let this secret voice to the remark, "Oh, that this too, too solid flesh would melt, resolution to this day!" No indeed! He would have provided some of the most solemn fluid compounded by an erudite chemist by which the imagination were rendered non exist, for ten minutes at least, by simply sprinkling it with it. In an automobile he sends a quantity, accompanied by a letter, to his brother. In the evening he sends a letter to his mother, who, startled by the letter, writes to her brother. Her brother regards it as a joke, and, while trading with the automaton, accidentally sprays himself. Presto! it is gone, to the amazement of the messenger boy who has carried the package. The car runs into the lot, the man is overpowered, and at once the amount of fun he can be shut out of it, so he slips it. Strewing the ground is a young person, in a suit of clothes with a dog in a chair. Swish! and a dashing car is all that is left with the left. Next, a Dago with a fruit stand is made to disappear, then the Dago himself. Two expressmen are left standing on their side of the road, while the body appears. Same result—trunk ransacked, as do the experimenters, with the proprietor of the stand. A wedding party is just leaving church when the young man comes along. The gown vanishes, and the bride is thrown into hysteria.

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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.

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(Reprint of the Moving Picture World as of 1894)
An honest Newsboy's Reward (Lobin).—As a desiring, energetic, little lad, thrown on his own resources at a tender age, helping his mother and sister to keep the "wolf away," uses his spare moments in selling papers. One morning he picks up a bulging wallet while crossing the street, which the boy seizes and attempts to restore. An automoobile throws him to the ground. The merchant takes him to the house and, true to the walet to its surprised owner, who gives him the contents and his address. Restored to health, he winds up his business and goes back to work, his reward being a new suit of clothes and a few dollars in added wages.

Ruffians Threshed.—We see a strong man walking about the streets of a town, of which he and another man are proprietors. After the performance the two men leave and go to a cafe. While they are seated at a table counting their money, they are seen by two ruffians, who follow them, intending to waylay them. The friends sep- arate and make their way, thinking that the strong man is crossing a lonely bridge he is con- fronted by the toughs. They, not realizing the man's strength, try to pull him down, but in a moment we see the Sandings swinging his victim around him, and in a split second he has the man into the gutter, walks coolly off. The follows, being off guard, is easily overpowered and meets the other man. They attack him, and, being a skilled athlete, gets his opponent on his back and carries him to the police station and turns him over to the law.

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We manufacture and sell a variety of glass and metal oxygen and hydrogen cylinders, as well as complete oxygen and hydrogen sets. We are prepared to supply any outfit or any amount desired. As used in hospitals, by the medical profession, in the mining industry, etc.

26 William St., Albany, N. Y.
VICTIM OF HIS HONESTY.—We see an unfortunate, unsuccessful begging on the passerby on the street. Soon hungry and weary, he falls asleep on a bench, but is not allowed to slumber long, for a policeman comes up and orders him to move on. We next see him trudging along with a large bag of money, which he has just picked up from a purse that a woman has dropped. He opens it up and finds a large quantity of money, but does not know what to do with it, so he returns it to the owner, who is greatly pleased and rewards him liberally.

The woman on missing her purse hastens to the police station to report the loss of her purse. While there, the poor beggar, who is too honest to keep what does not belong to him, enters and hands the bag over to the officer at the desk, who hands it to the woman. She is overjoyed to get her bag back, but on opening it, discovers that part of the contents are missing, and immediately accuses the poor man of stealing. The man, who had imagined that he had found a way to make some money, is soon arrested and taken to the police station, where he is charged with theft.

UNLUCKY ARTIST.—We see an ugly woman posting for an artist who is just putting the finishing touches on her portrait. She leaves, giving orders to the painter to deliver the picture at her house. Soon the young man, happy with the expectation of receiving a large sum for his work, is on his way down the street with the precious picture. Making a fast walk, he reaches his destination and sends him on his way to the home of the purchaser. But, as he is crossing the street, a woman sees him and decides to make use of him. She asks him to deliver the picture to her, and he, thinking that it is the same woman, agrees to do so. She then tells him that the picture is of a dead woman and asks him to destroy it. He agrees to do so, and the woman then hires him to do the deed. He does as he is told, and the woman is pleased with the result.

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We make the handsomest, most decorative and best colored announcement slide on the market to-day.

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Lubin Machine, 1900 model, good running order.
Grandpa's Vacation, 690 ft. $40.00
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And a lot of cheap ones. Send for lists.

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INCORPORATED 1899
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The Mysterious U.N. - A beautiful, rendered subject, full of pathos. The leading figure in this series is an aged actor, upon whom a series of events takes place. He is barely furnished with the necessary opportunities to express his emotions. The actor, with his wife and two children make their home. The cup of the capricious wife is empty. The actor's patient patience. He is a man of the world and in need of medical attention. And proper nourishment. The woman's husband is a master of deceit and he is able to take advantage of the situation.

The Sculptor's Nightmare - A beautiful, rendered subject, full of pathos. The leading figure in this series is an aged actor, upon whom a series of events takes place. He is barely furnished with the necessary opportunities to express his emotions. The actor, with his wife and two children make their home. The cup of the capricious wife is empty. The actor's patient patience. He is a man of the world and in need of medical attention. And proper nourishment. The woman's husband is a master of deceit and he is able to take advantage of the situation.

The Outside Cat

Meet the woman's cat, a beautiful specimen, full of pathos. The leading figure in this series is an aged actor, upon whom a series of events takes place. He is barely furnished with the necessary opportunities to express his emotions. The actor, with his wife and two children make their home. The cup of the capricious wife is empty. The actor's patient patience. He is a man of the world and in need of medical attention. And proper nourishment. The woman's husband is a master of deceit and he is able to take advantage of the situation.

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The Moving Picture World.
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Mary Blaine.

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Open Up Your Heart.

Somebody That I Know and You.

The Last Time I Saw You.

Mary.

A Tear, a Kiss, a Smile.

Tell Me.

Art Dreams Never Tell.

Dear Lord, Remember Me.

Because of You.

Mary Mary, Mary Me.

In the Old Rope Swing.

I Love You So.

When Days and Days Are Over.

Common Sense.

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When the Apple Blossoms Bloom.

Rumours Too.

The Way of the Cross.

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Hearts and Eyes.

A High Old Time in Dixie.

We Can’t Play With You.

Monterey.

Last Night.

I’m Jealous of You.

Dear Old Iowa.

GOLDTHORPE.

Are You Sincere?

Don’t Worry.

Someone.

Everybody 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.

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The Town Where I Was Born.

Are You Slumber?

There Was Never a Girl Like You.

What Does It Mean?

Mary, My Heather Queen.

The Story Before the Picture Block.

Mary Blaine.

Love Days.

Take Me to the Ball Game.

Take Your Girl to the Ball Game.

I Am Afraid to Go Home In the Dark.

SCOTT & VAN ALSTEEN.

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, Louise.

It Might Have Been.

Girl from the Golden West.

The Corn Is Waving, Annie.

Two Little Blue Ships.

VAN ALLIN CO.

I’m Afraid to Come Home In the Dark.

I Miss You Like the Roses Miss the Rain.

Sweet.

Just Because He Couldn’t Sing.

“Love, Me and the World Is Mine.”

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In Monkey Land.

Dear Old East Side.

Won’t You Be My Baby Boy?

Dear Old Comrade.

Over the Hills and Far Away.

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The accompanying online resource provides access to the full text of the documents, which include various advertisements and offerings for song slides, as well as song lyrics and other textual content. The resource also includes a catalog of the latest song slides available for rent, along with contact information for the companies and individuals involved in the production and distribution of these slides. The texts are presented in a clear and readable format, allowing for easy extraction and analysis of the information contained within. The resource also offers additional details about the visual and thematic elements of the song slides, as well as their potential use in various contexts, such as dances, parties, and other social gatherings. Overall, the resource is an invaluable tool for anyone interested in exploring the rich and diverse world of song slides and their role in American popular culture.
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Editorial.

Are the Shows in Tenement Houses Doomed?

