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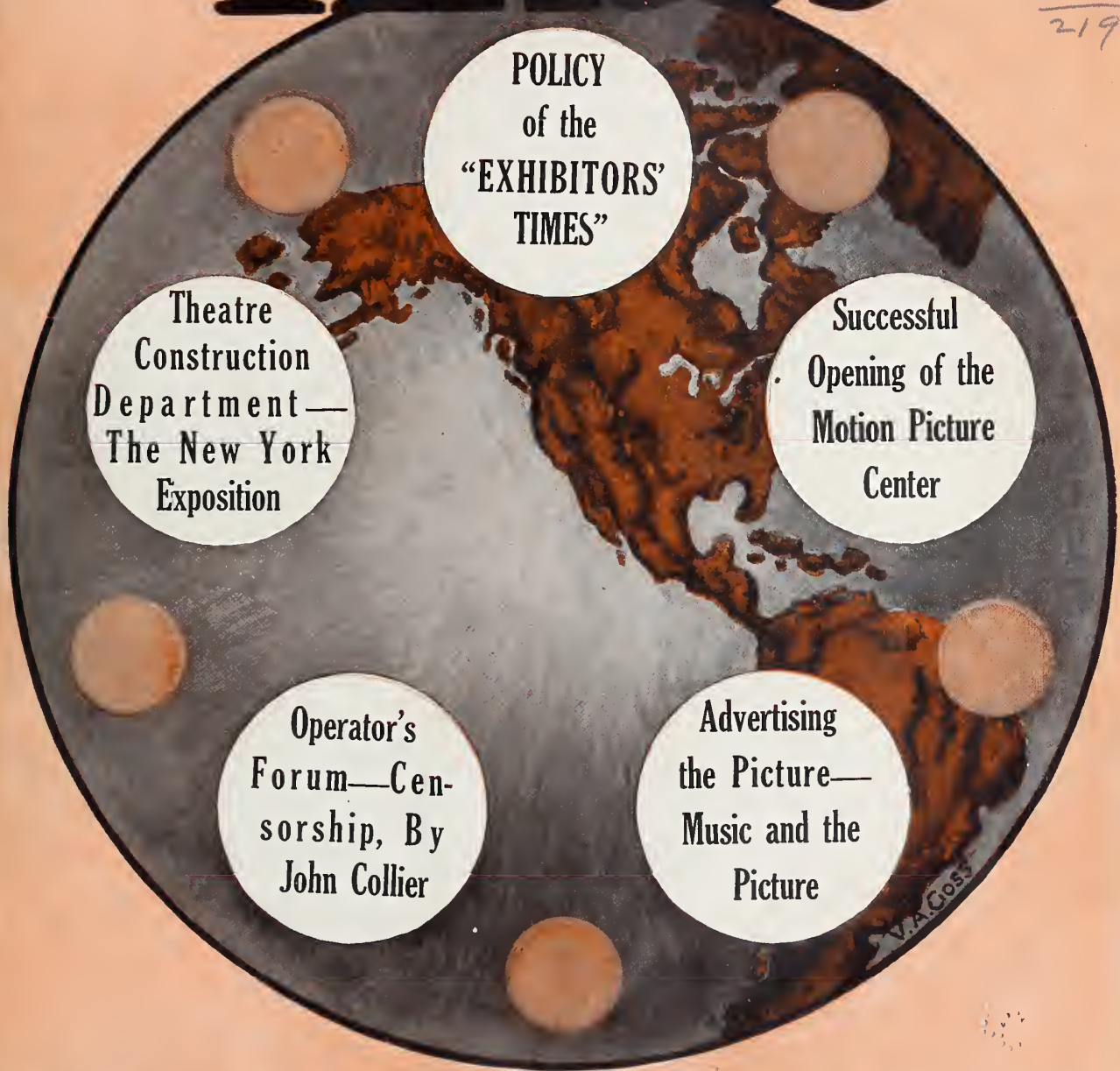
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Exhibitors' Times

244
219



POLICY
of the
"EXHIBITORS'
TIMES"

Theatre
Construction
Department—
The New York
Exposition

Successful
Opening of the
Motion Picture
Center

Operator's
Forum—Cen-
sorship, By
John Collier

Advertising
the Picture—
Music and the
Picture

THE MOTION PICTURE NEWSPAPER
1465 BROADWAY CORNER 42nd ST. NEW YORK

Send Us a *Trial* Subscription NOW.

THE primary object of the "EXHIBITORS TIMES" is to aid and interest its Readers with big, readable news of the Motion Picture field; to bring its Readers and its Advertisers together for mutual advantages; and to conserve the interests of both.

You will want *every copy* of this publication so that you may follow in regular sequence the weekly news and "aid to Exhibitors" we are to present.

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The Bureau of Information can be of great value to you if you will use it as you should. It is a fact that our specialists make up the most competent Bureau of Information—from every standpoint of scientific motion photography, theatre management and machine operation—in this country. If you are seeking information of any kind that relates to the motion picture business—ask our Bureau. If you have problems to solve—ask our Bureau. If you want special suggestions—ask our Bureau. All this service is *FREE* to you *for six months*, if you send us a subscription of \$1.00 *Now*. Don't put this off.

In this issue, we inaugurate a Departmental Service in the columns of this publication and from now on you should not miss a single copy. This service will deal with every important phase of the motion picture industry, and one suggestion alone, may be worth thousands of dollars to you.

Every advertisement that appears in the columns of the "Exhibitors Times" is as carefully edited as the material that appears in its news columns and is therefore *guaranteed by the Publishers.*

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EXHIBITORS TIMES
1465 Broadway, New York, N. Y.

Exhibitors Times

Vol. 1, No. 1

May 17, 1913

Price 10 Cents

The Policy of This Paper.

As its name implies, this paper addresses the Exhibitor. The success of the Exhibitor rests upon the picture. By "the picture" we mean pictures which *are* pictures.

Every film made and released is not necessarily a picture. That is the trouble of the pictures in the United States, if not the world, to-day. A great many of them should have never been made, or, if made, never released; or if released, never shown.

The harm done to the public by the exhibition of unsuitable pictures is incalculable.

One-third of the population of the United States looks at motion pictures every week. In every country of the world the same interest, possibly in the same degree, is shown in the picture.

There are sixteen hundred million people on this earth. It may possibly be an exaggerated estimate to say that one-third of this number—namely, five hundred million—look at pictures every week; but it is probable that at least one hundred million people see them.

When it is considered that human minds are the governing factors in the affairs of the world, it can be seen that if one hundred million people are influenced by this form of graphic art the result is probably as great as, if not greater, than words from the pulpit, the newspaper, and stage.

Between the production and the manufacture of the pictures, and the public, stands that great body known as "Exhibitors". By "Exhibitors" we mean not merely people who conduct theatres, but clergymen, the school authorities, church and chapel authorities, public lecturers, and many others who use the picture for the purposes of entertainment.

It is this large class which THE EXHIBITORS' TIMES represents.

Nothing will be permitted to appear in the pages of THE EXHIBITORS' TIMES which does not tend toward the propagation of good pictures. We have no prejudice. Every Exhibitor throughout the world has an interest in this publication. It has been founded for him. So does every motion picture manufacturer, producer, actor or actress, camera man, dark-room employee, if his or her views are ours, namely; "The best that is in the picture."

This is a broad platform. It cannot be broader. In submitting it to the motion picture public, we confidently ask for the support of those who think with us.

We desire to state, in conclusion, that the EXHIBITORS' TIMES is an independent journal, published solely in the interests of Motion Picture Exhibitors, and that it is not connected, directly or indirectly, with any commercial enterprise whatever.

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THE MODEL MOTION PICTURE THEATRE

There are unfavorable comparisons frequently made between the motion picture theatres of the United States and those of other countries. European visitors are often heard to declare that, although American made motion pictures occupy deserved pre-eminence, the houses in which they are exhibited do not do them justice. This is generally true of the East, by which unfortunately judgment is often made of picture matters in this country. But the farther West one travels the handsomer becomes the motion picture house and the more earnest are the attempts made to render it amenable to the needs of the community and the requirements of those laws which exist for the regulation and good government of places of public entertainment.

We are moved to give first editorial prominence on this subject after a perusal of a *brochure* issued by the National Board of Censorship of Motion Pictures, 50 Madison Avenue, New York City, entitled "Suggestions for a Model Ordinance for Regulating Motion Picture Theatres." The suggestions are avowedly addressed to state and civic authorities. They enter into minute details of administration. They outline essential constructional economies. They discuss means for controlling the moral qualities of the pictures. The suggestions cover the ground with a completeness that might be expected from the fact that the compilation is the result of several years' experience of a business that originated, as all entertainment enterprises do, in a casual manner, and was very casually conducted until public opinion insisted that it should, in the general interest, be subjected to reasonable control and regulation.

In future issues of "The Exhibitors' Times" we shall deal in detail with some of the suggestions in this book, which are possibly open to friendly criticism and amendment. Meanwhile, we think individual Exhibitors might profitably get a copy of the book and read it. Ten cents is the charge for it. The value of the advice is considerably more than that. Inferentially the book tells the Exhibitor how best to conduct his theatre. That is what the book amounts to if it is read by the light of intelligence and judgment.

The more attention that is paid to the proper construction and regulation of motion picture theatres, the more certainly will the picture advance in public esteem as the most potent entertainment and educational factor the world has yet seen.

THE EXHIBITOR AND THE EXCHANGE.

It is apparent that the public is about to receive a better average of quality in the picture than in the past from many signs that are plain to students of picture progress. Not even the man who has made the most money out of a picture has maintained that the public is as well served as it should be in the way of quality—indeed, it is notorious that most of the people who have made the most money in the business have made it out of bad pictures.

The exhibitor has to take what is offered him, or leave it. There is no choice—at any rate, there hasn't been.

In some sections of the business the exchangemen have been very restive of late. They have not been able to

obtain motion pictures which satisfy Exhibitors. So these exchangemen are getting together and are demanding that some of the manufacturers shall make higher quality pictures. That is what the exchangemen are doing this week. They have been doing it for weeks. We wish them success.

The exchangeman has had in many cases to buy bad pictures and has found it hard to rent them. In other words, the exhibitor would not stand for them. The public is sick and tired of inferior motion picture productions. So these exchangemen have revolted and are insisting upon good quality and screen examination of the pictures.

WHO INVENTED THE MOTION PICTURE?

In an account of the development of the "motion picture" industry published in the Philadelphia "Public Ledger" recently, it stated that the first step in the application of photography to this purpose followed the introduction of the dry plate. While it is true that the advent of the dry plate, and especially of films, with improvements in instantaneous photography, brought about the final solution of the problem, motion pictures were produced by photography at a much earlier date. In 1861 the late Dr. Coleman Sellers, of Philadelphia, while amusing himself as an amateur in photography, devised an apparatus for showing photographed objects in motion, his invention being duly patented in that year. This fact was recalled in an illustrated article that appeared in the "Public Ledger" many years ago and was later referred to in Cassier's Magazine of August, 1903, in a biographical sketch of Coleman Sellers, by the late Dr. Henry Morton, president of Stevens' Institute of Technology, as follows:

"In 1861 Doctor Sellers made and patented a device which he called the kinematoscope for the exhibition of stereoscopic pictures of objects in motion, which, in point of fact, was the crude prototype of the modern machines for displaying moving objects, such as the biograph, kinetoscope and others. The machine accomplished the object intended in a practical manner, but required for its full development, instantaneous photography, which had not at that time been invented. . . . The operation to be reproduced was divided into a suitable number of parts, the subject being posed for each part of the movement. As many seconds were required for each pose with the slow plates then used, great care was necessary on the part of the operator and model to get perfect registration of the successive views. The result, however, was quite successful in portraying such simple repeated movements as a boy driving a nail or a lady sewing."

In Doctor Morton's account of this apparatus, the two methods proposed by the inventor were illustrated from the original patent drawing, one showing the photographs arranged radially around a horizontal axis, and the other, the use of an endless belt more closely approximating the modern highly developed machine. One of the kinematoscopes of the former type as originally constructed, is still in existence in this city, and it is interesting to note also that the patent papers granted to Doctor Sellers in 1861 are witnessed by the venerable George Burnham, Sr., who is still living and who was much interested in the invention at the time.

The part played by photography in the development of the motion picture industry cannot be fully presented without reference to the pioneer experiments of Coleman Sellers, which, as stated, were described long ago in the columns of the "Public Ledger."

As so much interest attaches, at the present time, to the origin and development of the motion picture, we shall publish frequent articles of an authoritative nature on this interesting subject.

The Future Of The Censorship.

Special to THE EXHIBITORS' TIMES. By JOHN COLLIER.

I am asked to say what I think about the future of film censorship. My reply is, that censorship has no permanent place in a free country, but that while present conditions last in the motion picture field there will continue to be more censorship, not less, than at present.

Before speaking of the National Board of Censorship or of state censorship or federal censorship, a word must be said about the conditions which make any kind of censorship necessary.

Every Exhibitor knows that he has little choice of program. Every Exhibitor knows that films he exhibits to-day will be shown elsewhere in the same town to-morrow, and that the same films are being shown all the way from Bangor, Me., to Sacramento, Cal. The same film program goes to the whole American audience, cultured and ignorant, young and old.

In most lines of art the public is its own censor. Supply and demand do all the censoring necessary. But in motion pictures the public cannot be its own censor, because:

First—The Exhibitor finds it practically necessary to take his program without selection.

Second—The great majority of films, good and bad alike, have passed out of the exchanges and cannot be secured by the Exhibitor under any terms.

There is a second condition which makes censorship inevitable. Exhibitors have a great deal to say about monopoly among the manufacturers, but the real monopoly in motion pictures in America is the monopoly which the Exhibitors themselves have. They have a monopoly of the use of motion pictures. The public school system cannot get motion pictures of the kind it wants, or of any kind, save at theatre prices. Churches and civic societies are in the same position. The whole film market is arranged for Exhibitors and Exhibitors only. The educational renting departments, which are maintained by two trade groups in one part of the country, go only a little way to relieve the situation. This means that the Exhibitor has a monopoly of a tremendous entertaining and educational agency. Suppose it were books instead of motion pictures, and suppose the public depended for its reading matter simply on Exhibitors? This is an inconceivable condition, but it is exactly the condition which prevails with regard to motion pictures, which are becoming as important in civilization as the printing press.

Because Exhibitors have a monopoly of motion pictures, and because children like motion pictures, multitudes of children go to the film theatre; but the program is not selected for children. It cannot even be censored exclusively for children. The public is determined to protect its children, and this fact accounts for a large part of the censorship movement. The censors think of the child, and act as though the whole audience were children. This is inevitable, but it results in a restricting of motion pictures to that field of interests proper to children.

Censorship will continue and will become more onerous until that time when the Exhibitor can and does select his own program, according to the part of the coun-

try and the kind of audience he serves, and until that time when the monopoly in the use of motion pictures is broken and the schools are made free to provide films for children in connection with teaching and school extension work by the state.

When that time comes censorship will cease.

Now let us discuss what kind of censorship is right.

There are two kinds of censorship. One is legal censorship and the other voluntary censorship. Either kind could conceivably be either local or national.

The Chicago police censorship and the proposed state censorships are legal censorships. The National Board of Censorship is a voluntary censorship.

Censorship means an inspection of films before they are made public by people who, whether through law or voluntary arrangements, have the power to make their verdicts binding.

When the Mayor of New York vetoed a legal censorship ordinance some months ago, he declared that there was no difference in law or in principle between legal censorship of the press and legal censorship of motion pictures. It is certainly true that motion picture films now deal with almost as wide a variety of subjects as the daily press. They are not only dramatic, but they deal with live, disputed questions through the method of dramatic presentation. They are editorially used for civic, religious and political purposes. They are news in the same way that the Associated Press columns of the daily newspaper are.

In other words, legal censorship of films means that news, public discussion and political and religious thought are put under the control of a legal censor. This legal censor does his work before the public has a chance to judge for itself. He has arbitrary power and is subjected to enormous temptations. The worst temptation of the legal censor is not graft. His worst temptation is to allow the noisy, fanatic, narrow people of the community to guide his action. In other words, the legal censor is fearfully tempted to allow the narrow elements in the community to censor *him*. So we get class tyranny, religious tyranny, political tyranny, and we land in a condition where motion pictures are pruned of all their virile and valuable elements. It is the old story of blue laws. Either they are enforced in such a way as to subject the majority of the public to the fanatic domination of a minority, or they are wholly unenforced, with resulting demoralization and graft.

In other words, legal censorship would either be ineffectual or tyrannical, and if ineffectual, this would be because influence of some kind had been used. And yet, as stated above, censorship is almost fated to come about, as long as the present conditions last in the motion picture field.

Now, the other kind of censorship is voluntary censorship. That censorship rests on the fact that the whole motion picture business rises or falls together. One manufacturer producing objectionable films gets every other manufacturer into trouble. He gets half the exchanges and half the Exhibitors of the country into trouble. One objectionable wild-cat film, circulat-

ing in a single city, may be singled out for an attack by newspaper or pulpit, which may result in a wave of repression and persecution, which will sweep over the whole country. This has happened again and again. The voluntary censorship, therefore, rests on a business basis—an economic basis. The whole film business must, for its own sake, restrain the short-sighted member, who wants to capitalize indecency or sensationalism at the expense of all his trade friends.

It is this condition which made the National Board of Censorship possible, and this condition has sustained the National Board for four years, with constantly increasing power. But what a difference between this and legal censorship!

First, the members of the National Board (or any other voluntary board) are not political appointees. Neither are they salaried. They can afford to defy the fanatic who wants motion pictures ironed out to the condition of an infant's pillow-case.

In the second place, the voluntary board, being without legal power, must do its work efficiently. It must censor, genuinely and intelligently. Otherwise it loses the confidence of the public, ceases to be of any use to the motion picture business itself, and is quickly put out of existence. I think that any open-minded person who broods a little on these facts will see why voluntary censorship and not legal censorship is the solution of present problems. No matter how many legal censorships may spring into existence, voluntary censorship will continue to be needed, and the National Board (which happens to be the voluntary censorship in question) will continue to exist, to censor the great bulk of films, and to influence public opinion for at least some years to come.

There is no space here to go into the details of just how the National Board works, how it enforces its verdicts, and how it knows whether they are carried out or not. Any interested reader can get literature on these subjects from the offices of the Board, 50 Madison Avenue, New York.

A word now as to local and state censorship of the legal type.

Many Exhibitors think that state censorship will protect them from municipal action in regard to films. But is there any proposed state censorship law which carries with it a repeal of the existing penal statutes, or which takes away from any city or town the right to forbid any film it wants to? If the Exhibitor will think closely he will see that state censorship will simply add another weapon to the many weapons which the enemies of the film art and the unintelligent fanatic already have at hand.

I think another idea is unconsciously influencing many Exhibitors, who are advocating state censorship or legal censorship of some kind. It is the idea that if public opinion can be focused on films there will be less public interference in other conditions of the film business which need public regulation, such as vaudeville, the admission of children, the construction of buildings, booths, Sunday laws and the like. They think the public will be satisfied with film censorship and will forget the need for regulating motion picture shows. This is

not the history of public movements. Public interference in any subject grows with what it feeds on. This is especially true when public interference is of a kind that fails to remedy the conditions it is meant to remedy. The public, baffled and irritated, jumps on from one to another experiment at regulation and does not repeal the old laws which are found to work badly. In the end the business which is being regulated finds itself in a net-work of legal difficulties and becomes the prey of every grafting official and rival business interest. This has been so universally the experience in America that it hardly needs to be stated.

If the Exhibitors of a given section of the country want local censorship, ought they not to begin by trying to get a voluntary censorship, and one which will be pledged not to seek legal powers for itself? Meantime ought not the Exhibitors to co-operate with the National Board, which not only regulates films, but carries on publicity, aimed to create a liberal,

intelligent public opinion on the motion picture question?

There is one thing more which lies right ahead of the film business.

Every year five or six hundred bills are introduced in state and city legislatures to regulate motion pictures. They deal with everything from film censorship to the width of aisles. They are introduced as piece-meal measures. The motion picture interests spend their time fighting to keep mistaken laws off the statute books. The public gets the idea—the public has the idea—that the film business is determined not to be regulated either intelligently or unintelligently. The public thinks the film business is lawless at heart.

So long as this fact holds good—that the motion picture interests show up in legislative halls only in order to oppose regulation, just so long the film business is going to be defenseless, just so long are the inimical special interests and the fanatics going to be in the saddle.

The time has come when the motion pic-

ture interests of each state and of the whole country should get together on a minimum program of legislation. This program should be embodied in uniform bills, which should be introduced in all legislatures and councils, adapted to the local conditions, and the support of disinterested influential people should be solicited for these scientific measures. A minimum program of legislation can be framed which will be of immediate business advantage to motion picture men and will at the same time be of immediate moral and physical advantage to the public. There is no reason in the world why the public and the film business should be lined up against each other. Their interests are the same. An example of this is seen in the Folk's ordinance now pending in New York City.

Is this not a proper subject for the various associations of Exhibitors to take up, and would it not be a profitable subject for a national convention?

JOHN COLLIER.

British "Antipathy" To American-Made Films.

The London Correspondent of "The New York World" says that six thousand British motion picture theatres are being gathered in to a combine formed to exhibit only films taken in Great Britain by British firms.

At present America has a hundred firms producing such pictures, while England has only ten, and the opening of business here by these American companies to print British films to cater to British home and colonial tastes prompted some enterprising English companies to start this combine to print their own films.

"The British public," says the "Evening News," "is tired of American Wild West scenes and peculiarly Continental domestic scenes. It is deplorable whenever a warship is thrown on the screen in British or colonial 'movies' she flies the Stars and Stripes, of which the Britishers are weary."

The attempt to give a patriotic motive to this purely money-making combine is amusingly characteristic. But cinema cannot live by patriotism alone. Unless British firms produce films as good as or better than the American or the Continental the 6,000 British picture theatres in the combine will see their receipts rapidly dwindle. It is emphatically not accurate that British audiences are tired of Wild West scenes or stories with a Continental background. On the contrary, they are the most popular on show.

MOTION PICTURE PROSPERITY IN PARIS.

An evidence of the effect of the motion picture shows on theatres and other entertainments is afforded in the publication of the receipts from all entertainments in 1912. The returns are official, as they are issued by the Assistance Publique, which collects 10 per cent. of the receipts for the poor.