Who or what is the impelling force behind Tenement House Commissioner Butler which has caused him to issue an edict against the moving picture shows located in tenement house districts? His course of action is claimed to be based on the recent decision of a Brooklyn judge, and he "believes that such shows in tenement houses are illegal and intends to force any establishment not conducted in accord with the law to close." But is there any law which prohibits such places of amusement in tenement house property? If so, why has it been overlooked for so long? If such a law is on the statute books, the Commissioner has been lax in his duties by allowing so many of these theaters to be installed. To summarily take action to close them up now seems like injustice against the proprietors, many of whom have perhaps invested their gold in the enterprise.

It is said that the majority of the places which will come under the ban are located on the lower East Side of New York City and that some of these places are conducted in a manner which is prejudicial to the community besides bringing disgrace upon the profession. If this is so it justifies any action that may be taken in closing up such places; but because some ignorant or greedy persons should openly violate the law is no reason why the punishment should be equally inflicted on other law abiding citizens.

It seems to us that the only legitimate way to decide whether these places of amusement should be allowed to do business in the tenement house districts would be to take a vote of the heads of the families who reside within a certain radius of each place. Let the fathers and mothers and law abiding citizens decide as to whether these places are desirable in their midst. If the verdict of the people should be against the nickelodeon proprietor he will then have no just cause for complaint.

The Moving Picture Association of New York, which is an organization composed of exhibitors, is urging the Film Service Association to co-operate with it in securing a modification of the stand taken by the city authorities. The building, health and fire departments are working in concert in the matter and imposing conditions that have caused the abandonment of many projects. The main argument advanced against such places is that tenement buildings do not afford adequate means of exit and that the quarters are too small for an amusement place. To meet these objections some of the managers have torn out the apartments above the storerooms and otherwise enlarged the quarters. The outcry in this respect have been large of the quarters. The outlay in this respect has been very heavy and very few of the men with such projects in hand have been able to undertake it. The authorities have thus far been unrelenting in the matter and assign as one of their reasons that if they did not maintain the position thousands of lives would be placed in jeopardy by men who seek gain without giving any thought to safeguards against possible accidents. They argue that no law applying to the safety of occupants of tenement apartments can be too strict.

It is not stated what course of action is contemplated to get the modifications desired, but during the coming weeks the programme will be pretty well framed up. The attitude assumed by the authorities indicates that they will not voluntarily make any modifications, and that if the courts are appealed to they will contest every step.

Motion Picture Theatres as Insurance Risks.

The assertion that these places are largely responsible for dangerous fires is not borne out by facts, and to make such a statement casts a reflection upon the city officials in other departments which pass upon the safety of these places before they can be opened. Certain busybodies have taken every opportunity to exaggerate and make capital out of every trivial accident that has ever occurred in connection with the moving picture theater and this agitation has not been without its effect. Every possible safeguard is now adopted and the latest improved projecting machines are as safe to operate as an ordinary kerosene lamp. It is becoming more and more rare to have a record of any fire in a moving picture theater and if by accident a film should ignite, the flame is entirely confined to the fireproof booth.

* * *

Critics who like to theorize, and who do not trouble to delve into facts, frequently make statements in the public press which are calculated to work injury to this business. In a recent number of the New York Journal of Commerce the following article was printed:

MOVING PICTURE HAZARDS.

Interests of Fire Underwriters Not Yet Properly Protected.

Moving picture devices are being introduced by the thousands all over the country. They are said at this time to be great money makers for the owners, and, therefore, they can pay an adequate rate. In some cities there are ordinances controlling the installation of these machines, but in most places there are none and the losses are beginning to be very frequent. It is suggested that the National Board of Fire Underwriters should frame a proper ordinance governing the installation of moving picture outfits, and that rating associations make a full charge, certainly not less than 1 per cent., for the hazard. Where there is no proper ordinance the charge should be 2 per cent., according to company managers.
We are glad to note that this brought forth the following more sensible comments on the hazards attending moving picture machines:

New York, June 17, 1908.
Editor of "The Journal of Commerce and Commercial Bulletin":

Dear Sir—I notice the article in to-day's issue covering the hazards of moving pictures that the writer may be misleading to many of the underwriters, particularly as a general statement of this character is often accepted without full investigation. Moving picture machines came into vogue like many other devices that on the surface appealed to a certain class as a means of acquiring wealth quickly with the least amount of effort, consequently many types of machines were placed on the market—some practical, some defective. As the demand became general and their permanency established it became necessary, as in all such cases, to perfect the machines, reducing the hazard to a minimum, with the result that very few accidents have happened and few losses sustained by insurance companies, particularly in the metropolitan area.

Speaking of New York City, it might be interesting to the underwriters to know that the Department of Water, Gas and Electricity and the Bureau of Violations and Auxiliary Fire Appliances have jurisdiction over the trade. They have strict rules governing the installation of moving picture machines. They compel the operators to be licensed, premises undergo monthly examinations, and the New York Board of Fire Underwriters has strict requirements both as to the construction of the enclosure and the installation of the electric equipment, and it is this supervision that has resulted in a minimum of loss.

It is, therefore, unjust for anybody to state offhand that "a full charge of not less than the cent, be added for this hazard" without thoroughly investigating the situation.

T. W. MAYES.

New York, June 18, 1908.
Editor of The Journal of Commerce and Commercial Bulletin.

Sir,—Having read the article in your paper yesterday and another by Mr. Richardson in the June 14th issue in reference to the moving picture machine hazard, I take the liberty of supplying an important omission, namely the fact that the National Board in the 1907 National Electrical Code, 65A, pages 137 and 138, has already published specifications for safeguarding the several hazards usually present in this business. While a charge can always be made by local boards of underwriters for non-compliance with these nationally recognized rules, such organizations cannot enforce them any more than they can the interpretation of any other specification when the system has been fixed. The board of examiners, officials, and the like, must be given the power of carrying out the provisions of the code, and it is this supervision which is the basis of the entire electrical code.

There is no excuse, however, for any municipality not adopting and enforcing such rules, which are not only essential for the protection of property from fire, but life as well.

The remedy, therefore, to meet this apparent menace attending these moving picture installations rests, first with the authorities, who should adopt and enforce the rules above referred to, as well as examine and license each individual operator; and, secondly, by local boards making such charge as is needed in each case as will, by saving in premium, justify the expense of the safe and proper arrangement of the machines. The result of the application of the first named remedy would be positive, the second only contributive.

Yours very truly,

W. S. LEMMON.

It is obvious that the restrictions and regulations that are now imposed on these theaters make them very safe—far more safe than many other industries which enjoy a much lower premium rate. The constant improvements that are being made in moving picture apparatus together with the strict supervision of the various department officials should be grounds for asking for a reduction of the premium rate, rather than an increase.

This number ends Vol. 2. "Lessons to Operators," by F. H. Richardson, will be resumed next week.

ANOTHER TEST CASE.

The proprietors of moving picture places at Coney Island are preparing to lock horns with the Department of Buildings and the Fire Department on a question bearing upon the seating capacity of their places. Last week the authorities made a big reduction in the number of chairs in the places. They cut down from 250 to 1,200 chairs to be removed from each place in order to permit more aisle room. This caused a heavy drop in receipts and the proprietors got together to see what could be done. They sought legal advice and during the next week repeated an order that had been removed. This has been done with the expectation that Department of Buildings will proceed against them and afford an opportunity to make a test fight in the courts. There is no doubt that the authorities will act and arrests are daily expected.

Coney Island, by the way, is passing through a very discouraging period so far as the owners of places there are concerned. In a financial sense it is the poorest season the Island has had in several years. The crowds are there, but the money is not in sight. It is stated upon very reliable authority that the gate receipts at Luna Park have several times exceeded the receipts of any previous year since the park was first opened, but the money spent in the park is far below the average. The proprietors have been the object of strict attention during the last two or three weeks. A recent order to close the dance hall and covered with sheet metal both inside and outside. All tables in the places are now firmly fastened to the floors to prevent their being upset in case of a hurried exit.

ORGANIZING THE OPERATORS.

Local, No. 35, of the Theatrical, Electrical, Calumet Picture and Projecting Machine Operators' Union of New York and vicinity held its first meeting at Coney Island last Tuesday night and made a substantial increase in its membership. The meeting was an open one and there were in attendance 62 applicants for enrollment.

The opening address was made by Mr. W. D. Lang, president of the New York Union. It is an interesting one, in which the speaker refers to the members who have been forced to avoid all antagonism in their relations with employers. They were urged not to indulge in petty complaints and technicalities, but to remember that the time is at hand to organize and make those valuable gains in industrial relations to which they are entitled. Refusals were also made by several members in a similar spirit.

Mr. Lang is a delegate to the National convention of the operators, which is to convene the second week of July next. It is probable that this convention will be held in Washington, D. C. It was stated that after this convention is held the permanent officers of the New York Union will be elected and other details will be arranged to put the Union on a permanent footing.

The Union will practically have supervision of the hiring and control of operators in their places of employment. A number of film renters have already informed the Union that they will call upon it for operators as they need them. The Union's practice is to assign to positions that the operators are qualified, that they fill their positions satisfactorily and that those who fail in this will be obliged to come up to the mark or leave the Union. At the same time the interest of the members is always kept in mind.

Before Tuesday night's meeting adjourned sixteen applicants paid the initiation fee of five dollars and one month's dues in advance. Forty-four applicants were enrolled and will qualify as members at the next meeting. Each applicant must produce a card of recommendation from the Department of Electricity of the city before he can be admitted to membership. Two applicants who could not produce license cards were rejected at Tuesday's meeting. The card rule is strictly enforced by the Union's officers.

The next meeting will be held at the Star Theater, in Manhattan, on Monday evening, June 29. At this meeting it is intended to take up the adoption of a wage schedule.
PICTURES OF REAL WESTERN LIFE COMING.

[From the Denver "Daily News" of June 15.]

Moving picture making was responsible for plenty of excitement and, incidentally, Ivy Baldwin almost lost his life while walking a wire 500 feet high, posing for a picture.

The principal place of excitement was Roxborough Park, above Denver city. Here, in addition to the fall right and brought their sisters, cousins and aunts with them. And instead of a dozen the attendance numbered more than five hundred.

Probably the most amazed people of the bunch were the actors themselves. Francis Willard, who is well known throughout the East as a leading man and the husband of May Hosmer, the star, was the "producer," or master of ceremonies. His business it was to write the dialogue and costume the picture, and to give the actors, a well known motion picture expert from Chicago, took Buckwalter's place in the picture.

Buckwalter went to Eldorado Springs to make a picture showing a day's excitement at that resort. A crowd of several hundred excursionists from northern Colorado helped the task of making the picture.

During the afternoon Ivy Baldwin started to walk the tight wire which is strung from cliff to cliff, more than five hundred feet above the stream. He had his best and highest and was specially rigged out to do some surprising and hair-raising stunts. The thin man of the fair girl lost sight of the ground below he started out on the wire, and was approaching the center of the storm when a sudden squall of wind caught him and almost blew him from the wire. A shout from below brought the man back, and then he started out on the wire, and was approaching the storm until he had made a good height of it, until he could wind his legs around one of the guy wires, hoping the storm would soon pass. Instead it increased in severity, and for more than an hour the little athlete was struggling on the slender wire to maintain his balance. His friends below at one end of the wire trying to shout encouragement to him, but the yells were drowned in the howl of the storm. Then the rain came, and with it hailstones that almost pierced the flesh through the thin silk tights. Baldwin soon found numbness overcoming him, and decided to make a struggle to get across and out of the storm. With staggering steps he plodded along, and finally was caught at the edge of the precipitation by his assistant and drawn almost fainting into the little truck on the cliff.

Baldwin on Wire in Storm.

During the afternoon Ivy Baldwin started to walk the tight wire which is strung from cliff to cliff, more than five hundred feet above the stream. He had his best and highest and was specially rigged out to do some surprising and hair-raising stunts. The thin man of the fair girl lost sight of the ground below he started out on the wire, and was approaching the center of the storm when a sudden squall of wind caught him and almost blew him from the wire. A shout from below brought the man back, and then he started out on the wire, and was approaching the storm until he had made a good height of it, until he could wind his legs around one of the guy wires, hoping the storm would soon pass. Instead it increased in severity, and for more than an hour the little athlete was struggling on the slender wire to maintain his balance. His friends below at one end of the wire trying to shout encouragement to him, but the yells were drowned in the howl of the storm. Then the rain came, and with it hailstones that almost pierced the flesh through the thin silk tights. Baldwin soon found numbness overcoming him, and decided to make a struggle to get across and out of the storm. With staggering steps he plodded along, and finally was caught at the edge of the precipitation by his assistant and drawn almost fainting into the little truck on the cliff.

Buckwalter's plans cover at least two months of making pictures in Colorado, and various sections of the State will be visited in an effort to get thrilling films that will not only amuse the patrons of picture shows, but will avoid the constantly increasing girt of crime pictures that are being shown. Incidentally it is his object to get subjects based on Western tales, and set them in scenes that will boost the State and impress people and desire to visit this place where the pictures were made.

It is likely that before next Fall ground will be broken for one of the largest motion picture studios in the world. Somewhere near Denver, Colo., a Chicago motion picture producer, will be in the city within a few weeks to decide on the plans which are necessitated by the constantly growing demand for sunshine and the further necessity of making them where sunshine instead of electric lights can be utilized.

MOVING AND TALKING PICTURES ATTRACT MANY.

Many Schemes to Empty the Theater and to Secure a Constantly Changing Audience.

The "talking" no less to the moving picture, is a form of entertainment that just now is perturbing theatrical management, but not a little and is proving to be quite afoot. That two regular playhouses should have been permanently given over to the moving picture shows in Brooklyn indicates how strongly a performance in which moving pictures are the principal feature appeals to a large part of the general public when the cost of admission is made sufficiently attractive, says the Brooklyn Eagle.

Brooklyn, in common with most other cities of the country, is availing itself of assorted moving picture companies which are not dignified by the title of city, and has lately seen the rapid growth of the moving picture industry. Scores of small five-cent shows have flourished in nearly eve of the illustrated song, not to mention a great many penny arcades and other resorts in which the moving picture is made the foremost attraction.

With the conversion of the Park Theater, however, with its location upon the most important thoroughfare of the borough, and the large rental which is exacted for it, into a moving picture house, with a continuous performance from noon until midnight, a new element has entered into the local theatrical situation.

By some theatrical managers the moving picture is not regarded as entirely harmful in its effect upon theatres, some even going so far as to say that it begets a taste for the theater, which eventually makes the audiences seek the higher forms of entertainment which they can afford. However this may be, it is an assured fact that thousands of people now patronize the moving picture shows.

Although a recent decision of the United States Court has determined that there can be no moving picture reproductions of copyrighted plays without being paid to their owners, it is not believed that this will serve to greatly lessen the activity of the moving picture producers or will prevent them from giving an entertainment in which the dramatic element will be enhanced through the use of talking devices, which supplement the pictorial effect of the pictures.

At one show here there is no effort at reproducing sound by the instrumentality of the phonograph or similar talking apparatus, but behind the sheet upon which the pictures are thrown several men and women carry on the dialogue supposed to be enacted by the characters in the picture and other sounds, such as cheering crowds, applause, the noise of running horses, or trumpeting soldiers are reproduced by these unseen actors. The effect is naturally to add realism to the pictures.

To lend a still greater variety to the entertainments than even the innumerable subjects which can be represented by the moving picture art and the thrill of the crowd of people who will be attracted to see one or more vaudeville numbers in which singing and dancing specialties and occasionally brief comedy sketches are offered, while the useful "sheet" is again brought into play for the illustrated song, which is an indispensable adjunct of all such performances.

In the Royal Theater, on Willoughby street, which has also been given over to an entertainment in which moving pictures play a prominent part, much the same order of program is given, with the exception that vaudeville shares equally with the pictures in attracting an audience. There is also an orchestra of several pieces.

A visit to one of these shows on Sunday evening showed that this is the night on which the managers reap their principal harvest. Many were the schemes used to empty the theater and to secure a constantly changing audience. Although on this night the usual performance was reduced from a duration of something over an hour to less than half that time, the exception that vaudeville is given to the repetition of a picture. The big business is shown by the fact that many were standing throughout the entertainment and almost as many as the house could hold were unable to secure admittance until the evening was half over.

In other respects, the use of a "chaser," as it is known in vaudeville parlance, was frequent, but this did not make room for many who wished to see the performance, although each time there was the repetition of a picture, several hundred people left the building.
Notes and Comments.