The receipts last year reached the record mark of 65,500,000 francs, or \$13,100,000, which was nearly 7,000,000 francs, or \$1,400,000, more than in the previous year. As every class of theatre shows an increase it is argued by some that the "movies" have not injured the older entertainments, but that they have found their own audiences. An analysis of the report, however, shows that the receipts of the theatres increased from 33,000,000 francs to 34,000,000 francs, or something over 3 per cent.; those of concerts and cafe concerts from 6,842,000 to 9,459,000 francs, or nearly 40 per cent.; those of music halls from 7,000,000 to 7,411,000 francs, which is not 5 per cent.; while the "movies" jumped from 2,800,000 to 6,800,000 francs, an increase of 143 per cent. They seem to have increased the expenses of the music halls rather than those of the theatres.

The Opera shows the greatest returns.

The Motion Picture Center Projection Room is now in course of construction and will shortly be ready for business.

It will be fitted up with a first-class projection equipment and will be at the service of our customers.

All feature film companies are cordially invited to make appointments at the Center with their customers and exhibit their productions.

An effort is to be made to have Washington selected as the city to hold the National Convention of Motion Picture Exhibitors in 1914, and this convention is worth going after. The local trade organizations can well afford to begin the work of co-operating with the members of the league to aid in having Washington selected. An attendance of 5,000 Exhibitors is a possibility. They would be from every State in the United States, and the opportunity to boost Washington is almost an unequalled one.

TWO-PART MOTION PICTURES.

The so-called "multiple reel feature film" is to the motion picture industry what the novelette is to the "short story" fiction magazine. In fact, the "short story" magazine was in a measure responsible for the inspiration which resulted in the production of motion picture plays of more than one reel.

For a long time, stories that required more than 1,000 feet of film to relate were rejected by producers, under the theory that motion picture enthusiasts would hardly look with favor on a film that was so long drawn out. Came a day when a venturesome producer decided to try the experiment of devoting more than a single film to a story of particular merit. The boycott of the public met his greatest fears. For a long time Exhibitors protested that it was a waste of time and effort to attempt to educate the public to support the multiple reel photo-play. Yet the producers, who had made a careful study of the exhibiting business and who had in mind the success of magazines that published a number of short stories every week, or month, in conjunction with one of greater length, believed that feature films would eventually come into their own, and be a part of the program in every modern motion picture theatre.

That the evolution of the business has been as they predicted is shown in the fact that practically every week brings the announcement of a score or more of films longer than 1,000 feet in length. The General Film Company which supplies the reels used in a majority of the motion picture theatres of the country, handles four a week, and even that number seems insufficient to take care of the demands in many localities. When it is remembered that films of this class frequently cost as high as \$50,000 to produce, with a minimum production cost of \$1,000 per reel, it is plainly seen that producers are treating the feature film seriously.

The New York Exposition

Splendid Prospects for a Successful Show.

When the New York Motion Picture Exposition opens at the Grand Central Palace next July, its success will be merely a matter of degree. This is a very gratifying outlook for the industry, as well as for those who have had the work of organization in hand. It was in December last that Frank Tichenor, F. E. Samuels, Sam Trigger and their associates started out to reduce into concrete form this abstract idea of a great world's International Motion Picture Exposition. The usual desk and chairs were the visible equipment of the scheme. There was a little money and much brains and energy. So they got down to work, and now, within ninety days of the opening of the Exposition, the worst is over and the best is to come.

Over 80 per cent. of the space of the Grand Central Palace has been allotted. The entire motion picture industry of the United States is to be represented; every film maker of note, every manufacturer of machinery and equipment for the motion picture theatre, every contributor to the industrial progress of the motion picture will take part in this mammoth display.

The International character of the Exposition will be sustained by several exhibits from Europe. The recent International Exposition held in London was International from the European standpoint, it is true, but it contained practically no exhibits from the United States. Alike in vastness of its scope and variety, the New York Exposition will easily take precedence as the first really International Exposition worthy of the motion picture art and industry.

Besides American, there are to be French, German, Italian, English and other foreign film products shown. Even American film manufacturers have something to learn from their European competitors, popular though the American film is across the Atlantic. European manufacturers are greater masters of detail in their productions than are their American rivals. Every unprejudiced student of the motion picture admits this.

Every Exhibitor who can will probably visit the Exposition in July; so will every manufacturer. At any rate they should. For the first time in the history of the motion picture it will be possible for anyone interested to get, as it were, a microscopic glance at the marvelous extent and ramifications of the most wonderful business the world has ever seen—wonderful that is, in its almost spontaneous growth and miraculous expansion. For the motion picture has captured the world as no other form of entertainment or instruction ever did, or ever can.

The picture, therefore, is literally of world-wide interest. Consequently the New York Exposition makes a world-wide appeal. It interests not merely the motion picture industry and motion picture Exhibitors, but also the public, in its many, many millions. And the public will surely flock in its scores of thousands next July to the Grand Central Palace to see the four motion picture theatres in operation; to see their screen favorites actually engaged in posing before the camera; to see how this wonderful motion picture that delights myriads—to see "how it is all done." For there isn't any subject today so much talked and written about as the motion picture and there isn't any subject so little understood by people at large as this same "movie"—dreadful word.

All the Exhibitors throughout the United States are arranging special transportation facilities for their members to visit the Exposition in July. Of course, simultaneously with the Exposition there is to be the meeting of the National League, presided over by Mr. M. A. Neff. Moreover, during the same week the New York State Exhibitors' Association will be much in evidence; consequently, you will have three events of cardinal importance to the business in simultaneous progress.

It is expected that visitors from Australia, Europe, and other parts of the world will be present. We know of several who have signified their intention of taking part in this great display.

New York City and State are expected to support this enterprise to the utmost of their opportunities. There is talk of imparting a National character to the Exposition by securing the presence of President Wilson at the Opening. Failing him, Mr. Roosevelt or Mayor Gaynor may be expected to lend dignity to the occasion, which possesses an importance to the community at large that is difficult to over-rate. It is time that the motion picture came into its own in the way of public and official recognition as a great civilizing agency. It seems but yesterday that all hands were turned against it. The intellectual classes of the community united in deriding it and condemning it. But now a different aspect of things is apparent. People are gradually learning that, so far from being a menace to the morals and well-being of the community, the motion picture is capable of being converted into an instrument of popular progress, uplift, and reform and should be encouraged and approved.

In a strictly business sense, we expect the New York Exposition to produce great results. It will act as a stimulant to competition and fresh enterprise. There are, we believe, diplomas to be awarded to all exhibitors at the Grand Central Palace, so that the element of competition will not be in evidence. But unquestionably the element of emulation will. The best that is evidenced at this Exposition will reap its reward; that which is mediocre or bad will have to be improved in the future. The public will decide. The public always does.

Between now and the opening we shall give further details of the probable contents of the various sections of the Exposition. Meanwhile, "The Exhibitors' Times" desires to go on record on behalf of the Exhibitors of the United States in praising the strenuous efforts of the organizers during the past four busy months and of congratulating them in advance upon what promises to be a splendid contribution to the history and progress of the Motion Picture.

The Invention of the Motion Picture

The claim is made in a contemporary that the motion picture theatre was made possible through experiments which were carried on at the University of Pennsylvania.

How the motion picture became a possibility is told in an article by George E. Nitzsche in the current number of "Old Penn," a University of Pennsylvania publication.

According to this article, Eadward Muybridge was the father of the idea. The experiments he conducted were made possible through the influence of William Pepper, then provost of the University of Pennsylvania, and the assistance of a number of Philadelphians.

Mr. Muybridge's idea was to take an instantaneous photograph of living things in motion. He began his work in California, as early as 1872. The roll film was not known at that time. His first

studies were of wild and domestic animal life. So far had he progressed by 1893 that he was prepared to exhibit 781 plates, containing more than 20,000 pictures of animals in motion at the Columbian Exposition in Chicago. The Exposition awarded a medal to him for the extent and scientific importance of his accomplishment.

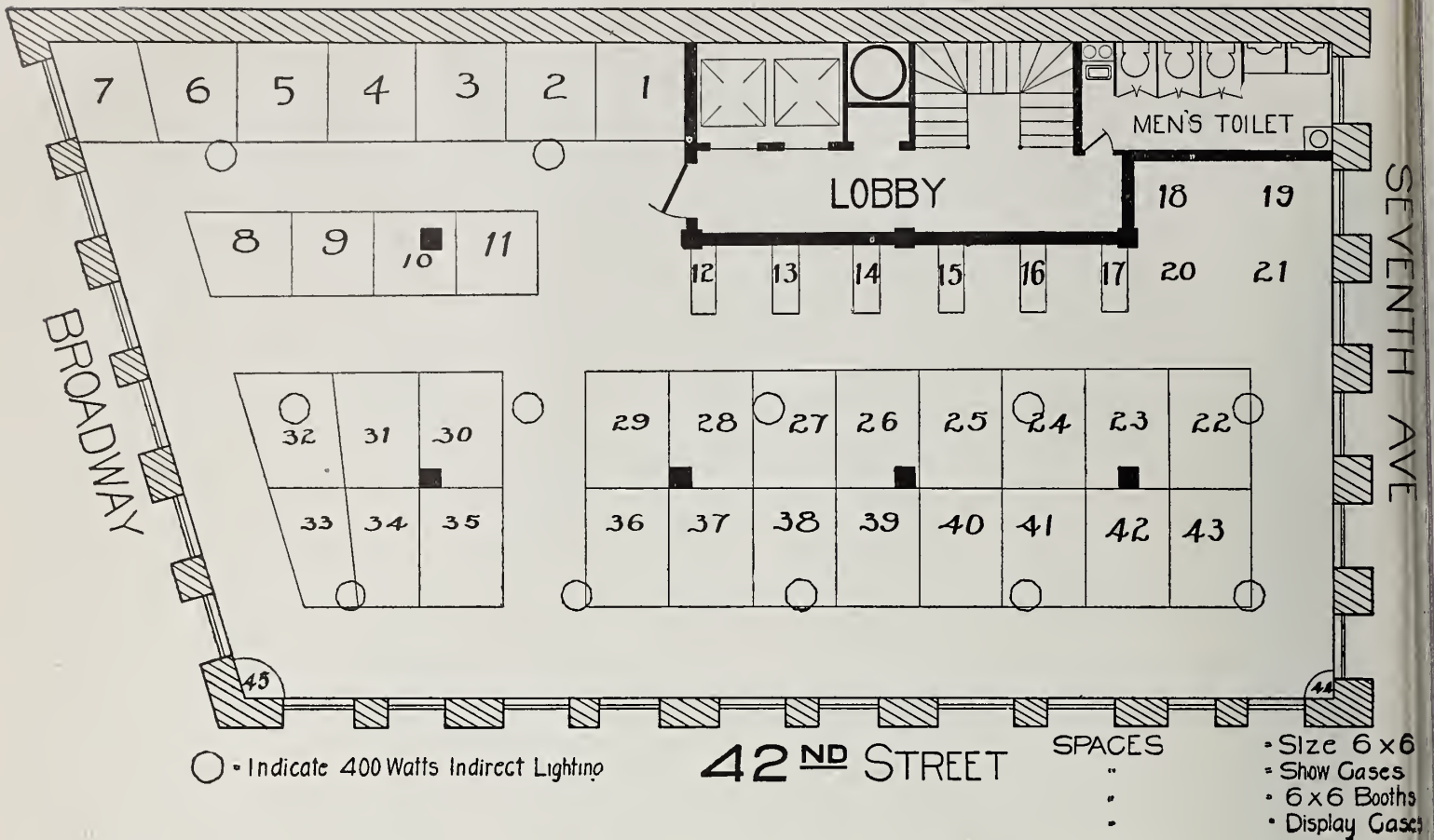
While the most generally known result of the "instantaneous photographs" developed by Mr. Muybridge has been the "movie" physiologists, naturalists, artists and other scientists soon recognized that they had other and very important values. It was not until Muybridge's invention of photographing animal locomotion that artists were enabled faithfully to reproduce different attitudes of animals and human beings in motion.

[With reference to the foregoing, it is doubtful if Muybridge had in mind the

synthesis of motion (i. e., the modern motion picture) when he made his famous experiments. The evidence appears to demonstrate that his work was directed towards illustrating the analysis of motion, a line of endeavor in which he was followed by Prof. Marey.—Ed. Exhibitors' Times.]

Mr. Oscar Hammerstein facetiously suggests the formation of an operatic orchestra recruited from motion picture theatre executives. This, he thinks, would greatly cheapen grand opera.

Congratulations to Mr. "Worthy" Butts, of the Morgan Lithograph Company, who was married on Wednesday, May 7th. "Worthy" Butts is deservedly popular in the motion picture business, and his many friends will assuredly join us in wishing him and his bride every happiness.



Motion Picture Center Booth Directory

- | | | | |
|--------------|--|----------|--|
| Booth 2 | Frank Manning, Mirror Screen, Simpson's Solar Screen and Stereoptican. | Booth 23 | The Best Uniform Co., Chicago, Ill. |
| Booth 3 | | Booth 24 | Mr. E. Riesdoff, Theatrical Architect. |
| Booth 4 | Bausch & Lomb, Balopticon, Projection Lenses. | Booth 25 | |
| Booth 5,6 | Special Event Film Co., Cameras and Supplies, Printers and Perforators, M. P. Films and Titles. | Booth 26 | Advertisers Printing Co., Printers for the Motion Picture Trade. |
| Booth 7 | Moe Streimer, The Theatre Film Co., Inc. | Booth 27 | Sol Hymes, Zalmus Cream Disinfectant. |
| Booth 8 | Public Stenographer. | Booth 28 | |
| Booth 9 | Standard Automatic M. P. Machine. | Booth 29 | Perey Mfg. Co., Inc., "Turnstiles". |
| Booth 10 | Catalogue Service. | Booth 30 | Levi Slide Co., Perfection Lantern Slides. |
| Booth 11 | Information Bureau and P. O. | Booth 31 | |
| Booth 12 | Display Counter. | Booth 32 | Electrical Supplies and Carbons. |
| Booth 16 | Interchangeable Sign Co., Magnetic Signs; Robert Graves Co., Theatre Decorators; Irving A. Lewis, Novelty Glass Signs; David E. Kennedy, Inc., Cork and Elastic Tiling; The Ozane Co., Ozane Products; The Pyrene Co., Pyrene Extinguisher; Automatic Ticket Selling and Cash Register Co.; Thomas J. Dunn Co., Jewelers and Silversmiths. | Booth 33 | B. F. Porter, The Simplex Machine. |
| Booth 17 | Newman Mfg. Co., Brass Poster Frames. | Booth 34 | National Educational Film Co. |
| Booth 18, 21 | S. M. Jacobi, Antiques for Studios. | Booth 35 | |
| Booth 22 | Employment Bureau, Talent for Studio and Theatre. | Booth 36 | Yerks Sound-Effects Co., Musical Electrical Bell and Chimes. |
| | | Booth 37 | |
| | | Booth 38 | American Seating Co., Theatre Chairs. |
| | | Booth 39 | The Eureka, Electric Vacuum Cleaner. |
| | | Booth 40 | |
| | | Booth 41 | Decorative Plant Co., Decorations for the Theatre. |
| | | Booth 42 | The Exhibitors Times. |
| | | Booth 43 | Motion Picture Contract and Brokerage Company. |



THE MOTION PICTURE CENTER

THE MOTION PICTURE CENTER. Successful Opening of the World's First Motion Picture Department Store.

Those who have studied the progress of the picture as a factor in the industrial world foresaw that the Motion Picture Center was bound to come, sooner or later. It has come; it has been seen; it has conquered. The need of it has been felt and expressed for years, to our certain knowledge. The need is filled at the proper time. The hour has brought the opportunity and the man to take advantage of it. On Thursday evening, May 1st, the formal opening of the Motion Picture Center on the 6th floor of the Heidelberg Building, 1465 Broadway, New York City, U. S. A., took place.

It is well to place this fact on record because the idea may find imitation. It will probably find imitation in London, Paris and other large centers of motion picture activity. There should have been, and probably there was, one pleased man in the attendant crowd on

May 1st, and that was H. A. Mackie, the originator of the idea. To paraphrase, the legend associated with his name, "Mackie got his": "his" being the consciousness of success.

The Motion Picture Center succinctly described is a department store for Motion Picture Exhibitors. The man who conducts a motion picture theatre can go to the Heidelberg Building and on that floor he can inspect and purchase anything he needs for the equipment of his theatre. He can meet the manufacturers; their representatives; he can book films. He can meet his fellow-Exhibitors. He can constitute the "Center" his business address when in New York. He can write his letters, send telephone messages, make appointments. In the inverse sense the same conveniences are open to the manufacturer, but the "Center" is essentially and primarily designed for the 20,000 Exhibitors of the U. S. It is their buying "Center," their home, their club and business address.

At the formal opening on May 1st, the

signed Register said there were present amongst others:

Moe Streimer, J. F. Fairman, Pilar Moran, Pauline Maurice, A. S. DeMatta, James F. Hodges, C. D. Proctor, C. F. Ray, W. F. Haddock, F. Shaw, Jule Bernstein, Philip Weiler, L. E. Carpenter, Walter J. Keiley, Francis Gordon, Samuel Cantor, Mr. and Mrs. Percy S. Sheehan, Ben. Edwards, L. R. Wheeler, Mr. & Mrs. J. H. Graham, S. Gassenheimer, Edward V. Cooney, Joseph J. Mayes, C. R. Woods, C. R. Behrens, P. H. Locklin, H. A. Reed, William C. Spencer, Henry Hirsch, Herbert Griffin, T. C. Cummings, Alexander Moffat, J. C. Hemment, J. H. Hare, C. C. Newman, Mrs. J. V. Vincent, Frank Manning, Mrs. Mary Williams, Philip J. Murphy, W. B. Eisenhardt, J. W. Brantigan, C. R. Lockett, M. Burke, Jack Thompson, J. F. Murray, Frank Shaefer, C. R. Kline, S. G. Morrison, Lewis Williams, L. M. Hyman, P. M. Sherman, A. Warren, H. M. Goetz, W. P. Milligan, A. Cabadi, H. L. Doughton, G. Tresham, John Corcoran, E. Barrs, L. M. Nots and L. F. Moss.

The Motion Picture Center (continued)

The greater number of booths were filled, the abstentions being due to pressure of business. At the time of writing all the booths are filled. A band of music played for the amusement of the visitors and as will be seen by the accompanying cuts the handsome hall was decorated with the Stars and Stripes. The spectacle was a pleasing one, and on all hands it was heard that the Motion Picture Center had struck the note of success. The idea was voted good. Exhibitors and manufacturers alike expressed themselves pleased with the result of the experiment.

It is not a secret that many of the Manufacturers at the Exhibition in a few days since the opening have done considerable business. The attendance has increased from day to day; Exhibitors and others coming from far and near to view the collection.

It is the intention of the executive of the Motion Picture Center to keep the exhibition permanently open day and night to constantly add the latest novelties. Moreover, a projection room is in course of arrangement and there it will be possible for the Exhibitor to see films of current releases. Then again a course of periodical meetings at which addresses and lectures will be given is being arranged.

The start is auspicious and it is certain that the Motion Picture Center will rank as a permanent business rendezvous for the Exhibitors, not only of the U. S., but of the world. Already there have been callers from Canada, British Isles and other distant parts.

It seems to us that the manufacturer who was not represented on the floor of the Motion Picture Center is neglecting

his own interests. It also seems to us that an Exhibitor who does not pay frequent personal visits to the "Center" is similarly heedless of progressive ideas. The detailed list of exhibits will give some idea of the variety and scope of the exhibition. The pictures show how very effective the display was. We can commend this collection of Motion Picture equipment to the careful attention and inspection of every Exhibitor. He should go frequently and stay long for he will have much to learn.

At the opening Pilar-Moran, the renowned pantomimist, formerly one of the Edison Stars and now about to return to film work, was visible; so was Jack Hemment, the fearless, deep-voiced photographer of the Rainey African Pictures. W. F. Haddock came back from the West and was seen, as was Owen Moore, the matinee idol of the picture theatre. E. S. Porter, the accomplished maker of the Famous Players' Pictures, kept himself modestly in the background. Fred Beck, of the Special Event Film Manufacturing Co., showed his new \$90 camera. Mr. Manning, of the Mirror Screen was much in evidence. Mr. J. H. Hare, the intrepid war photographer of "Collier's Weekly" brought the marvelous Probynski automatic motion picture camera. You just pump air into this camera, hold the machine in your hand, press a button and you can expose 400 feet of film right off the reel. Mr. J. H. Hackett, the eminent "Prisoner of Zenda" is the U. S. Agent for this wonderful invention which bids fair to revolutionize the Motion Picture Art. Jimmy Hare was a center of attraction with this camera.

S. M. Jacobi, the well-known artist and photographer, showed beautiful furniture. Miss Beryl Day presided over a bureau for motion picture actors and actresses, thus filling a much-needed work. Motion Picture actors and actresses have previously had to wander about aimlessly from studio to studio in search of work. Now Miss Day will find it for them. This is a great scheme of Miss Day's and it will go.

Mr. Joe Levi showed his lantern slides which are so prominent in the theatres. The Simplex and the Standard Projection Machines were demonstrated. Bausch and Lomb's celebrated Balopticon was also much in view.

The Motion Picture Center is to be duplicated in Chicago, Toronto and San Francisco, so that Exhibitors all over the country can be brought in touch with the latest novelties for equipping theatres.

The New York Photographic Dealers' Association attended in a body from their meeting at the Hotel Astor and expressed themselves as delighted with the many wonderful motion picture novelties which were shown. Already the slogan—"Meet me at the Center" has become the watchword of the American Motion Picture Field. Prominent Exhibitors were present from Boston, Atlantic City, Wheeling, W. Va., Zanesville, Ohio, and other parts of the country, and they looked upon fire extinguishers, uniforms, chairs, decorative photographs of the prominent actors and actresses and all the hundred and one minutiae which goes to the proper furnishing of the up-to-date motion picture theatre.

Notes On The Opening Of The Center

Exhibitors who visited the new Motion Picture Center last week, declared that it would be a grand success when they found there a large number of novelties.

The Exhibitor, at a loss for a sign, was delighted when shown how easy it was to make the most perfect and attractive sign in a few minutes with the magnetic letters and background; a sign equal in appearance to the best work of the brush and with no waste, as the same letters and backgrounds can be used over and over again.

"Why," exclaimed one Exhibitor when he was shown wallpaper samples. "The very thing I have been looking for. I had an idea that such imitations of plastic and relief works were made in wall-papers, but I could find none in the local paper-hanger stores, and no one advertises such papers. I had to repaint the old place."

It is a well-known fact that if the Exhibitor could take local scenes in motion pictures, he could increase his attendance. If this is not done, it is due to the fact that the Exhibitor has an idea that a motion picture camera is a very expensive proposition. Let him visit the Motion Picture Center and he will see on exhibition a fine camera, just the thing to take local scenes and at the moderate price of \$90.

A small novelty did not escape the eye of the man always looking for some-

thing that can benefit him. It is nothing but plated metal letters with pins arranged to fasten on the uniform. These letters are durable and will keep their color. They are badly needed by the manager wishing to maintain the good appearance of his uniforms. Embroidered gold bullion letters tarnish in no time and when the letters turn black they give a shabby appearance to the whole uniform.

I cannot pass in silence the cork flooring as it is the most sanitary floor in existence, adopted by most of the hospitals. It is durable, noiseless, non-absorbent, non-slippery and can be washed as a plain tile floor.

Summer is coming, flowers are blooming and as ladies love flowers, why not make your lobby a little more cheerful by removing a few of the posters and replace them by some artificial flowers. The Decorative Plant Company has an exhibition of fine specimens; they look so natural as to deceive the eye and they are more durable than cut flowers and consequently a good deal cheaper.

The fad is for monograms on everything, even on the shirt sleeve. Why continue to nail your posters on the walls or in the frames with common carpet tacks that make such ugly holes? Use these new celluloid-covered thumb-tacks. They look neat and if you wish to follow the fad, you can have your monogram or the name of your theatre

printed on the celluloid cap.

As it would be too long to enumerate all the good things on exhibition, we can state that the Motion Picture Center is complete in every line, the best machines, frames, easels, fans, rheostats, sound effect, slides, uniforms, antique furniture for stage settings, ticket selling machines, carbons, parts, supplies, etc. The managers of the Motion Picture Center are in constant correspondence with the manufacturers of goods pertaining to motion pictures and have men on the road to hunt new things, consequently the visitors can be certain to always find the latest introductions at 1465 Broadway.

Porter, the Simplex Man at the Motion Picture Center, has recently installed two Simplex Motor Drive Machines in the Rose Hill Theatre, Second avenue and 27th street, New York.
J. M. B.

The Simplex Company has installed two Simplex Motor Drive machines in the Astor Theatre where the Quo Vadis pictures are now being shown, and two at Joe Weber's Theatre on Broadway. Owing to the great demand for these projectors, new machinery is being installed at the Simplex factory, which is over thirty days behind in orders.



The Motion Picture Center

EDUCATIONAL FILMS.

That the producers of motion pictures are beginning to take cognizance of the demand of patrons for educational and other films of a generally elevating nature, is evidenced by the preponderance of such films in the programs just announced. Particularly is this true of General Film programs. A scientific subject, "The Analysis of Motion," is perhaps the most remarkable of the lot. The camera, taking pictures at the speed of twelve hundred per second, shows the trajectory of a bullet at a reduced speed and enables the spectator to witness just what takes place when the bullet leaves the gun, the course it describes through the air, and exactly what hap-

pens when it strikes the target. The film was produced in the laboratories of Pathe Freres, in France. In the field of popular science is a highly instructive film entitled "The Locust," in which this insect, too well-known in some localities at times, is photographed at close range. "The Laying of a Marine Cable" will interest everybody, for it shows the dangers to which those who undertake to keep continents in communication with each other are exposed "all in a day's work." An Edison film, "The Capture of the Wild Cat," produces a number of thrills and at the same time answers the question frequently asked, "How did they catch the wild animals now in captivity?" The latest offering of the Melies photog-

rappers who are touring the world, is "Maori Life in New Zealand." The manners and customs of these strange people are shown. The housewife who daily plies her broom and never stops to think that the manufacture of it is an industry all by itself, and an important industry too, will enjoy a pleasant surprise in "Making Brooms," "Scenes Along the Pescara River, Central Italy," "The River Clyde at Lannark, Scotland" and "The Kentish Coast, England," are scenic films selected for the beauty of the country they depict and for the help they will give "Young America" in his study of geography. And for those whose studies lead them to ancient subjects, there is the "Tombs of the Ming Emperors."

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200 Universal Association, **200** Mutual Players to select from.

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P R I N T I N G

Send for samples and prices. We include cuts of actual scenes on all Licensed 2 and 3 reel features. These cuts also 200 different photo-players cuts for sale. Write for prices.

ASSORTED POSTERS

Indian, Cowboy, Western, Military, Dramatic, Comedy, Biblical, Mexican and all other scenes suitable for pictures. Any assortment. No two alike. 6c. a sheet postage prepaid. Exchanges send film lists.

Agents wanted in the United States and Canada

"IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT." EXHIBITORS' ADVERTISING & SPECIALTY CO. 30 UNION SQUARE, N. Y. Arthur D. Jacobs, Pres. & Gen. Mgr.

Write for free Catalogue and Advertising Matter.

Motion Picture Theatre Construction Department.

A horseshoer who accumulated a small fortune in shoeing the horses of a town of Ohio saw millions in motion pictures, when his neighbor, a wholesale butcher, opened a theatre. Why should he work from early morning until late at night in a dirty blacksmith shop when it was so easy to gather bushels of nickels by sitting in a cozy little office, with nothing else to do than to count the money and enjoy himself? This was his dream and the more he looked at the theatre of his neighbor, the more he was convinced that there was more money in motion pictures than in a horseshoeing establishment. The temptation was too great, he had to talk of it to his best friend, a wagon driver, who himself had saved a few dollars by being exposed all day long to the mercy of the weather, driving his wagon. The two got together and decided to invest in a motion picture theatre.

Both had made money because they were experienced in their respective lines and both will lose their savings in their new venture, because they enter a strange field with delusions and do not listen to persons of experience.

Not only delusions of wealth but delusions in the management of the theatre as both have queer ideas and no knowledge of the film industry. They have good intentions, but no experience.

These men did not consult the proper architect as they feared that an architect of experience in the building of motion picture theatres would commit what they termed the common blunder of a too small screen. They went to a young architect who had no experience in the projection of pictures.

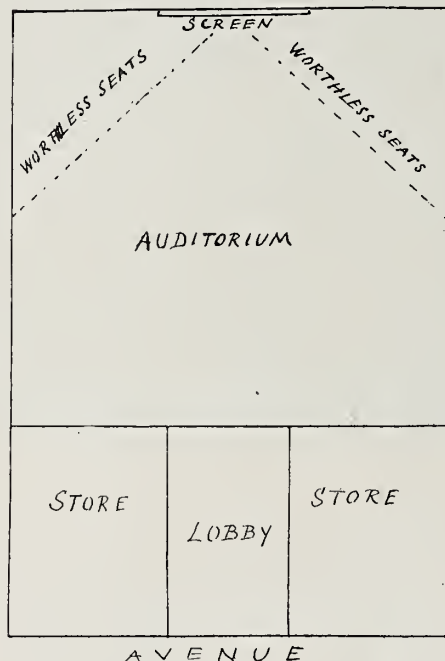
Why the big screen? This is the amusing point of the story. The horseshoer and the wagon driver came to the conclusion that all the other managers were cheating the public by being too stingy in the size of the screen. They had visited many theatres and they had noticed that often the feet, parts of the legs and even the top of the head of the actors, were not shown on the screen. Was it not a crime to show only part of a picture to the patrons paying full admission? Our friends wanted to be honest; they wanted to show everything and believed that the larger the screen was the best chance to show what was missing in other theatres. If the horseshoer and his friend had seen a piece of film, they would have known that the manufacturers do not show the feet and are contented to show the upper part of the body only, when they take the picture at a closer range for the sake of showing the facial expression. They should have known that no larger screen can show what is not on the film.

What will be the result with such a large screen on a 60-foot throw? A miserable picture that will drive patronage away.

The main trouble is that the man ready to build a motion picture house, has an idea that any contractor or architect can do the work. We must remember that while we have doctors making a specialty of the lungs, others make a specialty of the eye, of the ear, of the throat, of the kidneys, of the heart, etc.

Same with architects. Some make a specialty of building small cottages, others of factories, of churches, of theatres, etc. Even in the theatrical line, the architects are divided as the architect planning an Opera House must be fully posted on the acoustics, while for motion pictures the greatest attention is to be paid to the projection. While a long, narrow house is the best plan for a motion picture theatre, a shorter, wider and rounder auditorium is best adapted for an Opera House, if laws of acoustics are to be considered.

The writer remembers a church on S. Broad street, Philadelphia, now an office building. It was erected by an architect who had some great decorative ideas, but no knowledge of the acoustics. The church was soon abandoned by the congregation as it was impossible to hear the minister from the centre or rear part of the building; even in the first rows of pews, it was necessary to be very attentive so as not to miss part



of the sermon. As a matter of charity, the church was offered to the Salvation Army to hold their meetings. While there was a mighty cheap rent, the Salvation Army was forced to vacate as it was impossible to hold satisfactory meetings in a church where you could not even hear a noisy band.

The illustration shows the blunder of a local architect who thought more of the stores than of the theatre proper.

As well as we can remember, the lot is about 50x75. As the intention of the owner was to reduce the rent on the theatre by erecting a couple of stores, the architect planned one store on each side of the lobby. These stores are not very deep and the auditorium proper is entirely too wide for its length. By following the dotted lines, it will be seen that a large number of seats will be worthless, or if used they will give a bad name to the theatre, as patrons compelled to take such seats will walk out

disgusted with the distorted picture. If we had planned the theatre, we would have placed a long and narrow store on the left side; this would have reduced the width of the auditorium, while it would have increased its depth and would have made a first-class motion picture house. It may be that the owner could not ask as much rent for the long store as he could for the two small not the owner lose more than the difference of rent in the absence of so many seats. If the architect had studied the projection of motion pictures he would have not planned such a building.

Some years ago, when any old store was good enough for a motion picture theatre, and when the owners were not willing to spend much money, as they were not sure if the "fad" would last, such blunders were tolerated. To-day it is an entirely different question; owners are spending vast sums of money to erect durable theatres and they should not hesitate a minute to consult the best authorities on the construction of a theatre. In the above case, the building is erected as an amusement palace; theatre downstairs with billiard rooms on the next floor. As the billiard rooms and the stores cannot bring enough rent to pay a fair interest on the investment, the owner will go bankrupt if he has to close the theatre. Another mistake is that there is no provision made for a stage, so if the theatre should prove a failure as a motion picture auditorium, the place could not be turned into a vaudeville house, nor even into a garage.

It is time to have a bureau of reference where the party contemplating the erection of a motion picture theatre should be able to find the proper information. That is the object of this department. We are at the service of any one intending to go into the motion picture field. We will be pleased to examine the plans and suggest what alterations we deem necessary to make a profitable investment.

In our next issue we will describe a theatre of Indianapolis and show that if the architect had been experienced in the building of theatres, he could have made the auditorium practically free of rent.
J. M. B.

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MOTION PICTURES OF THE DI- GESTIVE PROCESSES.

Cinematograph pictures showing di-
gestive organs of the human system in
operation were a striking feature of the
fourth International Congress of Physi-
otherapy, which opened in Berlin last
week.

Some films reveal the entire stomach
in the performance of its vital function,
expanding and contracting with the reg-
ularity of machinery. The pictures,
which were produced by Dr. Rosenthal
of Berlin, are the first taken full size
at the rate of twelve per second and
then reduced to film size.

Dr. Hall Edwards, the famous English
X-ray martyr, who is attending the con-
gress, explained the value of the pictures

to the New York "Times's" corre-
spondent as follows:

"The movements of a normal stomach
are rhythmical. If the film brings out
the fact that the movements are abnor-
mal we know that there is something
wrong and can at once detect the pres-
ence of imperfect nervous control or
actual disease of the organ."

The mechanical exhibition attached to
the congress, which was opened by and
is under the Presidency of Prince
August Wilhelm of Prussia, does not
otherwise contain much which was not
shown in Paris in 1910. An English
firm is the only foreign exhibitor.

The National Committee for America
consists of the following physicians:
S. Betton Massey, of Philadelphia,
Thayer of Baltimore, J. H. Pratt of Bos-
ton, Robert Abbe of New York, Bellen-
ger of Chicago, and Herlett of Ann Ar-
bor.

Heinrich F. Wolf of New York is to
address the Kinetotherapy Section of
the congress on Friday.

ADVERTISE IN

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Moving Picture Industry.

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KINEMATOGRAPHY IN COLORS.

According to the "Wiener Mitteilun-
gen," Dr. Traube has discovered a new
red sensitizer among the isocyanine
group which gives such markedly in-
creased sensitiveness that fully exposed
negatives can be obtained behind a red
filter is one-eightieth of a second. In
conjunction with Christensen of Stock-
holm he is shortly to place on the mar-
ket a cinematograph camera in which
three lenses are arranged one above the
other and three films move horizontally,
and not vertically. It is asserted for
this arrangement that parallax is much
less noticeable. It may be so, but one
can hardly see the argument at first
sight. Traube was associated with Pro-
fessor Miethe when ethyl red was dis-
covered, and they have since quarreled
as to who did actually discover it; he
is also the inventor of the diachrome
process of color photography. Chris-
tensen is the inventor of an irregular
screen-plate process, which is shortly
to be put on the German market.

THE MONOPOLE "CARMEN."

"Carmen," the new three-reel Mono-
pole feature picture is highly spoken of
by all those who have seen the first
prints. The popularity of Prosper Mer-
imee's immortal story is undiminished.
When Bizet turned the story into an
opera it was a long time before it se-
cured attention at the hands of the musi-
cal impresarii, but it is questionable
whether there is any more melodious
operatic work now before the public.
The character of the Spanish cigarette-
making flirt who meets the fate of her
kind, that is, death at the hands of the
bull fighter she has fooled, has a wonder-
ful fascination for all audiences. Some
stories are immortal and this is one of
them. Carmen, of course has been
done before. Like all classics, it will
bear doing well. The Monopole Com-
pany has wisely chosen it.

ANNOUNCEMENT

The Fireproof Film Co.
is prepared to accept
orders and make con-
tracts for motion pic-
ture film guaranteed to
be superior to the
best on the market.

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shrink. Military style
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1465 Broadway

PORTER — THE SIMPLEX MAN

At the Moving Picture Center, 1465 Broadway, Cor. 42nd Street, New York

ADVERTISING THE PICTURE

Much that is misleading has been said on this question and many suggestions have been made by parties with no experience of the show business. The main point is to consider the location of the theatre. The advertising should be prepared to suit the class of patronage. What is good on the Bowery does not go uptown and vice versa. From practical experience, we believe that "local readers" in the daily papers bring the best results, provided they are prepared with care and do not read too much like advertisements.

We are giving a few specimens of local readers inserted in the daily papers by the manager of a theatre of Montgomery, Ala.:

When Uncle Sam Was Young.

A two reel "101" Bison that will rank with its immediate predecessors: "The Massacre of the Santa Fe Trail" and "At Old Fort Dearborn," in the series of historical pictures being produced by Frank E. Montgomery.

There are many fine scenes and incidents in the two reels that will appeal to an audience, like the presentation of Betsy Ross making the first American flag. Will be shown at—

Florence Lawrence.

Miss Florence Lawrence has advanced her weekly visit and will appear at the Empress Theatre on Tuesday. This popular young lady will delight the lovers of motion pictures by playing the part of Dr. Jane in "The Advent of Jane," where she saves a—

Mabel Normand and Cohen in Town

Miss Mabel Normand, the beautiful diving Venus, will appear in the "Water Nymph," in which she performs some remarkable feats. Our friend Cohen will try to collect a debt. Two clever

and amusing comedies to be shown at—

Human Hearts.

A Broadway triumph with a successful record of seventeen years. Most masterful motion picture dramatization of a play that won fame and favor with the American public. King Baggot, the most popular actor, plays the part of Tom Logan and is supported by a brilliant company, including Jane Fearnley.

Opie Read in "The Starbuck's."

No need to introduce Mr. Opie Reed, as he is well known to the American public. Yet few persons know that he has joined the motion pictures and has prepared the scenario of "The Starbuck's," in which he takes the leading part.

In these local readers, averaging twenty lines, the name of the theatre was not repeated, as the idea of the manager was not to bore the public with a common advertisement, but to catch attention with a newsy article under an attractive title. In other words, he coated his advertising pill to force the public to swallow what otherwise would be thought a common display advertisement.

One day, this manager had an extra attendance of ladies, because his local reader was entitled "Parisian Millinery." The fact is that he had a Weekly of Gaumont, in which Parisian spring hats were shown.

His local reader, "Mabel Normand and Cohen in Town," swelled his receipts. Every one in the place wanted to see the beautiful diving Venus and know what kind of debt Cohen was to collect.

While such local readers form the best advertising for certain motion picture theatres, they are worthless for sec-

tions where the patrons have no time to read the papers, but on the contrary, want to be deceived by highly sensational posters.

If sensational posters can increase the patronage of certain places, the managers of better theatres should not follow the same policy.

A short time ago a Cincinnati theatre, located in the heart of the shopping district, showed a film: "The Ohio Penitentiary." We will not discuss the merit of the film; it may be interesting and educative, but the advertising was of a nature to keep patrons away. Large posters and banners, showing convicts, cells, bars, death chairs, covered the front of the theatre, and from many corners were hanging life-size cardboard convicts. Outside the theatre were two men garbed as convicts, while four more, also in prison stripes, paraded the street. It was the most vulgar and sensational advertisement ever offered, and induced shoppers to take the other sidewalk.

If the Cincinnati manager had used the daily papers and had started a local reader with the words: "OHIO PENITENTIARY—by special permission of the Governor of the State of Ohio, a motion picture has been taken of the penitentiary," etc., he would have made money instead of having the whole Press of Cincinnati to throw another stone at Motion Pictures. The Press was bitter and it was rumored that the authorities were contemplating a new ordinance to put a stop to the display of posters. The Press and the authorities were not the only ones to object to this vulgar display, as the storekeepers of the immediate neighborhood declared that such a sensational exhibition was detrimental to their business.

J. M. B.

A Woman Defends Moving Pictures for Children

By Mrs. H. C. Arthur.

"You wanted to know what I think of moving pictures, didn't you? Well, I think they are fine things for the children. We hear a lot about the decline of the human race, but it isn't declining; it's going forward. We have six hundred thousand children of school age in this city, and only 1 per cent. of those are abnormal. People talk a lot about the abnormal six thousand, and we get reports from organizations dealing with crime and through the public press. We get statistics of defective, delinquent and dependent children, and the general impression is wrong.

"In hearing of so many unfortunates we lose sight of the proportion, which really is not alarming. The human race isn't going back with only 1 per cent. abnormal. What we hear about the harmful effect of moving pictures on children applies to this small percentage of defectives, but not to the normal child. For instance, when you read the story of 'Cinderella,' did you want to copy Cinderella or the wicked stepsisters? When you read 'Jack the Giant

Killer,' did it fill you with the desire to go out and kill somebody right away? When you read 'Bluebeard' do you think, if you had been a boy, you would have had the ambition to marry a lot of women and then kill them as he did?

"The normal child's imagination is more easily stirred by good impulses than by bad ones. If the story in any way teaches a lesson of retributive justice, the child's intellect grasps that idea and is benefited, even if he does witness a picture of crime. I believe that the boy who is incited by such things to any kind of crime is invariably the boy who is a victim of the effects of premature smoking. Tobacco can dwarf the moral sense and intellectual power of a boy under seventeen."

"The law forbids the child to go alone, so he devises ways of defying the law. This is bad. The small child who has a nickel hangs around at a short distance from the entrance and accosts strangers with the appeal, 'Please, lady,' or, 'Please mister, take me to the show; here's my nickel.' The man or woman

so accosted usually assents and the child gets in, but is without any guardian after he gets in. He has no protector in case of fire panic. He has no one to see that he gets home safe, though he may be on the streets as late as 10 o'clock at night. Also there is always the possibility that the stranger appealed to may be a vicious character who would take advantage of the child's confidence.

"If there was a law which permitted children to go to these shows in the afternoon it would have the hearty cooperation of the managers. I have talked with fifty or more of these men and they would willingly pay for a matron appointed from a civil service list. The children would be on the street at a normal time. It would be known that these shows were catering to the children's trade, and the Board of Licenses would make proper inspections."

"My little seven-year-old girl came home one evening from the picture show and sat on the floor very quietly

for a while. I said: 'What's the matter?' 'Oh, mother,' she replied, 'I saw a very sad picture. There was a little girl with a drunken father. Her mother was awful good to her, but she died, and her father got drunk, and then the little girl had to starve till a kind lady happened to find her. I'm going to be so good to you and my papa what don't get drunk, 'cause maybe you and papa might die and maybe no good lady would find me, and then I'd have to starve.'

"The impression on that child's mind—well, was it good or was it bad? What do you think? The picture she saw depicted a so-called story of crime, and yet it taught her filial affection and the value of a good, clean living father."

MOTION PICTURES IN SURGICAL SCIENCE.

At a recent meeting of the American Philosophical Society, Philadelphia, the application of the cinematograph to studies in biology was demonstrated by Dr. W. Late Coplin and Dr. A. Brubaker. A description of the mechanism of a motion picture machine and the way in which the films are made was given by Dr. Arthur W. Goodspeed, of the University.

The motion pictures shown consisted of the actions of disease germs moving rapidly about in the culture fluid or the blood of animals; the tsetse fly of Africa, which conveys the germ of the sleeping sickness, fatal alike to man and beast; the demonstration of the growth of tissue after removal from the animal organism; the movements of cells and cell granules and the beating of the heart of a chick embryo; the circulation of blood in the tail of a tadpole, and the amoeboid movements of leucocytes or white blood corpuscles in the blood of a newt.

The purpose of the meeting, from an educational point of view, was to show the great aid to the study of the causes of disease and the pathological or abnormal processes which take place in a living animal or human being when infected by disease-producing micro-organisms.

The germ of the African sleeping sickness looked like a worm, and moved about in the fluid medium, which, in this instance, was the blood of an infected mouse, with great rapidity. The explanations of these pictures was by Dr. Coplin, who also gave the explanations of the beating of the embryonic chicken's heart. The picture was taken through a hen's egg after the shell had been removed and the light had been permitted to pass through the albumen of the egg.

One of the pictures shown was that of a rabbit's heart, which, having been removed from the animal, was suspended and under the influence or bath of Locke's perfusion fluid, continued to beat as in life. Another picture of this same heart showed the effect on it of chloroform. This effect was shown by a gradual slowing of the heart's contractions until it stopped entirely. Then, when the chloroform was removed and Locke's

fluid applied again, the heart started beating as before. Dr. Coplin, in his explanations said that the heart could be kept in the refrigerator indefinitely, and when taken out and subjected to the perfusion of Locke's fluid, would go on beating for hours. The explanations for these heart pictures were made by Dr. Brubaker.