Overloading with explosives makes many a gun burst. Overloading with too many theaters is bursting up the moving picture business in many of the smaller cities.

Harry Marion, formerly chief of the slide department at Helf & Hager’s publishing house, is now in charge of the park booking bureau at Len Spencer’s Lyceum.

The film renters say that just as soon as the dime theater men begin their howl for a general change of film every day, then the rentals will be doubled. Yes, but where is the supply to come from?

The Film Association killed the strife and animosities that existed between the film bureaus and brought about an era of good feeling and friendship among the film men. A good strong association among the slide men would do the same thing.

A few months ago a downtown firm almost had the monopoly of the slides used in the better class of theaters in this city, but it looks now as if the game had fallen into the hands of DeWitt C. Wheeler. And, by the way, Wheeler is producing some magnificent work.

It is so easy to mistake fire for real flame that many people follow the will-o’-the-wisp, believing it to be actual fire. So it is with genius. That is the reason one of the editors or, for that matter, of both of the editors of one of our contemporaries made the enthusiastic statement of youth for the actual fires of wisdom. That great teacher, Experience, will in time show them how ridiculous they are.

One of the largest film rental agencies of this city and one that has been making the hardest kick about copied films, is serving its customers with copied lantern slides. Consistent, isn’t it? Well, several of its customers have discovered that they are getting copied slides and now there is going to be a ruckus. This same firm has been the recipient of many compliments for square dealing, and now they are passing out counterfeit slides.

That moving pictures sometimes corrupt the morals of children was brought forth yesterday in the Children’s Court, when August Treutle, 15 years old, of Pasco, Florida, was arraigned before Judge Olmstead on a charge of grand larceny. He told the Judge that seeing moving pictures had inspired him to become a burglar. He pleaded guilty to robbing his employer’s place of business of silverware and other property valued at $88.—From “New York Herald” of June 21.

Joe Haffey has left the Imperial Moving Picture Company. Joe was superintendent of the film room and he sent the wrong reel of films to Waterbury. The films came back with a big kick and then Bill Steiner, the general manager, waltzed into the film room and asseverated with so much pungency that a lambent flame filled the room and glowed with so much refugialy that Joe Haffey thought it was moonlight and went to bed. But he woke up presently and found that Jack Chubb had been made Superintendent of the film room and that the name of Haffey was no longer on the payroll.

Many people believe that the frenzy to open moving picture shows has spent its force. They call attention to the fact that it is well-nigh impossible now to send a film over a circuit like was done when there was only one show in a town, because if the rival house has the film one week and the same film comes to the other house the following week, there won’t be a sale, as it is generally the custom of being slow and behind time. This, of course, means that film bureaus must carry probably fifty films where ten would have sufficed when the old circuit plan was in vogue. Another reason to believe that the business is settling down to a solid business basis is that many of the film rental bureaus are leasing the large theaters and buying up the better class of small ones and conducting the shows themselves. This is not generally known, but the fact remains. It will, no doubt, soon become difficult for some people to get films if this continues.
Trade Notes.

The State of Idaho is the latest to adopt the system of advertising its resorts by photographs and motion pictures.

Coffeyville, Kan.—The four moving picture theaters in Coffeyville, the Jefferson, Odeon, Theatorium and Fekin, all report good business in spite of the hard times.

Columbus, Ga.—Mr. J. W. Murphey has sold his interest in the Elite Theater to Mr. Sid Farley, and Mr. Farley and Caruthers have sold to the owners and managers of that popular amusement house.

Walter Kelly, formerly with the Neil Burgess County Fair Company, is making a success of the Park Theater in Rockville, Conn. No vaudeville—only the best selections of motion pictures and some old songs.

Colorado Springs, Colo., June 12.—The Electric Theater, one of the prettiest moving picture parlors in the West, opened yesterday, under the management of Messrs. Shuster and Walker.

Monterey, Calif.—A license fee of $60 per year, payable semi-annually, has been decided upon for moving picture shows, which is a reduction from the former rate.

Rochester, Minn.—The Mayor of this city has vetoed an ordinance imposing a license fee of $15 per week on moving picture shows. His action was influenced by a petition presented by the best business men in town.

The National Moving Picture Supply Company, 123 Fourth avenue, New York, is a new concern managed by Mr. Campbell. They deal in all standard makes of machines and make a specialty of repair work.

Lorain, O.—O. E. Olmstead, the new moving picture theater in the Tunes Building, was opened Saturday by L. A. Gibson. The theater was again closed for necessary improvements and will open again about the middle of this week.

Herrin, Ill.—Austin Hill and Ransom Little, proprietors of the Casino Theater in this city, are branching out into new territory. Last week they opened a place of amusement in Clifford and are doing a good business. This week they will open a show similar to the one in this city in Benton. These gentlemen have made a success in this line of amusement and now have several houses.

The Manhattan Film Rental Company, 122 East Twenty-third street, New York, have added some new theaters to their chain of houses. They now control houses at Stamford, Sagerties, Bennington, Catskill, Rye Beach, Block Island and are looking for other locations. They have also opened a Southern agency, the International M. F. Supply Company, 421 Law building, Norfolk, Va.

We had an inquiry the other day as to where slides of the Presidential possibilities could be obtained. In one locality a large quantity of slides of Taft was being shown and we learned that the slide came from the Henry B. Ingram Company, of 42 West Twenty-eighth street. Calling at Mr. Ingram's studio, we were shown slides of Taft, Bryan and other celebrities, and patriotic, emblematic and announcement slides for all purposes. The quality of the work of this concern does not need our recommendation.

The Kromograf Slide Company, 5 East Eighth street, New York, is a new concern that is putting out a line of announcement slides of more ordinary merit. Besides being distinctly novel in style and coloring, the slides possess a quality that is seldom met with in this line of work and the price is also very reasonable. We understand that they are being sold in quantity to jobbers at 25 cents each. We examined a selection of the stock announcements and agree with such experts as Len Spencer and others that they are the best ever produced at the price.

Savannah, Ga.—The Superba offers a feature film which will be of intense interest to everybody, entitled "The Saloon Days of Glory." This film depicts a thrilling war drama of patriotism and heroism. Northern bravery and Southern chivalry and is non-partisan. It is along the lines of " Held by the Enemy" and "Shenandoah," admitted two of the best dramas of the year. Written. This picture was announced in Charleston Monday and Tuesday and Manager Bandy last night received the following telegram: "The Blue and the Gray shown to 2,000 people Monday and up to 8 o'clock to-night to 2,100. They are blocked across the street and all traffic is stopped." Mr. Bandy invites all the old Veterans to witness the production of the great picture free of charge.

Mr. James D. Law, of Philadelphia, who is doubtless known to most of our readers as a writer on moving picture topics in every branch of the art, from criticism to the composition of the highest grade of dramas, has recently devised a unique style of advertising to which he has given the name "Mogatography." The adjective is well chosen, as Mr. Law's creation will certainly attract notice—the first requisite of an ad.

Many of the leading newspapers of the country have secured Mr. Law's services in this connection, and we are pleased to call attention to his card in this issue of The Moving Picture World. It is an attractive advertisement that will stand out and be read, and advertisers are invited to take advantage of this novel and unusual form of advertising that will assure results, while at the same time they will save $25 in running their ads.

Kingston, N. Y.—The Bijou Theater (George Carr, manager), one of Wilmer & Vincent's enterprises, has closed for the season. It is reported that its neighbor, the Novelty, one of Higgins & Leeper's houses, will follow suit in a few days. The Bijou, owned by Peaslee & Mann, in the lower part of the city, is a combination playhouse and will keep open through the Summer. It is rumored that the Bijou, the handsomest house in the city, is for sale. Report says that Wilmer & Vincent, the owners, feel offended because the authorities allowed other houses to open when it was conceded by everyone that there was just patronage enough to make one house a paying institution. They came to Kingston and at an investment of fully $10,000 transformed a building into one of the handsomest dime theaters in America, and which has been patronized by our very best class of people. Last Winter, when the season was at its very best, they were hit hard by the smallpox scare and compelled to close for several weeks. After they opened last Spring and business began to resume its normal flow, a firm of White Plains builders, Higgins & Leeper, leased a building only two doors from the Bijou and started the Novelty. This was the death-blow to the Bijou although there are still some shows there, and it is still the favorite house. It greatly reduced the patronage of the Novelty. The owners of the Bijou and Novelty have just given the Bijou over to the owners of the Novelty.

NEW COMPANIES.

American Kinotophone Company, St. Louis, Mo. C. A. Lindberg, 2,449 shares; G. Edward Barnes, 2,449 shares; A. M. Balfay, 2 shares. To manufacture and deal in moving picture machines, etc. Capital stock, fully paid, $50,000.

Cyclo Creative Company, Home Insurance Building, Chicago; to manufacture and deal in moving picture supplies; capital, $10,000. Incorporators: Charles K. Sherman, James B. Pfeil, Edward E. Gray.

MOVING PICTURE ASSOCIATION.

Headquarters, 1391 Lexington Avenue, near Eight-sixth street, New York, N.Y.

At a meeting held June 10, 1908, the Moving Picture Association of New York has taken steps to make its influence felt in the matter of threatened interference with such establishments. Meetings are being held regularly and the next meeting a committee consisting of Messrs. Joseph Driscoll, A. Weiss and Portale was appointed to investigate and cooperate with the film renters and others who intend to contest the ruling of the Tenement House Department. Mr.
The Moving Picture World

To George Kleine, who is responsible for the pictures, is due praise for their clearness and perfection of detail, which make George W. Lederer has picked out another big winner as an attraction for his Colonial Theater.

Manager Lederer, of the Colonial, said: "The Lee show is really a tremendous hit from every standpoint. The consensus of opinion is that there is at least something new under the sun. The audience became wildly enthusiastic and applauded almost continuously, so much so that the curtain did not fall until nearly 12 o'clock."

The incidental music has been prepared by John Crook; the piano composition of the literature is positively brilliant and sufficiently elastic to give opportunity for introduction of many happy sidelonges, reminiscences, witticisms, anecdotes and shadings in which Lee is past master.

George W. Lederer, who is constantly seeking and giving to the public innovations of the most admirable and enduring sort, has again seized upon what is very evidently a tremendous winner, and these two, with Henry Lee, may easily be said to have introduced to the public a genuinely new and welcome form of entertainment.

Newspaper Comments on Film Subjects.

"Wife's Devotion" is a clever dramatic subject.

"The Miner in Northern Europe" is another of those scenic subjects of value.

"Student's Predicament" keeps the audience in a roar from start to finish.

"A Suburban Midnight Alarm." A very entertaining and laughable comedy subject.

"Brothers of the G. A. R." is a film full of dramatic interest to every one.

"The Pretty Flower Girl" is an excellent comedy and richly colored.

"Circumstantial Evidence" is a good film of dramatic merit.

"Dr. Jink's Liquid Life Restorer" is a funny one and receives the most applause.

"Orphan's Easter Eggs" is a film that is beautiful beyond description.

"Buying a Cow" is a choice selection, embracing uproariously funny comedy.

"The Blue and the Gray" is one of the best reproductions of the scenes ever attempted and is also thrilling and interesting.

"The Justice of the Redskin" is an added attraction and is also a thrilling subject.

"The Peacock's Pet Rabbit." This is a picture that keeps the audience in a steady roar of laughter; it is also humorous and dramatic.

"A Tyrolean Drama." A picture with startling situations, picturesque scenery and a grand ending.

"When Casey Joined the Lodge." A happy-go-lucky comedy full of interest.

"The Slaves of the Czar." Full of action, strong dramatic scenes and lots of comedy.

"The Lost Coin" is described as a pathetic story of delayed justice.

Elevate Moving Pictures.

The social phenomenon represented by the "nickelodeon" is a development of our civic life that indicates an upward trend of the times and with a little care this popular form of cheap entertainment can be made to wield a most potent influence for good in the community. Let the proprietors of the moving picture theaters do what they can to gradually abolish the displays of "wholesale murder", which are now too common a part of the program, for it is a fact, whether we realize it fully or not, that we are growing away from the old standards of public entertainment and it will not be long before stories of "An Avenging Son" and "I'll kill mahu hated rival" will cease to hold our attention. Train robberies and safes breaking are hardly a proper kind of intellectual food spread before the plastic minds of children, for the impression left by the vivid picture forms a part of the man's character later in life, and this latter fact no doubt often is responsible for a criminal act which otherwise would not have been committed.—Z. T. Reve in St. Louis "Post-Dispatch."

Chicagoans Like the New Style of Show.

Chicago, June 23.—The Colonial Theater is drawing crowds at the presentation of the "Cyclo-Homo," the newest and most important development of the moving picture form of entertainment and which is fully entitled to the designation of "Advanced Moving Pictures." It is a happy combination of the lecturer, impersonator and the pictures, with musical and dramatic accompaniments, and Henry Lee, its promoter has reason to be proud of the manner in which it was received to-day.

Mr. Lee has been laboring assiduously for four years on his subject. It is an amplified and elaborated combination of that which Stoddard and Elmendorf and Edison have been doing for years, and yet, as an entity, it is away from all of these.

The performance is a masterful one and is destined to longevity, since it appeals to the growing mind and amuses the mind matured. Its value, aside from this, is its educational angle.

The pictures themselves are the best seen in this city and may truly be said to represent the last word thus far in the pictorial amusement line. With the incidental music, supplied by John Crook, the English composer, Mr. Lee also takes opportunity to add many dramatic effects to his description of the places seen and he also adds to his clever impersonations by skillfully introducing happy reminiscences, anecdotes and interesting sidelights on the characters of the noted people he impersonates.

Prof. Kellogg Photographs Wild Animals and Birds in the Maine Woods.

Rangeley, Me., June 20.—With priceless moving picture films and data procured in the wilds of Maine of the habitats, haunts and activities of the busy beaver family, caught for the first time in the history of nature studies, sets of films depicting bird, animal and insect life and information on the effect of music upon the denizens of the wild, Prof. C. R. Kellogg, a New York naturalist, came out of the Dead River regions around the Kennebecog chain of lakes to-day, after a month's work far from the haunts of mankind.

The Dead River region is the habitat of numerous large colonies of the interesting beaver family, and it was in the midst of these beaver colonies that Prof. Kellogg spent his days. With his special apparatus carried far into the woods where neither roads nor trails penetrate, Prof. Kellogg set up his establishment and was able to procure a most wonderfully interesting series of motion pictures of the beavers at work and at play in and around their spacious houses (framing the ponds they artificially create for their dooryards. He caught them totting large and good sized logs, rafting them down the streams with the skill of river drivers, adjusting them with intelligence remarkable for dam construction, and even photographed them at work on tree felling.

He obtained valuable pictures in motion of clouds of beautiful colored butterflies; with his phonograph he got wonderful animal sounds, and songs of birds, the like of which he says man scarcely ever hears near civilization; a record of the bull moose calling to his mate, the weird night cries of the Indian Devil, the almost human cries of wounded rabbits and of the prowling loup cerver.

This material will be used by Prof. Kellogg to illustrate lectures and it is the first attempt in this unique direction. With real pictures and real sounds simulated he hopes to set at rest many claims of nature fakirs and nature writers' theories.

Theater Closed.

La Crosse, Wis.—The Lyric, which was managed by Mr. W. J. West, has closed on account of lack of patronage.

Rochester, N. Y.—The Davidson Theater has been closed. Vadvue and motion pictures at low prices proved a losing venture for Messrs. Chas. Gilmore and F. R. Luescher.

Milton Gosdorfer, Secretary pro tem.
CORRESPONDENCE.

Middletown, Pa., June 12, 1908.

Editor Moving Picture World, New York City:

Dear Sir—I write you to see if there is a movement on foot, and if not, isn’t there some way to bring the film exchange dealers together to frame some rule whereby they can stop any moving picture theater from showing more than one film for 5 cents? There are two moving picture shows here, but the one is on its last pins simply because his place is too small to show but one film, but the other fellow shows two or three old ones, and by so doing he is ruining the business, and I know of other places in the same predicament. This thing of showing more than one film for 5 cents should be done away with, and the sooner the better for the business. I haven’t yet received my June 6th World. Will you kindly give me address of the Edengraph projecting machine, and oblige. Yours truly,

J. M. LENNEY.

[Address of Edengraph Manufacturing Company is 42 East Twenty-third street, New York.—Ed.]