The films on the growth of tissues and the movements of cells and cell granules and the chick embryo's heart were loaned by Dr. J. W. McWhorter and Dr. F. Prime, of Columbia University. Other films were loaned for the occasion by Lubin and Prof. F. S. Lee, of Columbia University.

Mr. Lawrence Grant, formerly lecturer for Kinemacolor, will probably be seen



on the lecture platform shortly with specially made motion pictures of educational subjects, taken in Europe.

Mr. H. G. Ponting, F. R. P. S., who was the motion picture photographer of the Scott South Pole Exhibition, is at present on a visit to New York.

From London comes the advice that Pathe Feres, manufacturers of films play film, have decided to take steps which may lead to warfare in the world of film. In future, they announce, they will not sell or rent their films to exchanges, but will deal direct with the exhibitor. This step will involve a fight between various firms, manufacturing and otherwise, that do not approve of this method of handling films, and it is expected that before the summer is over the amount of capital entangled in the fight will reach \$100,000,000. This amount represents the amount of money approximately invested in film manufacturer, film exchanges, etc., in Europe. Just what effect a move like this will have in the United States is hard to determine.

MOTION PICTURES AS LIFE-SAVERS.

Motion pictures seem destined to have a repressing influence on recklessness and crime. Professor Munsterberg's invention—the cinematograph nerve test for chauffeurs, pilots and other men in charge of passenger and traffic conveyances—places the candidate in a motor-car in a dark room before a moving picture. A child in the picture darts before him; a team dashes directly toward him; a head of rock suddenly appears. In every case the would-be chauffeur must act immediately; his steadiness or unsteadiness of nerve is plainly revealed. It should be remembered that such a test is as realistic as life itself; so real was the dog in a recent picture at Brenham, Tex., that a dog in the house dashed at him and tore the screen to pieces.

FACTIONISM IN THE PICTURE FIELD.

Factionism has broken out in the independent side of the picture field once more. This is to be regretted, because the mental effort so withdrawn is not good for the most important element of the business; that is, making good pictures. There seems, however, in this crisis, some hope that the end of trouble has been reached.

The exchange end of the business has been in an unsatisfactory state for over three years. The reason for this is clear. Manufacturers have also been exchange men, and have thrown out rival manufacturers' films.

If this state of things is mended, and the makers of films are no longer mixed up with exchanges, the situation will be cleared.

There is plenty of business for all branches in the film field. If the men will go after it in the right and proper way, as we have pointed out before, good pictures will sell themselves to the exchanges.

The motion picture business of the United States is one of the few industries in which the demand exceeds the supply. If it were not so, you would not see such people as the Vitagraph, Lubin and others, increasing the number of their releases. This means that the public cannot tire of that which has become a necessity of life, motion pictures.

If all the various factions would cut out their politics and agree to make pictures, they would make money easily. But while there is so much personal distrust, there isn't much thought left in picture making. However, perhaps the situation is straightening out at last. We hope it is.

PORTER — THE SIMPLEX MAN

At the Motion Picture Center, 1465 Broadway, Cor. 42nd Street, New York

MUSIC AND THE PICTURE

Not enough attention is paid to this vital matter. We had many uncultured Exhibitors in the past, who had no taste for music and who believed that loud noise was necessary to show pictures, so we gradually grew in the wrong direction and in too many of the theatres of to-day we are butchering the picture with too much "music."

It is idle for our manufacturers to hire the best actors and to spend large sums on productions if the most pathetic scenes in the films are to be spoiled by a noisy out-of-place band.

The pipe organ has no place in a motion picture theatre, but it came to its present vogue, like other innovations, merely because the managers copy each other without taking the trouble to consider if the innovation is a wise one or not. A certain Exhibitor with a good bank account and anxious to find something to draw the patronage from his competitors, decided on the pipe organ, on the ground that few Exhibitors could stand such an expense.

The pipe organ came, but while it was a novelty, it was not what could be called a financial success. A large number of organs have been placed in theatres all over the country, but many of them are for sale; others are out of commission and practically few pipe organs are in use now.

We have a case in mind to show that the pipe organ is not a winner. A certain Exhibitor caught the fever and as he was then remodeling his house, he announced that he would re-open with a pipe organ. As the manufacturer could not have the instrument ready on time, the theatre was re-opened minus the pipe organ. A few weeks later, when the pipe organ was installed, the patronage did not increase. Then the lady organist was taken sick and was compelled to go on a vacation. As the manager was unable to secure the services of a competent organist, he decided to close the pipe organ during the absence of the regular organist. The receipts did not decrease during the absence of the organist or increase after her return. This case shows plainly that the pipe organ is not a drawing card, but on the other hand an expensive luxury. If the manager spent the salary of an organist on a better film service and more polite and courteous ushers, he would be the gainer.

We have not enough pictures with religious scenes to warrant the use of a pipe organ, but as we believe in giving appropriate music, we suggest a small parlor organ in the orchestra pit, to be used in religious scenes only.

The pipe organ, like everything else, has its place and is pleasing when played

at the proper time, while it is disagreeable, not to say painful, in many scenes. As the pipe organ is generally recognized as an instrument for the church, to praise God while we sing hymns and psalms, it is out of place when made to accompany scenes of robbery, infidelity, a fight in a bar-room or the killing of Indians and soldiers. We must bear in mind that motion pictures are forging ahead and that the better classes are fast becoming devoted patrons of the little pictures, and as we have to deal with a more cultured patronage, we must not offend their susceptibilities by offering the soft melodious tones of the church musical instrument, in pictures not of a religious character.

While we do not recommend automatic musical instruments, some of them can be operated by hand and contain many pleasing effects. Some of these instruments have combinations; pipe organ, violin, flute, drum, and other effects, and when properly worked these combinations form a desirable musical instrument for the motion picture theatre.

Sound effects are valuable when given properly and at the right time; they give life to the picture. The trouble with too many trap drummers is that they do not follow the pictures and do not seem to realize the importance of giving the proper effects.

The drummer believes that he must make all the noise he can and play all the time so as to earn his salary, even if sound effects are not required. He exerts himself on his drums to drown the notes of the pianist. In turn, the pianist is not going to be left, and as he wishes to earn his wages, he hammers his piano and the result is "music" too noisy to please the audience.

The following case was witnessed by the writer when he was visiting the South. A beautiful film from the American Mfg. Co., was on the screen. An old mountain man wished his son to join an order of monks. The son was willing to obey the wishes of his father and he started for the monastery. A scene showed a monastery in the background with its gate in the foreground. As the young man appeared he noticed a beautiful young girl coming from the monastery; she smiled at him; it was love talking to him and evidently he remained nailed to the ground, undecided if he would obey love or religion. During this scene, the drummer worked his base and snare drums, his cymbals with all his might and the pianist was doing his best to keep pace by giving a good test of his strength on the piano. The manager could not stand for such out-of-place music. He went to the orchestra

pit, ordered both the pianist and drummer to stop and told the drummer to play the church chimes alone, without piano. The effect was wonderful. The church chimes represented the voice of religion calling the young man, while the smile of the girl was love calling him and between these two callings, his hesitation, as shown on the film, was natural. After the show, the manager told his pianist and drummer that their wages would be gauged on good appropriate music and not on the amount of noise. The manager added: "I am willing to pay the wages of any musician to rest himself in the orchestra pit and be ready to play his part, if even this part should not consume five minutes of the entire show. I do not call for music all the time, as I believe that certain scenes would create a better impression on the audience if minus music."

We fully agree with this Southern manager, as in some sad and pathetic scenes it would be far better to stop the orchestra than to play a lively selection, as is too often the case. In another theatre of the South they have a woman pianist and she is the drawing card, notwithstanding the fact that the competitor has a five-piece orchestra and a pipe organ. The town was crazy for a full orchestra and a pipe organ, but as soon as our friend the manager changed his policy and hired the single lady pianist, it did not take much work to prove to the lovers of motion pictures that the beauty of the picture could be greatly enhanced if accompanied by appropriate music. This lady was not a cheap, common pianist, she was an artist commanding a high salary, but even at a high price she was cheaper than a full orchestra and pipe organ, and she was drawing the crowd because she could impart the sentiment to the picture.

A few weeks ago, a ten-cent, New York theatre gave us a bad specimen of the inattention of a full orchestra. In a scene of a high-class drama of the Kalem Co., a young invalid girl commits suicide by swallowing some poison, and she is seen dying an easy death, as if she was going to sleep. Such a scene would have called for a very soft pathetic music, but the orchestra paid no attention and played—it is a shame to tell it—"I am the Guy." Is this not enough to discourage the cultured classes from visiting motion picture theatres?

To hear certain managers, the film manufacturers should produce pictures to fit the music instead of having the musicians fit their music to the picture.

J. M. B.

SCENARIO SCHOOLS.

A Word of Caution.

"The Exhibitors' Times" considers it a duty to warn its readers against the numerous scenario schools which are extensively advertising in the magazines and newspapers. Scenario writing cannot be taught; you may, with ordinary intelligence, grasp the formula for laying out the work so that a director may grasp your intentions. That is all. The inspiration, the idea of the story,

can only come from within and not from without.

"Poeta nascitur non fit": The poet is born, not made. This applies to the root idea of a story for a motion picture. People with ideas cannot, or at least do not, give them away. Why should they, when they can make money out of them.

Schools for playwrights, novelists, actors and the like all fail for a similar cause. They teach the form of the work; they cannot impart the spirit.

A unique motion picture produced in co-operation with Lucille, Ltd. (Lady Duff Gordon), of New York and Paris, is Kalem's "The American Princess," which will be on the screens shortly. Many beautiful gowns selected by the "princess" from the stock of Lucille, Ltd., are seen in the film, which is of peculiarly timely interest now that "Spring Styles" have appeared.

THE RELIGIOUS POSSIBILITIES OF THE MOTION PICTURE.

By Rev. Herbert A. Jump.

When Jesus desired to set forth the essential meaning of Christianity in a universal language that should speak to men of every age and all races, he chose a dramatic story. He told the parable of the Good Samaritan, and therein gave an example of ideal preaching which many preachers of the present day, alas! seem to have completely overlooked.

Note some of the details of that sermon-story. It was not taken from the Bible—the Old Testament used as a Bible by Jesus' auditors—but from contemporary experience. It was the sort of thing that might have happened any day and to any one in his audience. Secondly, it was an exciting story. Robber-tales always thrill the emotions, and much more in the ancient world perhaps than to-day, because then the risk and the likelihood of such deeds of violence were immeasurably greater than now. Thirdly, this narrative-sermon frankly introduces morally negative elements and leaves them negative to the end of the chapter. Was it not dangerous to the church establishment of that day to have its priest and Levite pictured as failing so utterly in the grace of compassion, held up to ridicule as hypocrites and poseurs? And as for the robbers themselves, not only did the story give a most realistic description of precisely how they perpetrated the cowardly crime of violence, but it leaves them victorious in their wickedness, scurrying off with their booty, unrepentant of their sins, probably chuckling at the folly of the traveler for venturing upon the notorious Jerusalem-Jericho road without a caravan to protect him from the highwaymen. And yet, despite these three dubious characteristics of not being Scriptural to the people who heard it, of being exciting, and of having realistic and morally negative features in it, who dare assert that the story of the Good Samaritan has wrought harm in the world? Rather, has it not earned for itself recognition as being the central parable of all the Master's teachings? Has it not exhibited in complete and convincing fashion the very heart of the Gospel? Has it not urged more men into lives of ministry and helpfulness than any piece of literature of equal length which the race has ever known?

Prejudice Against Motion Pictures.

We have delayed thus on the story of the Good Samaritan in order to disarm, if possible, that mood of antagonism with which some of you approach the general subject of motion pictures. You "know that they are bad" because they are exhibited in a theatre that charges only five or ten cents admission. You have never seen many of them, perhaps not any of them; but

from various sources, you hardly remember whence, the suspicion has been bred in your mind that the motion picture is evil and evil altogether. To assert, therefore, that there are any "religious possibilities" in the motion picture strikes you as the acme of absurdity. It is as though one were to announce a sermon on "The Spiritual Value of the Clog Dance." You have heard that motion picture stories are likely to represent crime, that they are exciting, and that scarcely a phase of modern experience has been overlooked by the manufacturer as he scoured the universe to find novel subjects for his motion picture films.



And now we come to the point: the objections which you and others thus make against the religious use of motion pictures can all of them be urged with equal force against the use of the most convincing parable which the Christ ever uttered. The films that have value for religious education to-day are those which portray truth as the Good Samaritan portrays it—in a dramatic story, of contemporary experience, exciting in character and thus interesting even to the morally sluggish, picturing negative elements such as crime, accident, ignorance, sin, and thus commending itself as true to life, but in the end showing the defeat and expulsion of these negative elements by positive qualities, virtuous souls, God-like traits. The only thing needed to make the parable of the Good Samaritan a conspicuously successful motion picture film is a new title. Call it "The Adventure of the Jerusalem Merchant," and it would appeal perfectly to the habitue of the dime theatre, and he would catch the noble moral of it far

more swiftly, perhaps, than do many of the more well-to-do Christians, who hear it rather than see it, when it is droned forth from the pulpit by the preacher of a Sunday morning as the New Testament lesson.

How to Make Sermons Interesting.

The visible drama shown in the right sort of motion picture, accordingly, has religious possibilities just as the spoken dramatic story or parable has them. Both help to make the Gospel vivid. Indeed, one may venture the statement, that the modern motion picture offers the most colossal opportunity for making a fresh moral and religious appeal to the non-churched portions of the community that has arisen in the history of recent Christianity. Why is it that people do not come to church? Many of them will say frankly, "Your church is not interesting; your service of worship is adapted only to the taste of those who have been trained up to it; I cannot understand your music and cannot keep awake through your sermons; the interest of the clergymen seems to be far more with Jehoikim and Ancient Babylon than with the living men and the living issues of to-day. In a word, the church is dull; therefore, I stay away."

How far these criticisms are warranted need not occupy us here. Suffice to say we shall meet these criticisms in part if we try to present Christian truth in forms of present-day life, illustrating its issues from modern America more than from Ancient Samaria. We also need to put Christian truth into pictorial and story form so that it will appeal to the imagination. The great popular preachers, Beecher, Moody, Spurgeon and Gipsy Smith, all were masters in the use of word pictures. The moving picture machine enables the church to make the same form of appeal with visible and animated pictures. The pulpit orators and evangelists use "moving pictures" in one sense of the term, pictures that move the heart by their thrilling quality; but the picture that literally is moving, that portrays dramatic sequence and life-like action, possesses tenfold more vividness and becomes therefore a more convincing medium of education. The common people love stories and buy the cheap magazines to an amazing degree; these persons would love the motion-picture church service which gave them religious truths through acted stories.

We men and women who have ever shown interest in pictures, hanging them on the walls of our homes, seeking them in illustrated books and now in picture postcards, should turn naturally to the motion picture sermon which puts the gospel in a pictorial form. Some of you who attend church love the doctrinal

(Continued on next page)

PORTER — THE SIMPLEX MAN

At the Motion Picture Center, 1465 Broadway, Cor. 42nd Street, New York

The Operator's Forum and Question Box

Conducted by Cecil R. Wood

Under the above heading each week will be given the latest and best projection pointers, news items of interest, such as Union notices, announcements, etc., and intelligent answers to the questions of operators who care to avail themselves of the invitation we cordially extend to them to consult us.

The writer, whom many operators know personally, and who hopes to become acquainted with all of the projection artists of the entire country, through this page, places his time, knowledge and experience at the readers' disposal and hopes that they will take advantage of the offer, and that he may be of service to all in the near future.

It was in the year of 1889 that the writer with a fair practical knowledge of the electrical construction line, entered the field of Motion Picture Photography, as operator with the American Mutoscope and Biograph Co., then located at 14th street and Broadway, N. Y. City, and subsequently was roaded throughout the New England States, with the Jeffries-Sharkey fight pictures.

Some old-timers will recall the operating conditions, types of machines, and films of that period, but to those who cannot date back so far, it might be of interest to know that the machines were motor driven and weighed, with the full equipment, possibly less than a ton (although to the writer it often seemed more). The film was three inches wide,

and had no sprocket perforation, but was drawn through the head by means of elliptical cams covered with velvet to protect the emulsion.

Space will not permit me to detail the trials, troubles and tribulations of the trip, but suffice to say there was plenty of all three, and the only occasion when a smile was possible was upon the arrival of the pay envelope.

Upon leaving the employ of the Company, I returned to the construction line in the electrical department of Madison Square Garden, where I had the opportunity of watching with interest the rapid development of the Motion Picture Industry at the many expositions held there.

Successfully passing the Civil Service examinations for the position of Electrical Inspector in the Department of Water Supply, Gas & Electricity, resulted in my appointment to the Electrical Bureau of the Borough of Brooklyn, where I served the City of New York for seven years.

It was during this period (1903 to 1910) that the small Motion Picture show rapidly established itself in all parts of the city. I might here mention the fact that from a matter of about a dozen places in 1903, we now find a total of over one thousand in New York City to-day, and in the neighborhood of twenty thousand throughout the United States.

Acting as Inspector brought me in contact with many of the Photoplay Houses, and gave me the opportunity of keeping in close touch with all the new projection machines, electrical equipment and installation for picture projection, as well as building up a large friendship among the proprietors and operators.

Serving as a member of the Examination Board of Motion Picture Operators from time to time, likewise resulted in adding to the many friends; and I feel sure that all who appeared before me, have no cause for complaint.

Upon leaving the city's service, I was employed in a number of Photoplay Houses, following which I became connected with the Kinemacolor Company of America, serving them for a period of nearly two years as their chief and instructing operator, during which time I operated all of their New York productions and followed with a successful road tour.

My recent connection with the Precision Machine Company, manufacturers of the well-known Simplex Projector, brings my introduction to a close, with the sincere wish that my operator readers will consult and co-operate with me to our mutual benefit, and freely accept my offer to be of service to them at any time in the future that "trouble, troubles you."

(Continued from page 15)

phraseology of St. Paul. There is many a hardheaded American working man, however, who confesses freely that to him St. Paul is only a prosy old theologian. Paul, however, was not a prosy theologian to the men of his day. Why not? Because his illustrations of the gospel were taken from the life of his contemporaries—the racing habits of his day, for example, and the boxing matches. We ministers of to-day may not quite dare follow Paul in illustrating spiritual truth from the trotting park or a recent famous prize fight in a western city, but we have a right to use stories taken from life in the shop and factory and on the street as illustrations of the gospel to the men of to-day. Because the motion picture carefully selected will tell to the eye moral truths with vigor of illustration and an eloquence of impression which the most enthusiastic orator cannot command, it has a proper place in the equipment of any church which is trying to reach the masses.

The Vogue of the Motion Picture.

The power and popularity of this new instrument which lies at hand for the church to use, if only it have the vision to do so, may be inferred from some statistics.

There are about 10,000 motion picture theatres in the United States, exhibiting to a daily audience of more than 4,000,000 persons. The magnitude of this new sociological fact concerning the amuse-

ment 'habits of the American people needs to be more adequately recognized. The theatre in its older and more familiar form is not a new institution in the United States and yet in all the decades of its popularity it never drew together a daily audience of more than 750,000 to its straight drama, vaudeville or burlesque. But here has arisen a new species of entertainment which in less than a decade has built up a daily constituency five times as large as that of its competitors who have been long on the field. The motion picture appeals, moreover, to old and young; 400,000 school children in New York City visit them every day. In some down-town districts in New York investigation shows that seventy-five per cent. of the pupils attend at least once a week. Opening its doors to the public in the morning, the "M. P. theatre," as the motion picture establishment is called by the trade, draws thousands of working people for a period of relaxation at the noon hour, and there are Boston houses which are regularly patronized by the Back Bay set during the afternoon, when the weariness of shopping overtakes them and some rest of body and nerves is needed before the next department store is invaded.

The Bad Side of the Motion Picture Theatre.

In our city not long ago, when a stormy day prevented the afternoon session of the public schools, a lad came up to the teacher's desk and triumphantly showing a nickel said, jubilantly: "Now I'll have a chance to go to the

moving pictures before I carry my papers." The problem of the poor man's leisure, someone has said, is the crux of the social problem. If only the motion picture—which has recently been authoritatively rechristened under the more convenient title of the "photoplay"—could be carried on by the school and church and municipality so as to fill the poor man's and the poor boy's leisure with helpful instruction and clean entertainments, instead of being carried on by private individuals not always of the most refined type, for gain, it would be a splendid thing. The two points of danger in the "M. P. theatre" to-day are the character of the exhibitors who conduct the business and the character of the vaudeville acts which are generally interspersed between the different films to rest the eyes, and apparently also to pander to a depraved taste on the part of the theatre-going public which, for reasons to be explained later, does not find in the motion picture itself the salacious and indecent elements which are craved. In the course of considerable exploration into the motion picture world during the last year I have visited scores of theatres in a dozen cities of the East; and while my testimony will surprise the uninformed, I am ready to declare that in all the hundreds of films which I have seen, there has not been a single one that was indecent and there have been only a few that impressed me as morally dangerous to the community. This might not have been the report a year ago.

The fact is: that the motion pictures being shown in the United States to-day, thanks to the Board of Censorship established by the People's Institute in New York, show on the average a far higher moral tone than the plays and comic operas and vaudeville which are supported by the so-called respectable classes. Many motion picture films, to be sure, leave much to be desired in the way of refinement, good taste, delicacy of feeling—but public taste exhibits the same lacks. Meanwhile the percentage of innocuous pictures is much higher than the percentage of innocuous dramas, while behind the photoplay industry there is an intelligent body of men and women constituting the Censorship Committee, not in the least connected with motion pictures commercially, who are moving as fast as the public will permit toward a complete disinfecting of this form of entertainment from every taint of harm. And the leading manufacturers are co-operating most willingly and most intelligently.

Having spoken thus favorably concerning the motion picture itself, one must add, however, that the so-called motion picture theatre as at present conducted in some communities is objectionable. The moral dangers attached to the darkness in which the pictures were shown in most theatres a couple of years ago, have been largely eliminated by the growing custom of exhibiting the photoplays in a half-lighted theatre. But the vaudeville acts sprinkled through the picture program are necessarily cheap, and, therefore, not infrequently vulgar. They ought to be strictly censored or entirely eliminated. Laws requiring that young children be attended by their parents or older guardians ought also to be universally passed and enforced, this not because the theatre is necessarily more fraught with peril than, for instance, the city street, but because the theatre is a newer and more popular diversion for children than the street, and so needs the more to be surrounded with safeguards.

The Moving Picture as an Invention.