NORDISK FILMS ARE HONORED.

7 East Fourteenth St., New York, June 24, 1908.

Editor Moving Picture World,

Dear Sir:—We take pleasure to inform you that our main office has cabled us that we were awarded the first prize, a gold medal at the Cinematograph Exhibition held in Hamburg, Germany, recently, at which the majority of the high class film manufacturers were represented with specimens of their work. In addition to this we were awarded the prize of honor.

Yours very respectfully,

GREAT NORTHERN FILM COMPANY,
(Nordisk Film Co. of Copenhagen),
Per Ingvald C. Oes.

WHO CAN USE THIS MAN?

West Haven, Conn., June 10, 1908.

Moving Picture World,

Dear Sir:—Could you help me get a position as manager or cashier of some moving picture theater, or a position where I could learn the moving picture business or advise me in reference to same? I am a married man, forty years of age, good habits, etc. Had financial means once, but have been unfortunate. If I could get something to do in this line that would pay my own expenses I could make arrangements for my family for a time, till I could better myself. I write you as I think the moving picture business has a great future and would like to get into it. Trusting you will learn of something, somewhere, that will suit my case and thanking you in advance, I am

Yours respectfully,

H. D. SUTTON. 666 Campbell Ave.

FROM AN EXHIBITOR.

Washington, D. C., June 3, 1908.

Editor Moving Picture World.

Dear Sir:—With your kind permission, I wish to recommend through the columns of your valuable paper the Royal Reactor, a machine I purchased from Mr. Herman E. Roys, of New York. In speaking of this machine, I wish to state that since installing same my light is the best in clearness and brilliancy I have ever seen on alternating current; gives absolutely no heat, and the meter seems to be registering about one-third the usual amount. It is a great machine. Credit is due Mr. Herman E. Roys, the inventor, and I wish him success. Very truly yours,

FAYETTE MORGAN.

Prop. Diamond Theater, Washington, D. C.

THE LOMBARD
LANTERN SLIDE CO.

15 DIX PLACE, BOSTON, MASS.

Manufacturers of
LANTERN SLIDES

Ask your dealer for our song, lecturette, announcement, advertising, and serpentine slides. If he don’t have them send to us direct, it will pay you. Address Dept. M.

THE Motigraph
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, Oxylithe, 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

 For Motographic Advertisements that stand out just like this, communicate with James D. Law, 2928 Merivest Philadelphia.
**Film Review.**

**THE OUTLAW.** Depicting the Doings of Daring of a Modern "Tough" Jack darling, The Bograph Company has, in this subject, produced a picture which is making millions of rumors.

It is rich in incidents of a most exciting kind, showing a phase of life on the Western frontier that one rarely sees in pictures, and one is heartily glad that it makes all attempts at his apprehension. Hence it was that the more considerate of his name sent terror to the hearts of the stage drivers of the territories as he passed through. Many were the wonderful tales told at the relay stations that their journey added to the wonder. He made them shudder with fear as they resumed their course West out of the arms of the law. The outlaw has a dog which they place on the fly and have concluded to be back of the cause. If any man ever strikes them, they will put them to flight. A man who is so conspicuous on the fly-paper—After securing their implements of mischief and showing their quest for fun. The First Victim. Proves to be sitting in the park. After plastering fly paper all over the sides of their feet. Jack is a great fun through his endeavor to remove the fly paper—At last he slips off his shoes and starts after them.

**FUT PAPER (Edison).—Synopsis of Scenes:**

The boys are watching some flies around Tanglefoot fly paper. the spirit of mischief predominates and they decide to see what effect it has on a dog which they place on the fly paper and have concluded to be back of the cause. If any man ever strikes them, they will put them to flight. A man who is so conspicuous on the fly-paper—After securing their implements of mischief and showing their quest for fun. The First Victim. Proves to be sitting in the park. After plastering fly paper all over the sides of their feet. Jack is a great fun through his endeavor to remove the fly paper—At last he slips off his shoes and starts after them.

**Fut PAPER (Edison).—Synopsis of Scenes:**

They stuff him full of fly paper. They give the peasants a large sum of money and he agrees to do it. They put the fly paper on a dog who is so conspicuous on the fly paper—After securing their implements of mischief and showing their quest for fun. The First Victim. Proves to be sitting in the park. After plastering fly paper all over the sides of their feet. Jack is a great fun through his endeavor to remove the fly paper—At last he slips off his shoes and starts after them.

**LOVE WILL FIND A WAY (Edison).—Synopsis of Scenes:**

The American Tourists. At the foot of a grand stairway leading up to the Hotel Bertolini, Naples, Italy, is a young Italian girl. She has no friends. She is also his son and heir. Jack—They are met by the American tourists. Jack falls in love with a pretty face at sight. At Hotel Bertolini. The Tourists installed in the rooms. The girl's Italian and cannot speak the language. She falls in love with an Italian street singer. She cannot understand the language. She is a wild young woman, but with a heart as true as the Italian girl. She is impatience and with her spirits, she will soon run through with it. Still, the good-hearted boy is persevering, fully appreciating the worth of the Italian girl. He accepts her father's mother's action, as he assumes she will follow her daughter's decision. He wins her and finds out that they are both married and settled. She is married by a daughter-in-law and forced to make a squid apartment above the tenement house, from which she is evicted for non-payment of rent. An appeal to her married daughter brings a refusal, with the plea that they want the house. There being no alternative, she goes. Next we see the poor widow and the luxury of the almshouse, where she is discovered by the outlaws. Having learned of her disappearance, they search until they find her, and care for her. This film, as a whole, presents a number of unusual incidents which throw light on the outlaw incidents, and the story is a most fascinating one and bound to appeal to the spectator. Length, 790 feet.

**TEXAS TEx (Great Northern Film Co.).—An American story for American audiences. The film gives a perfect picture of the wild West, the showing (typical life in the West out of the arms of the law) and leading of wild bucking broncos. Tex has a sweet spot of the cowboys is madly in love, with whom one of the Indian, filled with jealous rage, slays William the Indian. Heavily armed, he returns to his village and is tied to a tree. Then Tex, who has discovered the loss of his sweetheart and horses and followed the trail, rushes between and knocks down the Indian and rescues his beloved one. Length, 595 feet.

Pathe Friers issue:

**FOR THE SAKE OF A CROWN.** A baby girl is born to a poor peasant, which is a terrible dis-appointment to both of the parents. They are selling their land to buy a boy and in the end, the baby turns out a girl instead. The mother is inconstantly and fights with the town one, but to no avail; they leave their charge and proceed to the city. Arriving at the castle, the little heir is crowned the king of a great kingdom. The baby has been born. The little girl, which she overcomes the grief to a certain extent, leaves her drunken husband and joins a gypsy band, taking her little one with her. She appears at a ball, as a young woman. The next scene is twenty years after, when we see the baby girl returning with a fleet of gypsies, accompanied by their attendants and a bunch of rolls. The King lays behind the party, and two highwaymen waylay and rob him, leaving him nearly dead in the street.

**JONAS Chestnut.** 

The dauphin, who is off in a remote part of the country, ends up killing a man who has taken her. They are soon seen in earnest converses, as the child can read and the young man is the deed. They are about to depart the mother and her boy, as well as the fair daughter and his father, is extremely pathetic, and the girl wants her baby child after joining the hands of the young people and then leaves the ship by sea.