A good argument could be made in the support of the proposition that the motion picture, in some respects, is the most wonderful invention which has come into existence since the invention of printing in the fifteenth century. One day by accident Gutenberg discovered the art of using movable type. By help of this new art of printing, books which before had been only the luxury of the rich, now became the possession of the many. Strikingly enough, the earliest use of the printed page was the religious use, for the first printed book was the Bible. The invention of the moving picture machine has resulted in the same popularizing of a privilege which previ-

ously had been confined to a few. As printing made literature universal, so the cinematograph is rapidly making the drama universal. Who knows but what this new invention may also serve religion as soon as religion is willing to accept its assistance? The typical motion picture film to-day is a short-acted story put on the stage by high-grade actors, working out the plot contributed in some cases by such literary experts as Shakespeare, Victor Hugo, Goethe, Dickens. The moving picture began as photographs of scenery, later it employed living people, then pictures of living people doing interesting things, and thus came about the "picture play," which is a little story of real life acted in front of the camera and distributed throughout the country on a celluloid film.



No one has ever charged Thomas Edison with being a cheap panderer to the vicious tastes of a debased society. Rather he has been always a friend and uplifter of the race, and it is by Mr. Edison that such words as these are written:

"Moving pictures bring to everyone an absolutely clear idea of foreign peoples through their customs and through scenes of the world and through the industries and pursuits of man. They have a tremendous educational effect. This is true even of the seemingly purely amusement moving pictures. Little cross-sections of life are shown, staged and acted better than are the cheap shows given at considerably higher prices. The motion picture is an important factor in the world's intellectual development. It will have a great up-

lifting effect on the morality of mankind. It will wipe out various prejudices which are often ignorance. It will create a feeling of sympathy and a desire to uplift the down-trodden peoples of the earth. It will give new ideals to be followed. For these reasons I believe that moving pictures present the right means in the hands of broad-minded, intellectual and informed workers for the world's good, for the innocent amusement, efficient instruction and the moral advance of the great masses of people."

What an Editor of the "Congregationalist" Says.

The "Congregationalist" contained two illuminating articles on motion pictures in its issues of July 9 and 16, 1910. From this writer we quote the following sentences:

"Within almost a single round of seasons the picture show has become an immense enterprise, a world-wide amusement, a universal influence. When you hear that in France during the eviction of the ecclesiastics the films played such an important part that they nearly created a rebellion; that Sweden has endowed a moving picture theatre for presenting historic scenes; that a foreign manufacturer made an offer of \$200,000 for the privilege of taking the Oberammergau Passion Play, which offer was refused—you begin to get an idea of the magnitude of the subject. Not only this, but the moving picture is rapidly taking its place beside commerce and foreign missions in making for a world brotherhood. Read this from a staff writer of the 'Survey':

"On an island two thousand miles out in the Pacific Ocean the exiled lepers of Molokai gather daily before the flickering wonders of a screen that shows them the world of life and freedom. Seated in the luxurious saloon of an ocean liner a group of travelers study life-like pictures of the countries for which they are bound. In Iceland excited Eskimos applaud the heroism of a cowboy who rescues a maiden from the redskins. Halfway round the world in Northern Russia tearful peasants sorrow over the pictured flight of a forlorn French lover. The newspaper correspondents with the battleship fleet tell us that in every corner of the globe they found the dimly lighted rooms where living tragedy and comedy flash across the screen."

"Facts like the foregoing explain why a religious journal like the "Congregationalist" sees a reason for examining such a feature of our modern life. Not only because the moving picture has become so widespread an influence is it of interest to us; but also because its possibilities have only begun to be un-

PORTER — THE SIMPLEX MAN

At the Motion Picture Center, 1465 Broadway, Cor. 42nd Street, New York

covered, and in this undeveloped and unknown future educational and religious agencies seem destined to have a great share. While no one can be blind to the fact of its great possibilities for evil, the moving picture has neither done so much harm nor deserved such imprecations as have been put upon it by well-meaning but uninformed Christian people."

The Mechanics of the Photoplay.

A motion picture film is usually about one thousand feet long, and contains about sixteen thousand photographs each three-quarters of an inch square. These are thrown on the screen at a rate of about sixteen or twenty a second. The scene to be photographed is sometimes staged, like a regular drama in a theatre, in the film manufacturer's studio, sometimes it is acted out in the open air. A famous film showing the Israelites crossing the Red Sea was staged on a New Jersey sand flat. One of the most progressive firms of manufacturers, whose manager showed me every courtesy as I visited his studio looking into this subject a few months ago, uses a stage twice as large as that of the Metropolitan Opera House, on which often two plays will be running at the same time. Its own scene painters and stage carpenters and property men equip this stage with every requisite for showing a Biblical story, an ancient Roman drama, a modern street comedy. Every trick of photography is also utilized, and not infrequently the cost of putting on a picture play will mount up into the thousands of dollars before the film is ready to be "released." Two trade journals are published weekly, giving the titles and descriptions of 30 manufacturers' output, which aggregates eight new films each day. These are handled by "exchanges," which rent the pictures to the exhibitor at prices per day varying with the quality and age of the film. An ordinary "reel" costs about \$100 to make and can be used 500 times before it becomes useless. A moving picture machine costs approximately \$225, a fireproof booth to conform to state laws here in Connecticut costs about \$135, rentals for films average several dollars a day for each film. These facts concerning the moving picture industry at large are serviceable as furnishing the financial and sociological data on which the church has to build when it essays to adopt the photoplay for moral and spiritual uses.

The Range of Motion Picture Subjects.

The range of subjects covered by motion picture films is well-nigh limitless, and herein lies the possibility of their ministry in education. While the current taste runs largely to what we have called the picture-drama, the manufacturers are nevertheless putting out subjects to suit all classes of society and to meet all sorts of demand. A glance at the "Catalogue of Educational Motion Pictures" published by George Kleine, of Chicago, is likely to astonish the person who has not followed the swift

expansion of this youthful industry. In this volume of 350 pages are listed thousands of films under such general department titles as Agriculture, Applied Science, Fine Arts, Literary, History, Religious, Military, Natural Science, Railroad, Sports and Travel. There exist films showing the story of the silk worm, the life of Abraham Lincoln, the process of making steel, a tour through Palestine, the Boy Scouts, the work of the Fresh Air Fund. The health crusades against tuberculosis, typhoid fever, malaria, impure milk, the pest of flies, and unhygienic housing conditions are all equipped with film-stories to aid in their campaigns. Surgical operations are shown to medical students far from the metropolitan hospital where the operation was performed; sailors and marines on our American men-of-war are taught by pictures what they could never learn so easily from books; the great events of history, reproduced with truth of costume and scenery before the motion picture camera, are now available for use in the public school and social settlement; patriotic scenes that can inspire the immigrant with an interest in America long before he knows enough English to listen to sermons, are already being used; while there is scarcely an industry whose processes have not been recorded, nor a corner of the globe whose scenic charms have not been popularized through this agency. Bacterial action, sanitation, first aid to the injured, the playground movement, the reproduction of such literary classics as Shakespeare and Cervantes and Alice in Wonderland, all have been exploited by the indefatigable camera-man of the film manufacturer, whose motto seems to be that of the ancient Latin poet, "Nothing human do I regard as foreign to me." The words of Professor Frederick K. Starr, of Chicago University, describe the experience of not a few habitual or spasmodic attendants at the photoplay theatres:

Globe-Trotting for a Dime.

"I have seen Niagara thunder over her gorge in the noblest frenzy ever beheld by man; I have watched a Queensland river under the white light of an Australasian moon go whirling and swirling through strange islands lurking with bandicoot and kangaroo; I have watched an English railroad train draw into a station, take on its passengers and then chug away with its stubby little engine through the Yorkshire Dells, past old Norman Abbeys silhouetted against the skyline, while a cluster of century-aged cottages loomed up in the valley below, through which a yokel drove his flocks of Southdowns; I have beheld fat old Rajahs with the price of a thousand lives bejeweled in their monster turbans and the price of a thousand deaths sewn in their royal nightshirts as they indolently swayed in golden howdahs, borne upon the backs of grunting elephants; I saw a runaway horse play battledoor and shuttlecock with the citizens and traffic of a little Italian village, whose streets had not known such commotion since the sail-

ing of Columbus; I know how the Chinaman lives and I have been through the homes of the Japanese; I have marveled at the daring of the Alpine tobogganists and admired the wonderful skill of Norwegian ski jumpers; I have seen armies upon the battlefield and their return in triumph; I have looked upon weird dances and outlandish frolics in every quarter of the globe, and I didn't have to leave Chicago for a moment.

"No books have taught me all these wonderful things; no lecturer has pictured them; I simply dropped into a moving picture theatre at various moments of leisure; and, at the total cost for all the visits of perhaps two performances of a foolish musical show, I have learned more than a traveller could see at the cost of thousands of dollars and years of journey.

"The talking machine has canned the great voices and master melodies of our time, but the moving picture machine has done more—it is making for us volumes of history and action. The moving picture is not a make-shift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting institution, drawing them to an improving as well as an amusing feature of city life. Its value cannot be measured now, but another generation will benefit more largely through its influences than we of to-day can possibly realize."

The Silent Drama.

Besides the "educational" films just described there are the more common picture dramas, "canned dramas," they have been called, which cover in their sweep of interest almost every comic and tragic possibility in human experience. Ordinarily the story requires about twenty minutes for the telling by motion picture machine. These stories are as various as the stories printed in our newspapers and magazines, and while many of them have no moral message one way or the other, a considerable percentage are easily adaptable to pulpit use. The selection of these "homiletic" films can be made from the detailed descriptions printed in the trade journals, this selection having been approved by the "booking agent" of any intelligent exchange. Such a booking agent I talked with in Boston recently, and his familiarity with the plots, details of scenery and religious availability of several thousand films in his "library" quite amazed me.

If it excites surprise to hear that there is any religious availability at all in a form of entertainment created for commercial ends and to amuse the multitude, the explanation is to be found in an absolutely unique institution which is practically dominating the picture drama industry in the United States today. This is the National Board of Censorship for Motion Pictures.



ADOLPH ZUKOR (Famous Players Film Co.)

The National Board of Censorship.

In 1909 the People's Institute of New York, under the leadership of Prof. Charles Sprague Smith, and several of the more progressive firms of film manufacturers, decided that it would be conducive both to the public morals and good business to have the motion picture output of the country censored by a disinterested body of intelligent critics. Accordingly, in March of that year, the Board was formed with such men on its advisory committee as Lyman Abbott, Andrew Carnegie, Robert De Forest, Samuel Gompers, Jacob Riis, Anson Phelps Stokes and Rabbi Wise. The general committee of supervision

is headed by Professor George W. Knox of Union Seminary, and it has representatives from the Charity Organization Society, the City Vigilance League, the International Committee Y. M. C. A., the New York City Federation of Women's Clubs and many other philanthropic organizations. This committee uses two secretaries and arranges for the inspection of new films by a group of critics, who shall approve or disapprove them. The Censorship attempts on its part not to place unreasonable and Puritanic handicaps upon the manufacturers, while manufacturers agree not to release any film until it has the sanction of this Board. During the eighteen

months since the Board was organized its services have been accepted by an ever-increasing proportion of the manufacturers until now it can be reported (I quote a letter from the Censorship Board under date of November 23, 1910) that the Board "passes upon every new film produced or imported into the United States."

This frank, willing and complete submission of an amusement industry to intelligent supervision in behalf of public morals is something absolutely new in human society, and the fact should have the attention which it deserves. After a few months to allow for the recall of films put out by firms that only lately accepted the Censorship, it will be true that in not a single one of the 10,000 M. P. theatres in the country can a film be seen by man, woman or child but has been passed upon by a committee of criticism whose sole reason for being was a desire to uplift the standard of the picture drama. In view of this fact it surely behooves social reformers and zealous charity workers and well-meaning clergymen to secure first-hand evidence before they let themselves accept and repeat the careless and often unjust criticism passed upon the picture drama. Meanwhile the Board welcomes suggestions as to its work, and will attend to any criticisms on the motion pictures shown in any part of the country if only definite information is furnished of the title of the film, the manufacturer, the date and place where it was seen.

Of course the work of this Board has imperfections, which it admits frankly; and even if its work were leisurely and perfectly done, it would fail to satisfy all interested parties. In this connection a few sentences from their circular are worth reprinting:

The Problems of the Censor.

"The censoring committee of the Board of Censorship is made up of social workers, literary and professional people, and earnest men and women of general culture; they give their time entirely without compensation.

"The task of censoring is a perplexing and delicate one, and it is not easy to make clear in a few words the methods used. The members of the committee are influenced by three distinct factors: Their own original and personal opinion; the public opinion of the various sections of the country in whose behalf the censoring is done, and the practical necessities of the moving picture art, which call for a policy of steady but gradual improvement rather than uncompromising severity. It should be remembered that the standards of censorship necessarily vary from city to city. It is, therefore, impossible for the Board of Censorship to exhaustively satisfy all sections of the country and all groups of public opinion with regard to each detailed verdict it may reach in motion pictures. The Board has been criticised for too much liberality in some instances; for too much severity in others. The Board desires and earnestly invites criticism, merely urging that the criticism be

not on the strength of hear-say testimony, but only after the critic has himself seen the picture in question.

The Representation of Crime.

"The ideals and practical method of the Board of Censorship may be summed up in a few words. Primarily, motion pictures are a form of dramatic art, and, as such, they deal with real life and the problems of real life, and among these problems are moral problems, involving conduct which, in real life, would be criminal. The drama of all ages has dealt with real life and its serious moral problems, and the Board of Censorship recognizes that moving pictures are essentially a form of drama. But the Censorship insists that there shall be no sensationalism and no representation of crime, except with the object of conveying a moral lesson. 'Crime for crime's sake' is condemned. Certain socially forbidden themes are, of course, proscribed, and any leaning toward over-sensationalism is discouraged. But for the extreme demand which is sometimes made, namely that all pictures of crime or violence be forbidden, the Board is compelled to point out that such a standard would prohibit practically all of Shakespeare and the other classics, and even some of the best Biblical motion pictures that have been made, and would likewise make impossible such historical pictures as the life of Washington.

"Nor is it possible to confine motion pictures to those themes which are entirely proper to discuss in the presence of children. Many legitimate themes of literature, drama, and general interest are looked upon as topics for adults, which cannot be gone into exhaustively with children. It is unlikely that many children either understand or take an interest in the complex problems of social life which the theatre and likewise the motion pictures sometimes make use of. Large as is the number of children who attend the motion picture shows, more than two-thirds of the total audience is adult. Much that the adult receives and can healthfully digest, simply goes over the heads of the children, and if children are defended from the calculated immoral lesson and from excessive scenes of horror and violence, and from a too large proportion of any kind of violence, much, at least, has been accomplished. In any case, the child is subject to both his parents and to the local laws which in many cases exclude unaccompanied children from motion picture shows.

"The motion picture theatre involves many problems, other than the problem of the motion picture. There is a local police problem, and a problem of proper fire protection, sanitation, ventilation, lighting; a problem of the vaudeville which is often given as an interlude to the pictures. These are all purely local problems, and they are too often overlooked by those who have become interested in motion pictures. The Board of Censorship has gathered much information about the methods of local regulation for picture shows and improved

methods which can be urged on the local exhibitor, and is anxious to place at the disposal of every community any information of this sort that is on hand.

Broadening the Significance of the Photoplay.

"In addition to the work of censoring, the Board is endeavoring to develop the social possibilities of moving pictures. The Board sees in the moving pictures an agent that can educate. The right kind of entertainment may itself be educational, but the moving picture is also capable of use in direct pedagogical ways. The Board is using every effort to open up this field among public and private institutions. At the same time, the business standpoint must be recognized and the practical value of producing films for educational use demonstrated to the trade.

"In struggling with the moving picture problem the Censorship is dealing with nine-tenths of the total theatre problem. Moving pictures are now the most important form of cheap amusement in the country. They reach the young, immigrants, family groups, the formative and impressionable section of our cities, as no other form of amusement, and cannot but be vital influences for ill or good. They are the only theatre which it is possible for the entire family of the wageworker to attend. In their social and educational possibilities they provide the basis for a neighborhood theatre of the people."

Censoriousness and Censorship.

Having had the privilege of sitting with the Censors for one day of their labors, the writer can testify that their work is done with a serious conscientiousness of the hundreds of thousands of people whose moral outlook and views of life are to be unwittingly, and yet really, influenced by their quiet verdict written upon a slip of paper. A session of this committee, once the imagination travels out in space and time and reckons with consequences, becomes one of the most solemn experiences a person can have. Its verdict is absolute, moreover, and though sometimes its rejection of a film means the loss of thousands of dollars of initial expense to the maker, there has not yet been any revolt against its verdicts. Far more hindrance has come to the work of the Censorship from earnest, but not always the most catholic-minded men and women of piety who would impose an impossible standard of refinement and conventional morality upon this mode of entertainment. They forget that Mulberry Bend wants something more highly seasoned than Anthony Trollope—that Mott street and Hester street for the most part scorn the church and its prayer meetings. The work of the Censorship should not be so much condemned for its falling short of a perfect standard as gratefully approved for its monumental achievement, judged by what went before. The low vaudeville which has been superseded to so great an extent by the photoplay, ought to be still further eliminated. This will not be as easy a task

as it was to purify the motion picture of French suggestiveness and American morbidity, for the vaudeville cannot be disinfected at its source as is possible with the picture drama, the latter being altogether manufactured and distributed from New York City. But there is no doubt in the minds of many that sooner or later the better elements of a community will have to supervise all popular entertainment, and indeed most of the recreation of the poor. Only thus can the highest welfare of society be secured. And when this supervision is organized, the kind of popular novel to be allowed in the public library will be defined better than it is now. In many a home of supposedly careful parents the perils from the books which the mother and children read are vastly greater than the imagined perils of the motion picture.

Having treated thus generally the motion picture as a sociological fact, we are ready to answer more specifically the question: What religious possibilities lie in it for the church and the moral reformer?

The Motion Picture as a Religious Tool.

First, it can help the church merely as an entertainment device. The spiritual value of the church sociable has long been admitted; the indirect possibilities of religion in the oyster stew and bean supper are commonly conceded. Let the church that wishes to minister to the masses do what a few Roman Catholic churches are doing, what Rev. Charles Stelzle of New York City is doing in his new Labor Temple—provide free picture shows as it provides free concerts and organ recitals.

Secondly, the motion picture can help in giving religious instruction in the Sunday School. Pictures of travel through Palestine, of Biblical scenes, of events in the history of the church are available and ought to be used extensively. In one of our public schools lately the story-hour had to do with Ulysses' adventures as recorded in the Odyssey.

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Graphic Missionary Education.

Thirdly, the motion picture film can do more for foreign and home missions than any agency yet utilized by our assiduous and ingenious missionary secretaries. The reason for the skeptic's opposition to missions is usually to be found in his ignorance of how mission work is done and of what social conditions it aims to transform. Films dealing with travel and ethnology are very numerous—they enlighten the latter half of this ignorance; and after the critic has looked at films picturing the operations of medical and industrial missions in distant lands, he is a sluggish egoist indeed if he doesn't entertain a more tolerant mood toward the "skirmish line of the Kingdom of God."

Fourthly, the church needs to be an agent of broad civilization in its community; one aspect of its religious ministry should be the social education of the needy. All the philanthropies, the united charities, the district nurse, the hospital, the day nursery, the Y. M. C. A. and Y. W. C. A.; all the up-lift campaigns against tuberculosis and crowded tenements and in behalf of playgrounds, public baths, and neighborhood centers; all lines of civic education in American history, political institutions, municipal betterment—all these aspects of the community's higher life need to be brought home to the public conscience and consciousness. The church should assist in this process of social illumination, and it can use no more potent aid in doing this work than the motion picture. Especially should critics, where there are large alien populations, have the advantage of such dramatic instruction on the lantern screen as needs no interpreter. A picture is a sort of a graphic esperanto, a universal language; and social and domestic and personal hygiene may well be taught through its aid.

The Motion Picture Sermon.

Fifthly, the crowning possibility of the motion picture, though, is its usefulness to the preacher as he proclaims moral truth. It will provide the element of illustration for his discourse far better than it can be provided by the spoken word. It will make his gospel vivid, pictorial, dramatic, and above all, interesting. The motion picture preacher will have crowded congregations, not because he is sensational, but because he is appealing to human nature more successfully than his fellow-clergymen, because he is adapting his message to the psychology of his hearers, because he is employing a better pedagogical method.

Why do not men, especially the common people, want to go to church more than they do? Is it not in part because they feel that the preaching of to-day, at many points, fails to fit their natures and meet their needs? We ministers use too often a technical jargon which the outsider characterizes only as a pitter patter of dreary nonsense and a hodge-podge of unintelligible stupidity. They say of us what the little girl said of her pastor, "he talks to himself out of a piece of paper." If ministers as a whole were to return to Jesus' method of sermonizing, and with story and dramatic pictures drawn from contemporary experience were to illustrate a few simple ethical and spiritual realities, would not the constituency of the church become larger and more loyal?

To go one step further, if preachers gave their illustrations of spiritual truth to their hearers, not through the art of elocution to be listened to, but through the vastly higher art of pictorial drama to be seen, would not their persuasiveness be mightily enhanced? Applying these suggestions, a Sunday evening motion picture service could be arranged as follows, and it would go far toward solving the "second service problem" in many a community.

A Motion Picture Service of Worship.

Let the hymns and prayers be as usual. Let the Scripture lesson be illustrated with a film exhibiting the very incident narrated by the Bible. Let the sermon be on a practical topic like temperance, honesty, loyalty, prayer, the purity of the home, pluck or self-sacrifice, and let the sermon be illuminated by two "motion picture parables" from present-day life.

The three films will use up about an hour, the entire service being put into an hour and a quarter. The preacher can combine his Bible reading or sermon with the motion picture, or the picture can be run off silently or to an organ accompaniment, while the words before and after the picture help to drive home the message. One man may find it easier to follow the example of the stereopticon lecture where the pictures are interpreted by speech, another man may follow the example of the moving picture entertainment where the pictures speak for themselves. In many places a licensed operator from a local M. P. theatre which is not open on Sunday can be obtained to manage the lantern.

The Lesson on History.