**TROUBLEFUL THIEF.**—A man stopping to look at a bound dog and to run after a dog at a cafe, while a waiter finds him and calls him back and makes him remove it. He next leaves it on a doorstep, but just as he is about to depart a woman discovers it, and after giving him a good beating, she also compels him to carry it away. He boards a car and meets the same fate when he tries to alight without his bundle, and the driver, excited and frightened frighten all the officers out of their wits and they leave the car, the man becomes quite wild, curious to know what the cat really does. He does not know what the man, meets his family and they all retire to a quiet spot in the woods and have a family picnic. The poor thing makes a so-called trick when he sees, and tries to open a new song with new slides—You want it? 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.
THE FAT BABY.—This extremely funny picture shows the comic episode of a fat baby weighing two hundred pounds. She is in the kitchen helping her mother prepare jelly. Her appetite is such that nothing less than a loaf of bread and a pot of jam will satisfy her. She comes into the room where the other children are seated and begins to post and sit on the edge of the table, crying for food. The father tries to amuse her by jumping from a chair, but the fat baby laughs, and goes through the bottom and they have great difficulty in extracting her. The parents take her out of the room and when they arrive at the store she gets her eye on a small rocking horse and frets till she gets it. After mourning the combined strength of both parents is barely sufficient to drag it along under their weight. They then enter upon a pleasant seat at a big chair in the park and sit beside them to rest, but when the baby sits in the center terrible weight breaks through the seat and the parents flee in all directions. Next she gets a doll and toys and enlivens herself, when the father takes the lollipop away from her and he is so small that it is carried up in the air and dangles around until rescued by his offspring, who carries him in his arms to safety. They finally get her home with the toys and are completely exhausted from the many ordeals of the trip. Length, 525 feet.

WALKS IN SOUDAN.—These views of a very interesting part of the black continent are bound to be welcome to all lovers of comfortable traveling who enjoy an animated representation of the manners and customs of races so wide apart from their own, who can never expect to go out there to see them for themselves. We are brought into close contact with typical scenes in Soudan, such as a market place with all its bustling and confusion and large mats for the purpose of lying or sitting on, also dealers in arms and arms handling, and many other interesting and educational scenes. Length, 346 feet.

LOVER'S LUCK.—A dashing young woman who is bored to death by her old husband sends a note to his younger admirer, begging him to come and see her, and when he receives the love letter he leaves for her home post haste. The lady in question feigns illness and invites upon being left in solitude to quiet her nerves. The husband, thinking she is very ill, goes out and leaves her all alone, and she, as bright and gay as a soubrette and makes haste preparations to receive the gentleman. Soon the handsome young man is on the scene and is very cordially received by the beauties. He does not stop there, and his attentions to the fair ones promises to inform him when the old man returns. The amorous youth is now making desperate efforts to win the love of the queen of his heart, when in rushes the maid, warning them of the husband's return. The woman quickly hides her companion in a wardrobe and turns just in time to welcome her husband. He, however, beheld the excitement and accuses her of having some one secreted in the closet. She promises to show him the next time, and as the old man is about to investigate, out walks her friend disguised as a woman. The following a witting, diabolic, degenerate, for the street and liberty. The old man falls on his knees and begs forgiveness from his loved one for being so neglectful. We next see the young man hastening down the street in a very lady-like manner and followed by a string of old sports who mistake him for a lady. They change clothes and time and finally, to rid himself of his admirer, he jumps into a baker's cart and pulls the lid down, thereby giving the old men the shock of their lives. He breaks up the affinity game and takes his husband home with her. Length, 293 feet.

METHIST'S AFFINITY (Lubin).—Mephisto receives from his wife, wife of absence to earth for two-score years. When he needs his affinity in a beautiful statue. He brings the marble to life, and then goes to see the statues. Twenty-four hours have passed and Mephisto still lies in the charms of the statues and he goes about time and place until he is suddenly awakened by Mrs. Mephisto, who comes to earth to see what keeps her husband going. She breaks up the affinity game and takes her husband home with her. Length, 293 feet.

ADVENTURES OF MR. TROUBLES (Lubin).—Near Mr. Troubles, always trying to help everybody and forever getting himself into a mess. His wife...
THE MOVING PICTURE WORLD

Look Here Mr. Manager

We make the handsomest most decorative and best colored.

ANNOUNCEMENT SLIDES on the market.

Prety Broad Statement Isn’t it—Mr. Manager

Premier

Slides are made by our new and exclusive process, and for sharpness, brilliancy and effectiveness on the screen are unmatched by any other slide on the market.

You can’t afford to be without them.

Taft & Sherman Slides Ready, 35c.

Kromograft Slide Co.

Makers of "Premier" Slide
5 EAST 8th STREET, NEW YORK

We have it!

if it is anything used in the Moving Picture business.

We sell Moving Picture Machines (any make), Talking Machines, Records, Films, Slides, Chairs, etc., etc.

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Cleans house and he succeeds in smashing most of the furniture in his honest desire to help her. His efforts are rewarded by being driven out in very quick order. As he is leaving the astonished picture man opens the stock of a crockery undertaking to help a painter; upsets a copulant African; defaces an ornamental hat; takes his hand, with the usual result; is run over by an automobile unceremoniously; is finally received in the shelter of his own room. Length. 275 feet.

held for Ransom (Lubin)—Several wild young men have been missing for some weeks. They have been clued away from several corners for insinuating people and at length meet an old sport who calls myself on a step. One of the crowd induces him to steal the man’s watch. He being in imminent danger of getting the reason wonders where he got it. Time elapses when the professor of a great baby. He is a little old man. The crook who has been forgotten by him has been busy at his game. The old fellow himself then, at the last moment, offers the stolen watch incident over him. He is powerless and his wife becomes a murderer. After the fall he has placed the amount under a rock the thieves, having concealed themselves, make way with it. The wife, with the cunning of the insane, follows unseen to their retreat. She calls assistance, the police. We incline to the notion that no time will force these women, when they are arrested.

The reason is restored upon regaling her child, and the old sport receives his watch good naturedly. Length, 122 feet.

Student’s Portrait or A Joke on His Parents (Lubin)—Rube has been to High School for a year. He comes home to see his parents. Nobody saw him. They are quite surprised to see him. He looks like his old folks. Putting on whiskers he enters the house and says, "Father, Mother, this is a robber who comes to the lemon to his. The lemon gets the box and the wife throws him out of the house. After many more mixups between father, lemon, and the latter being now in the hands of the old man. Length, 550 feet.

Philadelphia, the Cradle of Liberty—Of all interesting cities of the United States, Philadelphia is the most interesting and dearer true American. Our film depicts historical scenes beginning with: 1. The national banner was first displayed over Independence Hall, 1776. 2. Where George Washington was inaugurated president of the United States, 1789. 3. Where the American flag was made. 4. The grave of Benjamin Franklin. 5. The battle of Trenton. 6. Where the Supreme Court of the United States now holds session. 7. Historical streets. The United States, 1793. 8. Scenes from Fairmount Park. 9. Scenes on the market. 10. Scene of time interesting and historical American scenes and is sure the public will appreciate these scenes. Length, 305 feet.

Kleine-Optical Company Issues

Fatigue and is Rewarded (Urban Eclipse)—The scene of the enactment of this drama is in a small town. A young man is the heir and owner of a wealthy merchant. The wife and child are surrounded by every possible comfort, and one would imagine both to be happy as possible. The husband coming home one day brings with him a friend. His significant name is George, but he has not the sanction of this home been invaded by this person. The confidence reposed in him is assumed, as at a subsequent occasion, when the husband unexpectedly finds his wife reconciling the attentions of the stranger with her guilt, the woman is hidden below the premises, which she does reluctantly but in the company of the other man. The governor is retained to continue her duties in caring for the infant. The governor makes the governor warps upon the child and is unsparing in her care for the little one. One day the father proposes marriage to the governor, and being some reply the former wife calls to secure the child. The father addresses himself to the little girl and requests her to choose a mother from this list. She rejects all but one. The mother then looks back at her governor and rushes back to the latter of the group, and now the governor and the father of the child and those tied in each other’s embrace. The reward for faithfulness of the governor is inestimably great. Length, 517 feet.

Penniless Poet’s Luck (Gaumont)—A luckless poet goes to the scenes of his fortune and for a day, at least, he seems to enjoy life. The landlord calls for the rent, and as it is not forthcoming, he is sent to jail. The poet is doomed to the premises. Taking with him an old mantel clock, he sells it for $1. He is put in jail. A horse is engaged, and the first step is at a precipice over which they cast the unfortunate poet, who is there held some time, and then dismissed with a smile and an adjudged worthless property results in an altercation, during which the framework of the clock is broken. The coalman will not dismiss his fare until he has this bauble. The poet becomes happy. The time is long. They are finally dismissed with a liberal tip and the clock. Length, 750 feet.