The motion picture is as yet a novelty in religious work. Hence it will be opposed by some. But if there are conscientious scruples against adopting the motion picture as one of the church tools, at least we may comfort ourselves with our reading of church history. The disfavor which is now meted out to the motion picture was aimed at the stereopticon a decade ago, at quartette sing-

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ing several decades ago, at the pipe organ before that, and still earlier at the Holy Bible printed in the vernacular; and yet, in God's own time every one of these religious agencies commended itself to the approval of Christian people. So it will be in this case. Meanwhile, borrowing and rearranging words from a great American pioneer, let us of the church say that "with malice toward none, with charity towards all, with firmness in the right as God gives us to see the right, let us finish the work we are in, highly resolved that religion, under God, shall have a new birth of freedom; and that the church of Christ, the Son of Man, shall become a church of the people, by the people, for the people, never to perish from the earth."

POPULAR PICTURE PEOPLE.

A few years ago the identity of motion picture players was not revealed by producers except in remote instances, for the very good and simple reason that nobody seemed to care who they were. "That chap with the curly hair" sufficed to identify the favorite "picture hero"—everybody knew him by some such designation. But now, it's "Oh! there's Maurice Costello."

It isn't at all surprising that the attitude of the public toward the players in motion pictures should undergo a change as they appeared on the screens day after day and week after week. As the public began to call the players by name, it quickly established preferences for certain of them. Among those who early became favorites and have always remained so are Arthur V. Johnson, Augustus Carney and Marc MacDermott.

Mr. Johnson is the lanky, awkward-appearing leading man in Lubin pictures. But, of course, the awkwardness is all "put on." Mr. Johnson is a director—a stage manager so to speak—and knows the game from A to Z. That awkwardness is his idea of making his histrionic efforts distinctive. A natural humorist and an actor of magnetic personality and unusual versatility, he long ago established himself in the motion picture firmament.

Augustus Carney is his real name, but everybody knows him as "Alkali Ike." Next to "Broncho Billy," he has done more than any half-dozen players to popularize Essanay films. As a fun-maker and laugh-provoker he has no near rival. The best of it is, he always seems to be having as much fun as anybody!

The work of Marc MacDermott is always a little more serious, and here his long and remarkably successful stage career stands him in good stead. His first appearance in this country—he is an Englishman—was with Mrs. Patrick Campbell in "Magda," "Joy of Living," etc. Later he played important roles.

THE PLAY'S THE THING.

This is probably the most quoted remark, with reference to the stage, talking and silent, of any of the trite remarks of which the stage (and we use the term "stage" in its generic sense) is the object

"The Play's the Thing."

The original line occurs in Shakespeare. Hamlet is addressing the players, who are to give a play in which the character of his uncle, the usurping King of Denmark, is portrayed. Hamlet tells the players a whole lot about their business, saying in effect, that after all, the play is the thing. He meant the acting; the action.

From the modern viewpoint what Hamlet implied was this: Never mind accidentals such as time, place, scenery, but see that you act your parts well and thoroughly, for it is your acting that will chiefly make the play.

This is true. Of all plays to-day it is the quality of the acting chiefly that makes success. Scenery, costumes, music, story, all this may be of the best obtainable, but if the play is not well acted, failure in a greater or less degree is certain.

What applies to talking plays applies to motion picture plays.

Recently the editor of "The Exhibitors' Times" has spent a great amount of time analyzing moving picture plays, especially with a view of arriving at the reason why so many of these productions fail to "get over."

It is simply because they are not well acted. They are either under-acted—that is, not acted at all, or over-acted—that is, acted too much. So the stories fail.

In many cases that we have in mind the photography of the pictures has been well nigh perfect, the settings beautiful in the extreme; costumes admirable, actors and actresses handsome and distinguished.

Yet these pictures fail; they fail to sell, or if they reach the moving picture theatres, people do not care for them.

It is because the acting has been at fault. The actors and actresses have not let themselves go. They have not acted; maybe have been improperly directed. Anyway, whatever the cause there is the effect.

DECEIVED BY THE EYE.

Dr. Ponzio, an Italian psychologist, writes in a scientific review published in Turin that in watching a film representing a religious ceremony in Burma he distinctly heard the sound of the bells. When the illusion passed off he noticed that there were nothing but stringed instruments in the orchestra, and it was evident that he had been the victim of auto-suggestion.

On another occasion M. Ponzio was looking at a photograph of a cascade, and thought he heard the roar and the wash of it, but subsequently perceived

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The Hotel Ponce De Leon is newly furnished throughout with rare taste, and possesses all modern requisites for convenience and comfort of guests.

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Rooms with private baths for \$1.50 per day and up; suites of two rooms and bath for \$4.00 per day and up.

Dining Room and Cafe First Class

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Absolutely Fireproof

Stone floors; nothing wood but the doors.

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STORER F. CRAFTS, Gen. Mgr.

that the sound came from the ventilator. Presented with a picture of the sea, he has felt the sensation of the dampness and the freshness of the water, and of the souging of the breeze; perhaps it was again the ventilator that caused the delusion.

A yet stranger instance of auto-suggestion followed. On the film was shown a farm yard, with men unload-



E. S. PORTER (Famous Players Film Co.)

ing a hay cart. M. Ponzio asserts that he smelt fresh hay, and his assistant sitting by his side had the same sensation. As they looked about for an explanation, they noticed that one of their neighbors had scented himself with some strong perfume. They had not noticed it before, and now that it greeted their senses they both remarked that it bore no relation whatever to the scent of new-mown hay. Their neighbor had indirectly produced the illusion in their minds by stimulating, so to speak, the imagination of their sense of smell.

From these experiences M. Ponzio concludes that cinematography acts on all the senses. By some mysterious association, it can delude the wardens of the brain. While the eye seems to see things actually moving, the ear hears

the noise made by them, the nostrils catch up their smell, the skin itself feels hot or cold. The sense of taste alone remains unaffected.

ADVERTISING THE PICTURE.

American business men have the reputation of being the best and most lavish advertisers in the world. In this respect they transcend the business men of every other country.

We cannot too strongly impress upon each individual exhibitor who reads this article (and there are 6,000 of them) the supreme importance of good local advertising to him and his theatre. His success hinges upon the good quality of his advertising. At present the possibilities of this matter have only just been scratched.

The Right Hotels To Stop At

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Just Around The Corner

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WHITE HOUSE

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On direct car line to Union Station and all other parts of Washington.

Close to all leading theatres and the business district.

100 Rooms Newly
Furnished, 50 Baths

American plan, \$3 per day and up.

Write for illustrated booklet with map.

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PHILADELPHIA

REMODELED
REFURNISHED

400 Rooms

200 With Bath

Rates \$1.50 to \$5.00

EUROPEAN PLAN

The Best Cafe In The City

FRANK KIMBEL - - Manager

Week by week we get newspapers from all over the country carrying motion picture theatre advertising; we get also theatre bulletins and heralds.

Yet with it all, we feel the exhibitor, possibly from want of help and encouragement, is not doing all that he might.

The picture is handled in an apologetic and perfunctory manner. Far too many persons allow themselves to feel that the picture is a passing fad with

the public, and so their press matter has a perfunctory and apologetic appearance in the eyes of the public.

Now, we want the exhibitor to get over this feeling. We want him "to go to it."

We want him to feel that the picture as an entertainment factor is as big a staple as any other branch of amusement. We want, in fact, to gingerize him in his business.

The time has gone by when the motion picture needs any apology or defense. It is here to stay; it is steadily improving in quality all the time, and it has so firmly gripped the hearts and minds of the people of the world that it is not humanly conceivable that it can be deprived of its pride of place as the most universal form of entertainment in existence.

Now, if you, Mr. Exhibitor, will absorb these ideas with regard to the stability of the picture, we feel that your advertising literature will, in future, carry a firmer, deeper stamp of conviction than it has hitherto done.

Even so this is one of the chief reasons why "The Exhibitors' Times" exists. It is published for you; it is written for you.

It is not written for the trade; it is certainly not written for any group of interests in the moving picture field.

It is written and published for the help, the information and the advantage of the exhibitor, which is you who are reading this article.

Finally, do not be afraid to write to us and ask for individual suggestions about your advertising matter, either in herald form or newspaper form. We are always pleased to help in this matter either through the columns of the paper or by mail.

TRICK PICTURES.

Long after men have ceased to marvel at the mere quality of motion in pictures their wonderment is aroused and their curiosity excited by the numerous achievements of the seemingly impossible on the moving-picture screen.

The palpable trick picture is not nearly so popular as it once was, as the moving-picture patrons no longer wax enthusiastic over the skill of a cinematograph magician. But in spite of this change in popular taste, the trick picture is still employed—although in a fashion that, if successful, will not be detected by the spectator. Probably you have seen a film in which an automobile dashes madly down an inclined road to a grade crossing over a railway, crashes through the crossing gates and is brought to a standstill within six inches of an express train rushing by at an apparent speed of sixty miles an hour. That any chauffeur with a car filled with passengers would undertake such a death-defying feat staggers belief; but here is the moving picture, and we know that moving pictures are made from photographs, and that photographs are made by cameras that tell nothing but the truth.

It is true that the camera will tell only the truth; but no camera has yet pretended to tell the whole truth. In this particular automobile picture the camera man complained bitterly that after the automobile had crashed through the crossing gates and had stopped within a few inches of the railroad track, that same automobile had gone on back to town and had left him sitting on a fence with his camera for two solid hours waiting for that express train to come by.

The camera man had stopped turning the crank and closed the shutter when the automobile came up to the track. Then he waited for the express train, turned the crank and opened the shutter. If it had not been convenient to have a property automobile at the crossing, he might have caught any passing motor car going over the tracks, and, then, by the simple expedient of cutting off the film he could have stopped the car wherever he pleased.

One of the most thrilling melodramas that went the rounds of the five-cent theatres recently told the story of a girl station agent at a lonely western siding who was attacked and left for dead on the railroad track by bandits planning to hold up the pay train. How she was saved by the faithfulness of a dog was the main feature of the photoplay; but in that there was nothing more miraculous than the patience required to train the dog to do his part. There was, however, a real film miracle in the play.

DOG VS. MOVING PICTURES.

"Hereafter," said a Yonkers commuter, "when I attend a moving-picture show, I will take pains to see that my collie Jack is securely fastened at home. The other evening Jack contrived to get past the ticket-taker and followed me to my seat. He was quiet and interested with the various scenes until a highway robbery was thrown upon the screen. Then he became restless and began to whine.

"When the actors were seen creeping near their intended victim he growled. I clutched his collar, but when the man was actually attacked Jack barked and, breaking away from me, dashed up the aisle, bounded over the orchestra railing, and did his best to spring upon the pictured robbers. He wanted to tear them to pieces. I don't know what he would have succeeded in doing if there had been no interference. Somebody had presence of mind to turn on the lights. That made the pictures fade, and Jack, still growling, rejoined me where I was sitting. Jack has no use for robbers, and a pictured one is just as bad to him as the reality."

NEW YORK CITY OWNS MOVING PICTURE THEATRES.

By W. B.

A fact that is not generally known, and one that would probably cause certain reformers to raise up their hands in hor-

ror, is that the city of New York actually owns and operates three moving-picture theatres on the East Side. I may not be amiss, perhaps, if I try to give a short synopsis of the history of each place.

No. 172 Delancey street, known as the "New Bridge Theatre," was formerly an old police station house, with green lights in front to guide the honest. It has a municipal history that would gladden many an old New Yorker's heart. In the days when New York wasn't what it is now, this station house was the center of a pretty bad neighborhood, infested by the old famous Mangin street and Colears Hook gangs, and many a young policeman won his spurs in his efforts to bring certain notorious prisoners to the old station. With the growth of the city and the building of the Williamsburg Bridge the creation of the Williamsburg Bridge Plaza, new station house costing \$500,000 was erected to float the left side of the plaza, and now Messrs. Rothbord & Gordon are managing as pretty a moving-picture theatre as was ever built, catering to the smiles and tears of the East Siders, on the identical spot where before prisoners in their cells would await trial.

No. 154 Clinton street, known as the Old Clinton Court Theatre, has even more of a municipal history. In 1865 these premises were used by the Old East Side Volunteer Hose Cart Company, of which Eddie Rosenstein was chief. Many an exciting chase through the streets, dragging their old pumps and hose carts, did those old fire laddies have. In 1888 it was converted into the Fifth District Municipal Court and practically every lawyer of any prominence in the legal world of to-day made his first success or otherwise, in the old brown court house on Clinton street.

It was later used as the tenant and landlord part of the Municipal Court, and if those old walls could talk they would tell of the thousands of tenants evicted because of non-payment of rent, of the tears lost, of the hopes lost. But to-day, instead of issuing judgments in default, it issues judgments of laughter and joy, tears and sorrow in sympathy with the photoplays as they chase each other across the glass mirror screen.

No. 180 Clinton street could also tell an interesting municipal tale. Being the oldest of any municipal building in the city, it was first a brownstone mansion, the finest possible, some of its exterior decorations still existing.

In the course of progress, about in 1853, the Harry Howard Volunteers, another hose company, took possession of the premises for their quarters. I have been assured by an old-timer in this vicinity that our steam engines and gasoline automobile hose carts were entirely discounted for excitement when an alarm sounded in the olden days, and the "Blues," as the Harry Howards were known, and the "Reds," as the Eddie Rosenstein boys were called, raced together to the fire. It seemed

that the fire was the least, the main, consideration being who got there first. It often ended by both companies falling into a pitched battle, with the delighted onlookers wildly cheering.

This old building was used to the last by the volunteers, and when the paid fire department came into existence, it was converted into a "fuel depot," storing fuel and other necessities for the new-fangled engines.

Lately the fire department abandoned it and now motion pictures are being displayed in the oldest municipal building outside of City Hall, and prominently displayed above the words "moving pictures" is the name, "Harry Howard," as if to recall to the old-timers that memory never dies. This is the Photodrome Theatre.

The City of New York owns these three buildings and they are being run under the supervision of the Comptroller's office. In conformity with the independent spirit displayed by the city in this matter, each house is using first-class service, of the Independent order.

The Simpson Solar Screen

The only Metallic Screen
without seams, patented.

Buy the real thing. Be-
ware of imitations

Alfred L. Simpson, Inc.

No. 113 W. 132nd St., New York City

FIREPROOF FILM READY FOR DELIVERY.

Announcement is made in our advertising columns, of the placing on the market of raw film by a new American manufactory, the Fireproof Film Co., of Rochester, N. Y. This Company is the owner of an extensive plant in the city of Rochester which has been two and a half years in process of construction, located on twenty-five acres of land within the city limits. The company is prepared to do business.

AMATEURS AND THE PICTURES. (Fayette J. Clute in "Camera Craft.")

I have often wondered if the average amateur realized how much he could learn from the moving pictures as they are thrown on the screen, if he would but ignore, to a more or less extent, the "dramatic" effect, to the end that the photographic effect might be studied. Most of the scenes are out-of-door ones, and as such contain many pointers that can be applied by the amateur in his own work. The moving-picture operator, or rather, his director, has little consideration for the supposed photographic requirements of atmosphere and light, with the result that some very telling and striking effects are often produced through disregard of what we may think are hard and fast rules. But recently we

saw some most pleasing figure studies that resulted from taking two of the characters with the sun low, well behind the figures, but just enough to one side to be out of the field of the lens. As these figures came forward, the lighting was modified by the cutting off of the light at one side by some trees and by a change in the quality of the foreground from deep grass to an expanse of roadway that reflected considerable light. For several seconds the picture on the screen was a most interesting lesson in lighting under various conditions, and a lesson that one could apply in his own work. Furthermore, it was a lesson that the average amateur, except as he be one of those rare individuals who can see the lighting as it will appear photographically, could only secure by taking a number of negatives and making prints therefrom. And one can, by careful observation, learn much concerning the selection of viewpoint for ordinary landscapes and the treatment of the distance. It is quite a simple matter to forget the often crude "plot" of the picture play and view the different scenes with an eye only to the arrangement and treatment of the subject. And perhaps the most valuable suggestions to be gained from the moving pictures are those covering the placing of figures in landscapes. In many of the scenes a landscape is presented with a figure or figures approaching in the distance. It is quite easy to observe the effect of these figures at different distances and at different points and determine, more or less accurately, at just what point they appear to the best advantage, just when they are sufficiently prominent to avoid annoyance to the eye and just when they are not too large to destroy the proper appreciation of the beauty of the landscape by their own prominence. All this, and much else besides, can only be done to the best advantage by first resolving to ignore as much as possible the real object of the pictures, the presentation of the plot or play. The doing of this last is not difficult, and in many cases the loss of the supposed "thrill" is more than repaid by the photographic instruction that can be derived.

MARY PICKFORD SPEAKS.

"Since I have gone back to the speaking stage, I feel lost not to have an opportunity of seeing myself as I really appear. I have taught myself whatever I know of acting by improving upon myself through discovering my awkwardness and mistakes after they had been reproduced on the screen. A stage manager and director can tell one a lot, but nobody can tell what you can tell yourself after you have seen yourself in the moving pictures.

"If Mr. Belasco or any other great manager would have 'moving-picture rehearsal' I believe that the improvement of the actor and actress would increase a hundredfold. Such rehearsal would save weeks of time.

"The hardest thing for a moving-picture actor to do is to cry—that is, a tragic, pathetic cry. The comedy cry is easy, for in stage-crying the mouth becomes dis-

torted. When I had parts where it was necessary to cry I used to make terrible grimaces and create laughs where sorrow and sadness were called for. I watched these hideous pictures of my crying acts and now I could not possibly make a 'bad cry.' Think what a valuable lesson I have learned in that one thing alone.

"By watching myself for four years on the moving picture stage I have concluded anything else. I hope always to play character parts.

"But I have learned the art of acting. I am as unconscious of my hands and feet now as if I hadn't any. But my voice! Oh, that worries me! It will be wonderful if moving picture plays with the voice, as Edison suggests, can be made practicable. It will do away altogether with ordinary stage performances, I believe."

MRS. GRUNDY DENOUNCES THE PICTURE.

Narrow-minded British Views.

A campaign is being conducted in England against certain moving-picture shows as tending to exert an evil influence on the young. The *Daily News and Leader*, of London, recently printed a letter from a correspondent who said:

"I saw a long and fatuous film story in which the funny point was the evasions and contortions of schoolboys when they are punished in the historic manner. Any music-hall manager who depended on humor of such a quality would be out of business in a month. But the strong appeal of a moving magic-lantern story is in its vivid actuality, no matter what its worth; it is just the appeal, in fact, of a dog fight in the street."

"There was a time," says *The Daily News*, "when artistic and educational films occupied part of the programs in the theatres; but with the exception of a little current history of the football and by-election types these films have been displaced by stories. The characters, particularly those of American importation, are so inane and sickly that one feels actually ashamed and uncomfortable when watching them, especially when remembering the children who are also looking on, and doubtless wondering."

A correspondent writes to another paper:

"I was taking my children into a picture theatre recently when my little girl, aged 6, stopped me, 'I don't want to go,' she said. 'There's too much silly cuddling.' That was the child's own comment. You can think what you like of such an incident."

The special committee at Liverpool which was appointed last October to consider the proposed new rules for premises licensed for cinematograph exhibitions states in its report that "from time to time complaints have been made of indecency having taken place in cinematograph halls, and it is obvious that such offenses may be facilitated by the darkness in which some of the halls are kept while the picture is being shown." The committee also

deals with the question of objectionable films and mention is made of a censorship board which will examine the films submitted. Those passed for children's performances will be certified for "universal exhibition," and those for adults will receive a certificate for "public exhibition."

The committee, however, is of opinion that this form of censorship does not go far enough. The proposed rules provide that if there should be three or more well-founded complaints against any particular hall during the period for which the license is granted there shall be power to cancel the license. The committee recommends that children under 14 years old shall not be allowed to attend an evening performance unaccompanied by parents or guardians. The educational value of the films shown, it considers, has been greatly exaggerated.

The Manchester City Council has decided that children apparently under 14 years of age shall not be allowed inside places licensed under the cinematograph act between 9 and 11 in the evening unless accompanied by their parents or guardians. Sir Thomas Shann, Chairman of the Education Committee, stated that teachers in the elementary schools had complained of the late hours which were kept by the pupils.

INSTRUCTIVE USES FOR FILMS.

By Walter W. Stamm.

Moving pictures have come to play a prominent part in the amusement of the American public and like all other ideas which meet with public approbation, great strides have had to be made to amuse the public. With an enterprise which is typical of this age, the moving picture men have provided all sorts of novelties and no event of any magnitude throughout the civilized world to-day passes without the presence of moving picture machines to perpetuate the scenes.

While the moving picture is primarily intended for the amusement of the populace, recent happenings have indicated that it is being put to uses which make the invention one of paramount importance in the education of the people and one which may play a prominent part in the physical welfare of the people in years to come.

One might briefly sketch the lines of activity aside from that of mere amusement, along which the motion picture men are working. In the first place, motion pictures are now being used to teach good manners to royalty as well as to persons possessing less "blue blood" in European countries, and the idea might well be used in this country, too. A doctor in St. Louis recently made the prediction that in a few years no medical college of any prominence would be without its own special moving picture apparatus to teach young doctors or students vital medical truths. Children of poor parents as well as the parents themselves are getting a wealth of information from the splendid motion pictures which are often displayed in the

open air at night in public parks and by playground associations throughout the country.

Teaching Good Manners.

Taking up these three phases of the motion picture work in the order in which they are mentioned, necessarily brings one to a consideration of how the question of teaching good manners through their use came to be put into effect. The need was first felt by the royalty of England who discerned more than they cared to confess the necessity of teaching the present Prince of Wales the courtly bearing which they thought he should possess.

King George and Queen Mary, neither of whom is said to be more than ordinarily graceful, found that the future king was too stiff in his manners when appearing at court. They accordingly arranged to have him sent to France where he could learn manners from the greatest school of deportment in the world.

The French are held up to us as models of courtly manners, their country is one where every action of the people is graceful, elegant and polite. One of the women who stands high in the nobility of England recently said, with reference to the visit of the Prince of Wales to France:

"It is an education to see such a Frenchman walk into a room, bow over his hostess's hand, bow to the other ladies, make his courteous inquiries, listen for the polite replies with genuine interest—just as King Edward, they say, used to do, but hardly another man in England.

"It is not affectation in the least. A Frenchman is polite as a matter of self-respect and training. He will remain listening politely to an arrant bore, where the average Englishman would rudely break away, or else shun him so skilfully that no feelings are lacerated by the parting.

"It is nice to be natural," said an American girl, "if you are naturally nice."

"I do not know whether three or four months of Paris will supple our prince's British back to the pitch of making a French nobleman's bow, but I am sure it will materially grease for him the social wheels of the royal treadmill."

This trip has given the motion picture experts the idea that they could secure a good patronage of special films by photographing extensively the various functions of the French with the sole idea of exhibiting the perfect manners of the people. Many good hints on deportment can be learned from seeing the films of French productions often exhibited in the various smaller theatres of any city.