Cast Off By His Father (Gaumont)—Amusing are the efforts of a young man thrown upon his own resources by his father. He is determined to spend money lavishly by the liberal allowance of a young woman. On one occasion he is seen in a place that keeps the father in hot water as to the extent of the expenses. The father matters amount some serious headaches that the films managed to cast his son off and compel him to his own course, as he is informed that he is the father. Under great pampering the creditors of the young fellow are driven into town. He hides himself in the woods, where, soon after, just a trifling action on his part saves the life of a policeman and causes the appro- priation of the various credits in the town of the father to the son's. Desiring to find him, the father sends a party to the woods, where, on the way, they are met by a poor, destitute aged man, who was the recipient of the kindly act in the woods, appears for him and stays proceedings. The father is found and the young man is conveyed into the woods, the property of the man on his person. According to the wishes of the two parties, the property gives him employment as his gardener. Touching paths through Length, 550 feet.

The Saloon-keeper’s Nightmare (Gaumont)—A fact somewhat dejected owing to the lack of trade. He decides to offer a reward for the arrest of his Majesty. Notice the lack of tables and chairs, the Prince and the Duchess of York not being much afloat. The Netherlanders magically produce a supply. Likewise the grass ceases to grow. The number of his associates, and thus increases the number of his associates. And then the produce the produce of the lands to the saloon-keeper and roll him into a well, through which he enters into the lower regions. After inflicting a number of severe penalties, they place him in a barrel and roll it along underground. Of course, the grass does not grow, he goes down, down and down, and finally the barrel drops him into the sea, where his wife is anxiously awaiting him. Here he gets medical treatment and needs bands where his wife is in general the barrel. Length, 430 feet.

held for Ransom (Raleigh & Roberts)—Two daughters of a wealthy merchant, while driving in the park, are attacked by a flock of highwaymen, and the prettiest of the two, the sweetest and prettiest of the two, is held for ransom. At the home, everything is excitement, and the father sends to the bank as a means of producing the amount stipulated when the young officer interferes and orders the emissary of the bandits becomes. Other officers are quickly summoned, and with the lover as their leader they are on the trail of the bandits. The agent, returning to the rendezvous, reports to the man, and taking up their victims, they hurry off, but a little lad, who is left in the place and who has compassion upon the fair prisoner, observes what his young friends do, andproducer them to a precipice over which they cast the unfortunate prisoner, who is there held some time, and then dismissed with a smile and a smile, with an enlarged view of the little fellow, beautiful. Of course, the young lady falls in love with the little fellow, and the young man decides to accept the proposal of the new suitor: is married after the expiration of five years, and is praying to the Virgin Mary in the sanctuary of the calbe...
theatrical event, when her beloved lover rushes in upon her. When the unfortunates knight realizes the deception resorted to and the loss it means to him, he drops dead. Grieved and overwhelmed, he endeavors to carry over the lifeless form of her lover and expires. It is thus that they are found by the groom, deprived of his prize indisputably acquired. The two lovers can be broken up, under great grief at their mutually demise. The photographic quality and definition are perfect. Beautiful and appropriate notes for the feet.

THE EFFECTIVE HAIR GROWER (Laxt termination).—This subject is an exceptional hit as a comedy and will bring a storm of appreciative laughter. The scene is an approaching the state of manhood is desirable of raising a beard. The subject is that the main tour comes to his notice and he promptly invests in a large bottle. At home he-secretly applies the tonic, but the maid discovers him in the act of applying it and causes him to discontinue until much time when he can be alone. The first opportunity presents itself to her she applies a liberal dose of it, and it is revealed that the young man has a very irregular growth of beard, while the maid succeeds in growing a luxuriant crop of hair on her face. Length, 224 feet.

THE CAT'S REVENGE (Laxton).—A cook sent out to purchase a rabbit resta her market basket to conscript a couple of boys exchange a live get for the rabbit. Reaching home, the cook is surprised to find the children carrying the cat in the stew pan. The spirit of the cat, however, seeks revenge and continues to appear before the cook in a magnified form. The vision haunts the cook to such an extent that he seeks from the officers of his household until she drops exhausted on the floor of the boy's playroom. The young man who has been seen before the kitchen door, followed to the back of the house by the children who have been following him. At the window, the young man is discovered and the cat is let into the house. The young man is carried away. The cook is not aware of the young man's appearance, and the cat is left in the house. Length, 17 feet.

CLARIONET SOLO (Ganature).—On the stage of a subject, a character depicts a man's appearance with considerable pomposity. With the man in the stage, he attempts to produce the harmonious sounds his father. From several unsuccessful attempts, he manages to produce a series of vibrations that have a decided unsatisfactory effect and results in a veritable storm of vegetables and poultry specialties for wind. Out from the side, the man bows himself from the stage. Length, 117 feet.

MAGIC DICE (Ganature).—A highly entertaining series of views, beautifully hand colored, depicting magical illusions. This series will prove most interesting to all those who would like to have a glimpse of the magic world. Length, 224 feet.

THREE SPORTSMEN AND A HAT (Clarendon).—This series of views combines comedy, tragedy and romance. A character wayside to the office and the office is not in getting away for the week-end baseball. The sportmen shoul- ders his bag, but inadvertently returns it still business. On the street he meets two friends on the same mission, who are accompanied by a man who is unavailing, as it always turns up and almost invariable at the inopportune moment. A number of people are shot by the sportmen, being mistaken for game. Finally, the sportmen are disabled and limp home. They purchase from a hatter a number of rabbits and return to the city and its attractions. Length, 224 feet.

MR. BROWN HAS A TILE LOOSE (Clarendon).—An excellent comedy, well rendered. A tile has dropped on the roof of Mr. Brown's building, and securing the door of a ladder, the owner ascends to repair the damages. The work finished, Mr. Brown climbs about the roof, inspecting other parts, but the neighbor gets tired of waiting and goes off with his ladder. When Brown reappears

when, to the height of the roof he is horrified to find he cannot descend. He shouts wildly for assistance, and all the bear him rush off to bring a ladder, to little use. In a short time there are no ladders that is it impossible to get any of them in position against the building. At his extremity, Brown drops down into the spouting mass of humanity and ladders. Length, 224 feet.

THE DETERMINED LOVERS: or, Where There's a Will There's a Way (Vitaphone).—A love con-

quers all difficulties is most emphatically demonstrated in this film. Located in a library scene, an old man with a post foot sitting on one side of the picture, his wife on the other. The old man and lover enter the young man to marry the girl. The mother shaves the head; the old man violently refuses. The lover tries to argue, but is sternly ordered away. He goes, leaving his sweetheart to tears, but resolves to have the girl at all hazards. The lovers meet in a suburban lane and are planning an elopement when the old man surprises them, drives the young man away and takes his daughter home. At the persistent young man drives up to the house in a runabout. The girl, who is evidently aware of the scheme, runs out, jumps into the luggage, and the couple drive off. A justice of the peace, who has been let into the scheme, overtake the horses and start the marriage ceremony, when an automobile comes along. The angry parents, who are among the occupants, see the couple, divine the intention, alight and stop the proceedings. The girl is taken home. The lover is again failed. From a lane leading toward the young lady's house, a car stops, and the man and woman emerge. The lover appears, leading two horses. The girl is surprised, and the young man starts away. The guardian informs the father and he starts off after the fleeing pair. The couple grasp a justice of the peace, the young man lifts him on his horse and they ride on. The justice is overtaken by the lovers, who are riding at breakneck speed. The ring is passed to the girl and they are soon pronounced man and wife. The angry father rides up and is informed that they are married at last. He rages, then calms and gives his blessing. Length, 500 feet.

THE SELFISH MAN (Vitaphone).—The story open with the selfish man enjoying his after-dinner coffee and liqueurs. His J.P. servant lights a cigar and waiting upon his master dourly, he is rewarded with nothing but abuse and harsh treat-

ment. They see that he would not drive away the man of the man. Taking his bat and cat, the man of the house leaves, runs into a bakery, and in front of a bakery. A deceptively old man, scantly clad and bemused, is in a cold, empty room,上诉 to him for aims. The request is refused and the automobile comes along. The young man is pushed roughly away. The man has a conversation with his horse and forms his selfish ways and is kind and gentle to his fellow- men. He is accompanied by his children and pock- eted among the streets, and provides generously for them. The young man, who has left his home, and the selfish character observes the change and accepts him as his future husband. Length, 407 feet.

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