To Train Embryo "M. D.'s"

What may be the means of saving many lives in the future, or at least of enabling young physicians to handle difficult cases more intelligently is the idea of using the moving picture films to demonstrate physiological and surgical facts. It does not take the knowledge

of a physician to appreciate the wonderful possibilities of such a movement.

Two doctors at a meeting of the St. Louis Medical Society recently illustrated their talks by moving picture reels showing the circulation of the blood and the action of numerous bacilli. One of them, Dr. W. C. G. Kirchner, said: "Moving pictures can be used to replace vivisection for experimental purposes and for demonstration to students. They will be better able to investigate the methods of great surgeons if they can have a practical demonstration of their methods on canvas before them than if they merely are given a description. The time will come when the moving picture will become as much of a scientific necessity as the microscope is to-day."

Doctors who witnessed the illustrated lecture were enthusiastic over the possibilities of the moving picture film and the action of bacteria on the screen provoked much applause. Methods of inoculating different animals with disease germs were shown, as well as the condition of their blood after the germs had permeated their systems. Doctors claim that blood circulation can be better demonstrated by the picture film than by any other method.

Anti-vivisectionists will hear this news with great pleasure, for the use of live animals to teach students has been severely condemned in many quarters. With the establishment of the moving picture in place of live subjects a complete victory for the "antis" may soon be expected.

Local schools have introduced the moving picture to portray different phases of their work and the results have been very gratifying.

Use in Settlement Work.

The third, and another very important use to which the moving picture is being put, is the production of such films as will prove an education as well as amusement to those persons who cannot afford to part with the small fee usually charged to see films in the theatres.

Such a demand has arisen for films of an educational nature that special pains are being taken by the leading producers in this country and in Europe to secure the kind of films demanded for sociological and playground work. The larger companies issue catalogues to settlement workers and others of this class, in which the special class of films desired are noted.

These catalogues are sent to all parts of the country and choices made. Last summer the Pittsburgh Playground Association had a number of open-air free picture shows at their various parks and large crowds were attracted. The subjects were chosen carefully, so that the audience might gain as much material benefit as possible from the exhibitions. Current events of prominence and educational subjects were given preference. The same method is in vogue this season, but has not yet been properly started. Later on, exhibitions will

EXHIBITORS!

YOU will be interested to know just what the Motion Picture Center is and what it means to you.

First of all, you can come here, any time for advice, information and practical help. Our advice is *impartial*; we have no interest in selling you any one thing. Our information is *correct*, for we have here specialists in every branch of motion pictures: a practical theatre manager, an expert operator, expert on projection, a builder, an all-around machinist and electrician. They will start you right and keep you right. Come and try them.

"Meet Me at the Center"

Secondly, the "Center" is a big, modern department store of motion picture supplies. Here you will find everything that goes into the modern theatre, all the latest novelties, things you have not seen on exhibition before. You buy on the open market, best and assured quality, at prices that are right and above-board. You buy everything under one roof, at one time; no waste of time and carfare and hotel bills in skipping about the city. We are in the "CENTER" of things.

WE want you to make the "Center" your headquarters. Make your appointments and write your letters here. You are always welcome, day or night.

MOTION PICTURE CENTER, Inc.
1465 BROADWAY, cor. 42d St., entire 6th floor, NEW YORK CITY

be given regularly in the different parks of the playground association. Directors of the playground association are endeavoring to secure films which will teach some of the men and women who see them how they may better their living and working conditions.

This idea is almost certain to spread as rapidly as the others which the moving picture film has suggested, and it would not be surprising if in a comparatively short time, picture machines would be found in every civic and philanthropic office in the country. The special class of films designed for this purpose

would teach old and young practical and valuable information about the different phases of life.

Wild boys may be tamed through seeing the right kind of pictures; girls could be taught to aim to emulate the example of successful women whose actions they see on a moving picture screen; mothers might find the solution of vexatious household problems and fathers could learn how to increase their earnings and how to spend them wisely.

Some people are heard to say that the moving pictures are a fad and that the fad will soon die. They said this several

years ago when the boom in "movies" first began but the idea spread faster than ever. Science and humanity are finding new uses for the moving pictures and indications are that they are here to stay.

A. H. Woods, a New York theatrical manager, and J. F. Goldsoll, also of New York, who built and are running Berlin's premier at the Cines Theatre on Nollendorfplatz, next the American Church, have made a big success with the film "Quo Vadis?" They have acquired another theatre, the Gross Berlin, which they have renamed the Cines Palast.

LICENSED RELEASE DATES

March 31.

"Edwin Masquerades," Comedy (Biograph).
 "Their One Good Suit," Comedy (Biograph).
 "The Elder Brother," Drama (Edison).
 "The American Princess," Drama (Kalem).
 "Women of the Desert," Drama (Lubin).
 "Pathe's Weekly, No. 14," (Pathe).
 "A Prisoner of Cabanas," Drama (Selig).
 "Bedelia Becomes a Lady," Comedy (Vita-graph).
 "The Spy's Defeat" (two reels), Drama (Essanay).

April 1.

"He Wouldn't Give Up," Comedy (Cines).
 "How Plaster Is Obtained," Industrial (Pathe).
 "The Moros," Acrobatic (Pathe).
 "With the Eyes of the Blind," Drama (Edison).
 "The Sheriff's Son," Drama (Essanay).
 "The Exposure of the Land Swindlers" (three reels), Drama (Kalem).
 "Shipping a Clock," Comedy (Lubin).
 "The Fake Soldiers," Comedy (Lubin).
 "Margerita and the Mission Funds," Drama (Selig).
 "Checkmated," Drama (Vitagraph).

April 2.

"Fruit of Suspicion," Drama (Eclipse).
 "The Duke's Dilemma," Comedy (Edison).
 "The Price of Gold," Drama (Essanay).
 "A Lucky Mistake," Comedy-Drama (Selig).
 "Chinese Temple," Architecture (Selig).
 "The Engineer's Daughter," Drama (Pathe).
 "Cairo, Egypt and Its Environs," Scenic (Pathe).
 "Nobility" (two reels), Drama (Pathe).
 "The Sacrifice," Drama (Kalem).
 "Alise, or the Test of Friendship," Drama (Vitagraph).

April 3.

"The Hero of Little Italy," Drama (Biograph).
 "The Will-be Weds," Comedy (Essanay).
 "A False Friend," Drama (Lubin).
 "The Stolen Tribute to the King," Drama (Melies).
 "The River Wanganui," Physical Geography (Melies).
 "There She Goes," Comedy (Pathe).
 "Arabia, the Equine Detective," Drama (Selig).
 "The Midget's Romance," Comedy (Vitagraph).
 "Our Coast Defenders," Military (Vitagraph).

April 4.

"The Inventor's Sketch," Drama (Edison).
 "A Wolf Among Lambs," Drama (Essanay).
 "Fatty's Deception," Comedy (Kalem).
 "New York's Public Markets," Manners and Customs (Kalem).
 "The Burden Bearer," Drama (Pathe).
 "Whiffles Tries Moving Picture Acting," Comedy (Pathe).
 "An Excursion to the Grande Chartreuse, France," Travel (Pathe).
 "The Hoyden's Awakening," Drama (Selig).
 "Let 'Em Quarrel," Comedy (Vitagraph).
 "The Golden Hoard, or Buried Alive" (two reels), Drama (Vitagraph).

April 5.

"The Perfidy of Mary," Drama (Biograph).
 "Modern Progress in Somaliland, East Africa," Topical (Cines).
 "Faint Heart Ne'er Won Fair Lady," Comedy (Cines).
 "Master and Man," Drama (Edison).
 "Broncho Billy's Way," Drama (Essanay).
 "A Mississippi Tragedy," Drama (Kalem).
 "His Widow," Comedy (Lubin).
 "Collecting the Bill," Comedy (Lubin).
 "A Change of Administration" (two reels), Drama (Selig).
 "The Broken Idyll," Drama (Pathe).
 "He Answered the Ad," Comedy (Vitagraph).

April 7.

"The Stolen Bride," Drama (Biograph).
 "A Shower of Slippers," Comedy (Edison).
 "In the Grip of a Charlatan," Drama (Kalem).
 "The Evil One," Drama (Lubin).
 "Pathe's Weekly, No. 15," News (Pathe).
 "Vengeance Is Mine," Drama (Selig).
 "Bunny's Honeymoon," Comedy (Vitagraph).
 "The Queen of Spades" (two reels), Drama (Cines).

April 8.

"Scenes Along the Pescara River, Central Italy," Physical Geography (Cines).
 "A Romance by the Sea," Drama (Cines).
 "The River Clyde at Lanark, Scotland," Physical Geography (Pathe).
 "Old Jim," Drama (Edison).
 "The Wardrobe Lady," Comedy-Drama (Essanay).
 "For His Child's Sake," Drama (Lubin).
 "Robert Hale's Ambition," Drama (Selig).
 "The Transition," Drama (Vitagraph).

April 9.

"The Kentish Coast, England," Physical Geography (Eclipse).
 "Making Birch Brooms," Trades (Eclipse).
 "An Up-to-Date Aviator," Comedy (Eclipse).
 "The Well Sick Man," Comedy (Edison).

"The Sheriff's Wife," Drama (Essanay).
 "The Shotgun Man and the Stage Driver," Drama (Selig).
 "The Toll of Fear" (two reels), Drama (Lubin).
 "Too Much Parcel Post," Comedy (Pathe).
 "The Pursuit of Smugglers," Drama (Kalem).
 "Out of the Storm," Drama (Vitagraph).

April 10.

"An 'Uncle Tom's Cabin' Troupe," Comedy (Biograph).
 "A Lesson to Mashers," Comedy (Biograph).
 "Found Out," Comedy (Essanay).
 "The Magic Shoes," Comedy (Lubin).
 "Angel Cake and Axle Grease," Comedy (Lubin).
 "The Maoris of New Zealand," Manners and Customs (Melies).
 "God Is Love," Drama (Pathe).
 "Tommy's Atonement," Drama (Selig).
 "The Tombs of the Ming Emperors," Monuments (Selig).
 "Cutey and the Chorus Girls," Comedy (Vitagraph).

April 11.

"The Capture of a Wildcat," Sports (Edison).
 "Rule Thyself," Comedy (Edison).
 "The Little Mother," Drama (Essanay).
 "The Scimitar of the Prophet," Drama (Kalem).
 "The Indestructible Mr. Jenks," Comedy (Kalem).
 "The Split Nugget," Drama (Lubin).
 "The Analysis of Motion," Scientific (Pathe).
 "The Locust," Zoology (Pathe).
 "With Love's Eyes," Drama (Selig).
 "Wanted, a Strong Hand," Comedy (Vitagraph).
 "Laying a Marine Cable," Telegraph (Vitagraph).
 "The Web" (two reels), Drama (Vitagraph).

April 12.

"The Little Tease," Drama (Biograph).
 "On the Nebi River, East Africa," Physical Geography (Cines).
 "Keeping Tab on Sammy," Comedy (Cines).
 "The Man Who Wouldn't Marry," Drama (Edison).
 "Broncho Billy's Reason," Drama (Essanay).
 "The California Oil Crooks," Drama (Kalem).
 "Pete Tries the Stage," Comedy (Lubin).
 "The Happy Home," Drama (Pathe).
 "In the Days of War," (two reels), Drama (Pathe).
 "Mystery of the Stolen Child," Drama (Vitagraph).

April 14.

"He Had a Guess Coming," Comedy (Biograph).
 "A Horse on Bill," Comedy (Biograph).
 "Jones Goes Shopping," Comedy (Edison).
 "The Rocky Mountains in Winter," Geographical (Edison).
 "A Streak of Yellow," Drama (Kalem).
 "Minnie the Widow," Comedy (Lubin).
 "One on Romance," Comedy (Lubin).
 "Pathe's Weekly No. 16," News (Pathe).
 "A Wise Old Elephant" (two reels), Drama (Selig).
 "The Woodman's Daughter," Drama (Selig).
 "Mr. Minturn's Misadventures," Drama (Vitagraph).

April 15.

"The Ancient Towns of Gubbie, Umbria, Central Italy" (Cines).
 "Anita, the Orphan," Drama (Cines).
 "The Fire of Vengeance," Drama (Pathe).
 "The New Pupil," Comedy-Drama (Edison).
 "The Accusation of Broncho Billy," Drama (Essanay).
 "The Pawned Bracelet," Comedy (Lubin).
 "God's Way," Drama (Selig).
 "Hankow, China," Scenic (Selig).
 "The Fortune," Comedy (Vitagraph).

April 16.

"A Fugitive at Bay" (two reels), Drama (Cines).
 "The Winner of the Sweepstakes," Drama (Eclipse).
 "Seven Years' Bad Luck" Comedy (Edison).
 "The Capture," Comedy (Essanay).
 "The Italian Bride," Drama (Pathe).
 "A Plot for a Million," Drama (Kalem).
 "After the Honeymoon," Drama (Vitagraph).

April 17.

"A Frightful Blunder," Drama (Biograph).
 "The Unknown," Drama (Essanay).
 "The Right Road," Drama (Lubin).
 "What Is Sauce for the Goose," Comedy (Melies).
 "A Tahitian Fish Drive," Manners and Customs (Melies).
 "Glimpses of the National Capital," Topical (Pathe).
 "The Sponge Industry in Cuba," Industrial (Pathe).
 "The Tie of the Blood," Drama (Selig).
 "Steuthing," Drama (Vitagraph).

April 18.

"The Man From the West," Drama (Edison).
 "The Crossing Policeman," Drama (Essanay).

"The Bravest Girl in California," Comedy (Kalem).
 "The Millionaires' Playground," Topical (Kalem).
 "Baby's New Pin," Comedy (Lubin).
 "Beating Mother to It," Comedy (Lubin).
 "The Power of the Cross" (two reels), Drama (Lubin).
 "School of Gymnastics," Military (Pathe).
 "The Cuttlefish," Zoology (Pathe).
 "Cured of Her Love," Comedy (Selig).
 "That Mail Order Suit," Comedy (Selig).
 "Playing With Fire," Drama (Vitagraph).

April 19.

"A Misunderstood Boy," Drama (Biograph).
 "For His Child's Sake," Drama (Cines).
 "The Twelfth Juror," Drama (Edison).
 "Alkali Ike's Homecoming," Comedy (Essanay).
 "The Fire-Fighting Zouaves," Drama (Kalem).
 "A Florida Romance," Drama (Lubin).
 "The Pride of Innocence," Drama (Pathe).
 "The Wrong Road to Happiness" (two reels), Drama (Pathe).
 "Seeing Double," Comedy (Vitagraph).
 "Jean and Her Family," Canine (Vitagraph).

April 21.

"The Left-handed Man," Drama (Biograph).
 "Hulda of Holland," Comedy-Drama (Edison).
 "The Sneak," Drama (Kalem).
 "Back to Primitive," Drama (Lubin).
 "Pathe's Weekly, No. 17," News (Pathe).
 "Canton, China," Scenic (Selig).
 "Alas! Poor Yorick!" Comedy (Selig).
 "Mixed Identities," Comedy (Vitagraph).
 "Gala Day Parade, Yokohama, Japan," Topical (Vitagraph).
 "The Artist's Great Madonna" (two reels), Drama (Vitagraph).

April 22.

"A Heart of Steel," Drama (Cines).
 "Winter Sports at Bodele," Sports (Pathe).
 "Ancient Greece," Scenic (Pathe).
 "An Innocent Informer," Drama (Edison).
 "The Unburied Past," Drama (Essanay).
 "A Slight Mistake," Comedy (Lubin).
 "Sunshine Sue," Comedy (Lubin).
 "Seeds of Silver," Drama (Selig).
 "The Mystery of the Stolen Jewels," Drama (Vitagraph).
 "In the Good Old Summertime," Comedy (Vitagraph).

April 23.

"The Miser's Millions" (three reels), Drama (Cines).
 "A Four-footed Detective," Drama (Eclipse).
 "His Undesirable Relatives," Comedy (Edison).
 "The Rival Salesman," Comedy (Essanay).
 "Love, the Winner," Drama (Selig).
 "Dollar Down, Dollar a Week," Comedy (Selig).
 "The Outlaw," Drama (Pathe).
 "The Secret Marriage," Drama (Kalem).
 "There's Music in the Hair," Comedy (Vitagraph).
 "Crowds Attending Gods in Temple, Tokio, Japan," Typical (Vitagraph).

April 24.

"A Ragtime Romance," Comedy (Biograph).
 "The Cure," Comedy (Biograph).
 "City of Mexico," Scenic (Essanay).
 "The School Principal," Comedy (Lubin).
 "How Chief To Bonga Won His Bride," Drama (Melies).
 "A Trip to the Waitoma Caves of New Zealand," Zoology (Melies).
 "The Thwarted Plot," Drama (Pathe).
 "Love in the Ghetto," Drama (Selig).
 "The Power That Rules," Drama (Vitagraph).

April 25.

"The High Tide of Misfortune" (tenth story of "What Happened to Mary"), Drama (Edison).
 "The Deacon's Dilemma," Comedy (Essanay).
 "The Phoney Singer," Comedy (Kalem).
 "Japan, the Industrious," Mechanical Engineering (Kalem).
 "Diamond Cut Diamond," Drama (Lubin).
 "The End of the Quest" (two reels), Drama (Lubin).
 "Our Feathered Friends," Zootechnic (Pathe).
 "A Trip on the Seine, France," Scenic (Pathe).
 "Arabia Takes the Health Cure," Comedy (Selig).
 "The Stronger Sex," Drama (Vitagraph).

April 26.

"The Lady and the Mouse," Drama (Biograph).
 "Views in Liege, Belgium," Scenic (Cines).
 "Forgotten," Drama (Cines).
 "A Splendid Scapegrace," Drama (Edison).
 "Broncho Billy and the Rustler's Child," Drama (Essanay).
 "The Fighting Chaplain," Drama (Kalem).
 "The Birthmark," Drama (Lubin).
 "The Count's Will," Drama (Pathe).
 "An Exciting Honeymoon" (two reels), Drama (Pathe).
 "A Fighting Chance," Drama (Vitagraph).

LICENSED RELEASE DATES

April 28.

"Blame the Wife," Comedy (Biograph).
 "The Daylight Burglar," Comedy (Biograph).
 "When the Right Man Comes Along," Comedy (Edison).
 "The Haunted House," Drama (Kalem).
 "In the Harem of Haschem," Drama (Lubin).
 "Pathe's Weekly, No. 18," News (Pathe).
 "Roses of Yesterday," Drama (Selig).
 "Hearts of the First Empire" (two reels) Drama (Vitagraph).
 "O'Hara and the Youthful Prodigal," Drama (Vitagraph).

April 29.

"Scenes and Ruins Near Rome," Travel (Cines).
 "The New Arrival," Comedy (Cines).
 "The Cormorant," Bird Studies (Pathe).
 "Along the River Eure, France," Scenic (Pathe).
 "Hidden Life in Seaweed," Zoology (Pathe).
 "The Orphan," Drama (Edison).
 "Cousin Jane," Comedy (Essanay).
 "Granny," Drama (Lubin).
 "Hiram Buys an Auto," Comedy (Selig).
 "Two's Company Three's a Crowd," Comedy (Vitagraph).
 "Street Scenes, Yokohama, Japan," Scenic (Vitagraph).

April 30.

"A Picturesque Journey in Western France," Travel (Eclipse).
 "Grandpa's Rejuvenation," Comedy (Eclipse).
 "German Cavalry Manuevres," Military (Eclipse).
 "A Reluctant Cinderella," Comedy (Edison).
 "Cousin Bill," Comedy (Essanay).
 "Through Many Trials" (two reels), Drama (Lubin).
 "The Burglar Who Robbed Death," Drama (Selig).
 "The Mexican Defeat," Drama (Pathe).
 "The Panama Canal To-day," Engineering (Pathe).
 "The Eighth Notch," Drama (Kalem).
 "A Coupon Courtship," Comedy (Kalem).
 "A Window on Washington Park," Drama (Vitagraph).

May 1.

"If We Only Knew," Drama (Biograph).
 "The Story the Desert Told," Drama (Essanay).
 "The Veil of Sleep," Drama (Lubin).
 "A Buried Treasure," Drama (Melies).
 "The Home of Terms," Zoology (Melies).
 "The Parting Eternal," Drama (Pathe).
 "Absent-minded Mr. Boob," Comedy (Selig).
 "Some Chicken," Zootechnic (Selig).
 "Bunny vs. Cutey," Comedy (Vitagraph).
 "Uses of Dynamite by U. S. Engineering Corps," Scientific (Vitagraph).

May 2.

"Groundless Suspicion," Drama (Edison).
 "A Child's Precaution," Drama (Essanay).
 "Fatty's Busy Day," Comedy (Kalem).
 "Old Women of the Streets of New York," Topical (Kalem).
 "The Broken Vow" (two reels), Drama (Cines).
 "The Girl Back East," Drama (Lubin).
 "Liquid Air," Scientific (Pathe).
 "Winter in Upper Engadine, Switzerland," Scenic (Pathe).
 "Their Stepmother," Drama (Selig).
 "Cinders," Drama (Vitagraph).

May 3.

"The Wanderer," Drama (Biograph).
 "The Rival Lovers," Comedy (Cines).
 "Terry's Rebellion," Comedy (Cines).
 "Billy's Sweetheart," Drama (Edison).
 "The Crazy Prospector," Drama (Essanay).
 "The Wayward Son," Drama (Kalem).
 "Clarence at the Theatre," Comedy (Lubin).
 "Fixing Auntie Up," Comedy (Lubin).
 "General Scott's Protege," Drama (Pathe).
 "The Diamond Miniature" (two reels), Drama (Pathe).
 "Captain Mary Brown," Drama (Vitagraph).

May 5.

"The Tenderfoot's Money," Drama (Biograph).
 "The \$100 Elopement," Comedy-Drama (Edison).
 "The Heart of an Actress," Drama (Kalem).
 "Pedro's Treachery," Drama (Lubin).
 "Pathe's Weekly No. 19,"
 "A Midnight Bell" (two reels), Drama (Selig).
 "An Old Actor," Drama (Selig).
 "Bingles Mends the Clock," Comedy (Vitagraph).

May 6.

"A Mixed Affair," Drama (Cines).
 "When Greek Meets Greek," Drama (Edison).
 "A Tango Tangle," Comedy (Essanay).
 "The Judgment of the Deep," Drama (Pathe).
 "The Ant-Lion," Zoology (Pathe).
 "The Chateau of Blois, France," Architectural (Pathe).
 "The Welded Friendship," Drama (Selig).
 "Hatching Chickens," Zootechnic (Selig).
 "Omens and Oracles" (third of the Belinda Series), Comedy (Vitagraph).

May 7.

"The Dividing Wall," Comedy-Drama (Eclipse).
 "Aunt and the Girls," Comedy (Edison).
 "With the Assistance of 'Shep,'" Comedy (Edison).
 "The Prophecy," Drama (Essanay).
 "The Alien," Drama (Kalem).
 "The Crooked Bankers," Drama (Pathe).
 "Belle Boyd, a Confederate Spy," Drama (Selig).
 "The Deerslayer" (two reels), Drama (Vitagraph).
 "Inspection of Quebec Police," Topical (Vitagraph).
 "Disciplining Daisy," Comedy (Vitagraph).

May 8.

"Frappe Love," Comedy (Biograph).
 "The Coveted Prize," Comedy (Biograph).
 "Two Western Paths," Drama (Essanay).
 "She Must Be Ugly," Comedy (Lubin).
 "Hattie's New Hat," Comedy (Lubin).
 "A Trip Through the North Island of New Zealand From Auckland to Wellington," Travel (Melies).
 "Her Mother's Ambition," Drama (Pathe).
 "Her Guardian," Drama (Selig).
 "The Wrath of Osaka," Drama (Vitagraph).

May 9.

"The Golden Wedding," Drama (Edison).
 "A Woman's Way," Drama (Essanay).
 "The Hash-house Count," Comedy (Kalem).
 "Toothache," Comedy (Kalem).
 "The Cheyenne Massacre" (two reels), Drama (Kalem).
 "A Mock Marriage," Drama (Lubin).
 "Montreal, Quebec and Halifax," Travel (Pathe).
 "In the Valley of Vesubie, France," Scenic (Pathe).
 "In the Days of Witchcraft," Drama (Selig).
 "Cupid's Hired Man," Comedy (Vitagraph).

May 10.

"The House of Darkness," Drama (Biograph).
 "The People of Solaliland, East Africa," Manners and Customs (Cines).
 "Excess Baggage," Comedy (Cines).
 "An Accidental Ailbi," Drama (Edison).
 "Alkali Ike's Mother-in-Law," Comedy (Essanay).
 "The River Pirates," Drama (Kalem).
 "The Paymaster," Drama (Lubin).
 "A Girl Spy in Mexico" (two reels), Drama (Lubin).
 "Puttin' It Over on Papa," Comedy (Pathe).
 "The Sea Maiden," Drama (Vitagraph).

May 12.

"The King and the Copper," Comedy (Biograph).
 "A Rainy Day," Comedy (Biograph).
 "The Adventures of an Heiress," Drama (Kalem).

"Lucky Cohen," Comedy (Lubin).

"A Ten-Acre Gold Brick," Comedy (Lubin).
 "Pathe's Weekly No. 20," Topical (Pathe).
 "The Post Impressionists," Comedy (Selig).
 "The Wrong Pair," Comedy (Vitagraph).
 "The Grand Canyon," Scenic (Vitagraph).
 "The Heart of Valeska," Drama (Edison).
 "The Japanese Dagger," Drama (part one) (Eclipse).
 "The Japanese Dagger," Drama (part two) (Eclipse).

May 13.

"The Prophecy," Drama (Edison).
 "The Ranch Girl's Partner," Drama (Essanay).
 "Relics of Ancient Rome," Scenic (Cines).
 "Willie's Alarm Clock," Comedy (Cines).
 "A Woman of Impulse," Drama (Pathe).
 "Lieutenant Jones," Drama (Selig).
 "Horatio Sparkins," Comedy (Vitagraph).
 "The Padre's Strategy," Drama (Lubin).

May 14.

"The Two Merchants," Comedy (Edison).
 "Man's Greed for Gold," Drama (Kalem).
 "The Will of Fate," Drama (Eclipse).
 "The Same Old Story," Comedy (Essanay).
 "A Redskin's Mercy," Drama (Pathe).
 "Two Souls With But a Single Thought," Comedy (Vitagraph).
 "Buck Richard's Bride," Drama (Selig).
 "Her Masked Beauty," Comedy (part one) (Pathe).
 "Her Masked Beauty," Comedy (part two) (Pathe).

May 15.

"The Stolen Loaf," Drama (Biograph).
 "Boosting Business," Comedy (Essanay).
 "Longing for a Mother," Drama (Lubin).
 "The Black Trackers," Drama (Melies).
 "At Cairns North Queensland, Australia," Educational (Melies).
 "An Itinerant Wedding," Comedy (Pathe).
 "In the Long Ago," Drama (Selig).
 "A Soul in Bondage," Drama (Vitagraph).

May 16.

"John Manly's Awakening," Drama (Edison).
 "Two Social Calls," Drama (Essanay).
 "Pat, the Cowboy," Comedy (Kalem).
 "Food Inspection," Topical (Kalem).
 "The Jelly Fish of the Mediterranean Sea," Oceanic (Pathe).
 "Along the Banks of the River Eure (colored) (travel) (Pathe).
 "Sarasossa," Travel (Pathe).
 "With the Students of the North Dakota Agricultural College," Educational (Selig).
 "A Daughter of the Confederacy," Drama (Selig).
 "His Life for His Emperor," Drama (Vitagraph).
 "Breed of the West," Drama (Lubin).
 "The Vampire of the Desert (Drama) (part one) (Vitagraph).
 "The Vampire of the Desert, Drama (part two) (Vitagraph).

May 17.

"A Concerto for the Violin," Drama (Edison).
 "Broncho Billy's Grit," Drama (Essanay).
 "Gulf of Togliolo (Northern Italy)," Scenic (Cines).
 "A Woman's Influence," Drama (Cines).
 "Retribution," Drama (Lubin).
 "A Wrecked Life," Drama (Pathe).
 "Bunny and the Bunny Hug," Comedy (Vitagraph).
 "The Poet and the Soldier," Drama (Kalem).
 "The Yaqui Cur," Drama (part one) (Biograph).
 "The Yaqui Cur," Drama (part two) (Biograph).
 "The Battle for Freedom," Drama (part one) (Kalem).
 "The Battle for Freedom," Drama (part one) (Kalem).

KLAW & ERLANGER'S PLANS.

Klaw & Erlanger have purchased a tract of land in Lemoine Avenue, Fort Lee, near Hackensack, and have staked out the property for the construction of a large building which will be used as a moving-picture plant for the manufacture of films. There are three other moving-picture companies staging and manufacturing films in the Fort Lee section, one of which is located in Lemoine Avenue.

A short time ago Klaw & Erlanger an-

nounced their intention of going into the moving-picture field with others, and a company to conduct the enterprise has been formed, called the Protective Amusement Company. It was announced that its office would be at 1493 Broadway, with Pat Casey as general manager. Nothing was said at that time, however, about the location of the manufacturing plant of the concern. It is the announced intention of the corporation to make film versions of the plays which Klaw & Erlanger and their associates control. These will constitute fea-

ture films which it is expected will be turned out at the rate of two a week, beginning about next September. They will be shown all over the country, and will form part, at least, of the answer to the question: "What is to be the attraction at theatres whose fate became problematical after the truce was made between the Shuberts and the syndicate, and they became unnecessary as links in the two rival chains of theatres stretching over the country?"

MUTUAL RELEASE DATES.

- March 31.**
 "The Romance of a Fisherboy," Drama (Excelsior).
 "The Renegade's Heart," Drama (American).
 "Her New Beau," Comedy (Keystone).
 "On His Wedding Day," Comedy (Keystone).
- April 1.**
 "A Study in Sociology," Drama (Majestic).
 "The Woman Who Did Not Care," Drama (Thanouser).
- April 2.**
 "Mutual Weekly No. 14," (Mutual).
 "The Judge's Vindication" (two reels), Drama (Reliance).
 "The Sins of War" (two reels), Drama (Broncho).
- April 3.**
 "Matches," Comedy (American).
 "The Land Salesman," Comedy (Keystone).
 "Hide and Seek," Comedy (Keystone).
 "Willy and the Faithful Servant," Comedy (Mutual).
 "Winter Sports in Norway," Sporting (Mutual).
- April 4.**
 "With Lee in Virginia" (two reels), Drama (Kay-Bee).
 "The Spoiled Darling's Doll," Drama (Thanouser).
- April 5.**
 "The Mule's Witness," Drama (American).
 "The Penalty," Drama (Reliance).
- April 6.**
 "The Half-Orphans," Comedy (Majestic).
 "When Ghost Meets Ghost," Drama (Thanouser).
- April 7.**
 "Temperamental Alice," Comedy-Drama (Excelsior).
 "Cupid Throws a Brick," Drama (American).
 "Those Good Old Days," Comedy (Keystone).
- April 8.**
 "The Night Riders," Drama (Majestic).
 "The Patriot," Drama (Thanouser).
- April 9.**
 "Mutual Weekly No. 15," News (Mutual).
 "The Stronger Call," Drama (Reliance).
 "The Grey Sentinel" (two reels), Drama (Broncho).
- April 10.**
 "The Homestead Race," Drama (American).
 "A Game of Poker," Comedy (Keystone).
- "Father's Choice," Comedy (Keystone).
 "Willy Prefers Liberty to Wealth," Comedy (Mutual).
 "The Golden Horn, Turkey," Physical Geography (Mutual).
- April 11.**
 "On Fortune's Wheel" (two reels), Drama (Kay-Bee).
 "The Changeling," Drama (Thanouser).
- April 12.**
 "Woman's Honor," Drama (American).
 "For Love of Columbine," Drama (Reliance).
- April 13.**
 "Pedro's Revenge," Drama (Majestic).
 "The Dog in the Baggage Car," Comedy (Thanouser).
- April 14.**
 "The Moving Picture Girl," Drama (Excelsior).
 "Suspended Sentence," Drama (American).
 "A Life in the Balance," Comedy (Keystone).
- April 15.**
 "I Love You," Drama (Majestic).
 "The Girl and the Grafters," Drama (Thanouser).
- April 16.**
 "Mutual Weekly No. 16," News (Mutual).
 "Held for Ransom" (two reels), Drama (Reliance).
 "A Southern Cinderella" (three reels), Drama (Broncho).
- April 17.**
 "In Another's Nest," Drama (American).
 "Murphy's I. O. U.," Comedy (Keystone).
 "A Dollar Did It," Comedy (Keystone).
 "Willie and the Conjuror," Comedy (Mutual).
 "Village Customs in Ceylon, India," Manners and Customs (Mutual).
 "Retribution," Drama (Thanouser).
 "Retribution," Drama (Thanouser).
 "The Runaways," Comedy (Kay-Bee).
- April 18.**
 "The Ways of Fate," Drama (American).
 "The Good Within," Drama (Reliance).
- April 20.**
 "The Mote and the Beam," Drama (Majestic).
 "The Children's Conspiracy," Drama (Thanouser).
- April 21.**
 "The Man From the City," Drama (Excelsior).
 "Boobs and Bricks," Comedy (American).
 "Cupid in a Dental Parlor," Comedy (Keystone).
- April 22.**
 "Not for Mine," Comedy (Majestic).
 "An American in the Making," Drama (Thanouser).
- April 23.**
 "Mutual Weekly No. 17," News (Mutual).
 "The Hoodoo Pearls," Drama (Reliance).
 "Retgression" (two reels), Drama (Broncho).
- April 24.**
 "When Jim Returned," Comedy-Drama (American).
 "A Fishy Affair," Comedy (Keystone).
 "The Bangville Police," Comedy (Keystone).
 "Electrical Phenomena," Physics (Mutual).
- April 25.**
 "The Will o' the Wisp" (two reels), Drama (Kay-Bee).
 "For Another's Sin," Drama (Thanouser).
- April 26.**
 "Calamity Anne's Trust," Comedy (American).
 "A Woman's Honor," Drama (Reliance).
- April 27.**
 "Old Mammy's Charge," Drama (Majestic).
 "Rosie's Revenge," Drama (Thanouser).
- April 28.**
 "The Surveyors," Drama (Excelsior).
 "Oil on Troubled Waters," (two reels), Drama (American).
 "The New Conductor," Comedy (Keystone).
 "His Chum the Baron," Comedy (Keystone).
- April 29.**
 "The Whim of Destiny," Drama (Majestic).
 "The Girl Detective's Ruse," Drama (Thanouser).
- April 30.**
 "Mutual Weekly No. 18," News (Mutual).
 "The Bawler Out" (three reels), Drama (Reliance).
 "Bread Cast Upon Waters" (two reels), Drama (Broncho).
- May 1.**
 "The Tattooed Arm," Drama (American).
 "The Ragtime Band," Comedy (Keystone).
 "The Old Invalid," Drama (Mutual).
 "Tachkent, Asiatic Russia," Political Geography (Mutual).
- May 2.**
 "A Black Conspiracy" (two reels), Drama (Kay-Bee).
 "The Widow's Stratagem," Drama (Thanouser).
- May 3.**
 "The Road to Ruin," Drama (American).
 "The Good Within," Drama (Reliance).

EXCLUSIVE SUPPLY RELEASE DATES.

PAST AND FUTURE RELEASES.

GAUMONT.

- Saturday, March 1.**
 "Morocco, the Mysterious."
 "French Fleet Ready for Action."
Tuesday, March 4.
 "It's Delightful to Be Married."
 "Kittens."
Thursday, March 6.
 "The Sculptor's Stratagem."
Saturday, March 8.
 "The Hike to Washington."
 "Inauguration of French President."
Tuesday, March 11.
 "The Bond of Brotherhood."
Thursday, March 13.
 "Sweet Familiar Faces."
Saturday, March 15.
 "Mid-Pacific Carnival at Hawaii."
Tuesday, March 18.
 "The Sovereign Soul."
Thursday, March 20.
 "Simple Simon Suffers Sorely."
 "Vichy Waters."
Saturday, March 22.
 "New Red Man."
 "Florida."
Tuesday, March 25.
 "Lure of the Lorelei."
 "Sea Anemones."
Thursday, March 27.
 "Amateur Sleuth."
 "Hypnotizing Hannah."
Tuesday, April 1.
 "Quality of Kindness."
 "By Waters Beautiful."
Thursday, April 3.
 "Marriage by Wholesale."
 "Exotic Fish."
Tuesday, April 8.
 "The Angel of Mercy."
Thursday, April 10.
 "The Cupidity of Cupid."
 "On the Firing Line."
Tuesday, April 15.
 "Lobsters, All Styles."
Thursday, April 17.
 "When Scandal Threatened."
Tuesday, April 22.
 "O Koma San."
 "The River Romantic."
Thursday, April 24.
 "Lessons for the Bashful."
Tuesday, April 29.
 "While the Robber Robbed."

- Thursday, May 1.**
 "The Shoe on the Other Foot."
Tuesday, May 6.
 "An Eye for an Eye."
Thursday, May 8.
 "It's Great to Be Great."
 "A Man of Letters."
Tuesday, May 13.
 "In the Wake of the Brain-Storm."
 "Through Mountains Majestic."
Thursday, May 15.
 "Sweets to the Sweet."
Tuesday, May 20.
 "The Eyes That Could Not Close" (Hand-colored).
Thursday, May 22.
 "For Two Pins."
Tuesday, May 27.
 "The Light That Kills."
Thursday, May 29.
 "A Problem in Reduction."
Tuesday, June 3.
 "The Heart Humane."
Thursday, June 5.
 "A Passing Cloud."
Tuesday, June 10.
 "The Honor of Lucrece."

GREAT NORTHERN.

- Saturday, March 1.**
 "An Old Maid's Love."
Saturday, March 8.
 "Outwitted."
Saturday, March 15.
 "Fritz and Oscar Out of Luck."
 "Environs of Jutland, Silkeborg, Denmark."
Saturday, March 22.
 "New Film Actor."
 "Port of Copenhagen."
Saturday, March 29.
 "Fred as a Soldier."
 "Summer in the North."
Saturday, April 5.
 "Skipper's Story."
 "Under Southern Skies."
Saturday, April 12.
 "Bewitched Rubber Shoes."
 "Spanish Towns."
Saturday, April 19.
 "The Two Convicts."
Saturday, April 26.
 "Told in Confidence."
Saturday, May 3.
 "Who Is Most to Blame."

RYNO.

- Monday, April 24.**
 "The Sea Waif."
Monday, April 31.
 "Classmates."
Monday, May 7.
 "The Outcast."
Monday, May 11.
 "Off the Mainland."

SOLAX.

- Wednesday, March 5.**
 "Napoleon."
Friday, March 7.
 "The Kiss of Judas."
Wednesday, March 12.
 "Officer Henderson."
Friday, March 14.
 "Plans of a House."
Wednesday, March 19.
 "In the Wrong Flat."
Friday, March 21.
 "The Way of the Transgressor."
Wednesday, March 26.
 "Burstup Holmes Murder Case."
Friday, March 28.
 "Climax."
Wednesday, April 2.
 "The Bachelor's Housekeeper."
Friday, April 4.
 "The Ogres."
Wednesday, April 9.
 "The Lady Doctor."
Friday, March 11.
 "His Son-in-Law."
Wednesday, March 16.
 "The Mystery of the Lost Cat."
Friday, March 18.
 "Where Love Dwells."
Wednesday, March 23.
 "His Wife's Affinity."
Friday, March 25.
 "A Severe Test."
Wednesday, March 30.
 "The Silver Cross."
Friday, May 2.
 "A House Divided."
Wednesday, May 7.
 "Case of a Missing Girl."
Friday, May 9.
 "The Past Forgiven."

UNIVERSAL RELEASE DATES

May 12.
 "A Woman Loved" (Imp).
 "The Squashville Ladies' Fire Brigade" (Nes-
 tor).
 "Hawaiian Love," Drama (Champion).

May 13.
 "Billy's Adventure," Comedy (Gem).
 "The Toll of War" (three reels) (101 Bison).

May 14.
 "The Clean Up," Drama (Nestor).
 "The Violet Bride," Drama (Powers).

March 31.
 "Cupid in Uniform," Drama (Imp).
 "Superstitious Mary," Comedy (Nestor).
 "Mum's the Word," Comedy (Nestor).
 "A Knotty Knot," Comedy (Champion).

April 1.
 "Billy's Double," Comedy (Gem).
 "Lyndhoven Farm, Virginia" (Gem).
 "A House Divided" (three parts), Drama (101
 Bison).

April 2.
 "The Widow's Folly," Drama (Nestor).
 "Do It Now," Comedy (Powers).
 "The Superior Law" (three reels), Drama
 (Eclair).
 "The Animated Weekly No. 56" (Universal).

April 3.
 "The Bishop's Candlesticks" (two reels), Drama
 (Imp).
 "Fiddler Pete," Comedy-Drama (Rex).
 "The Bandit's Redemption," Drama (Frontier).

April 4.
 "A Providential Tragedy," Drama (Nestor).
 "Bachelor Bill's Birthday Present," Comedy
 (Powers).
 "A Letter to Mother," Drama (Victor).

April 5.
 "Binks, the Terrible Turk," Comedy (Imp).
 "Taps" (two reels), Drama (101 Bison).
 "By the Curate's Aid," Drama (Mecca).

April 6.
 "Bobby's Baby," Drama (Rex).
 "Pearl as a Clairvoyant," Comedy (Crystal).
 "Almost a Winner," Comedy (Crystal).
 "He Wants What He Wants When He Wants
 It," Comedy (Eclair).
 "Crystallization," Scientific (Eclair).

April 7.
 "The Wanderer," Drama (Imp).
 "The Maid and the Milkman," Comedy (Nes-
 tor).
 "River Rhine, Germany," Physical Geography
 (Nestor).
 "Shanghaied," Drama (Champion).
 "The Life Savers of Chicamacomico," Voca-
 tional (Champion).

April 8.
 "Billy Gets Arrested," Comedy (Gem).
 "War" (two reels), Drama (101 Bison).

April 9.
 "How Fatty Got Even," Comedy (Nestor).
 "The Elixir of Youth," Comedy (Powers).
 "Within the Limit of the Law" (two reels),
 Drama (Eclair).
 "The Animated Weekly No. 57," News (Uni-
 versal).

April 10.
 "Aunt Kate's Mistake," Comedy (Imp).
 "Until Death" (two reels), Drama (Rex).
 "As Fate Wills," Drama (Frontier).

April 11.
 "The Forgotten Letter," Drama (Nestor).
 "The Fear," Drama (Powers).
 "Two Lives," Drama (Victor).

April 12.
 "The Mysterious Card," Comedy (Imp).
 "The Darling of the Regiment" (two reels),
 Drama (101 Bison).
 "The Burning Lariat," Drama (Frontier).

April 13.
 "The Veiled Lady," Comedy (Crystal).
 "Our Parents-in-Law," Comedy (Crystal).
 "Going to Father," Comedy (Eclair).
 "The Octopus," Zoology (Eclair).
 "Pure Gold and Dress," Scientific (Rex).

April 14.
 "Blood Will Tell," Drama (Imp).
 "A Night of the Garter," Comedy (Nestor).
 "Dad's Surprise," Comedy (Nestor).
 "Lena's Flirtation," Comedy (Champion).

April 15.
 "Billy Turns Burglar," Comedy (Gem).
 "The Laplanders," Typical (Gem).
 "War" (three reels), Drama (101 Bison).

April 16.
 "An Affair of Honor," Drama (Nestor).
 "The Lesson," Drama (Powers).
 "The Evil Genius" (two reels), Comedy-Drama
 (Eclair).
 "Animated Weekly No. 58," News (Universal)

April 17.

"The Leader of His Flock" (two reels), Drama
 (Imp).
 "A Friend of the Family," Drama (Rex).
 "Some Doings at Lonesome Ranch," Comedy
 (Frontier).

April 18.

"Paying for Silence," Drama (Nestor).
 "The Troubadour of the Rancho," Drama
 (Powers).
 "The Coward's Charm," Drama (Victor).

April 19.

"Fixing the Fakers," Comedy (Imp).
 "On an Alligator Farm," Zoology (Imp).
 "The Last Rollcall" (two reels), Drama (Bi-
 son).
 "Why the Ranger Resigned," Drama (Frontier).

April 20.

"His Romantic Wife," Comedy (Crystal).
 "Two Lunatics," Comedy (Crystal).
 "Poor Little Chap, He Was Only Dreaming,"
 Comedy (Eclair).
 "Fire," Scientific (Eclair).
 "A Book of Verses," Drama (Rex).

April 21.

"The Regeneration of John Storm," Drama
 (Imp).
 "His Friend Jimmie," Comedy (Nestor).
 "When Strong Men Meet," Drama (Champion).

April 22.

"Burglarizing Billy," Comedy (Gem).
 "Against the Law," Comedy (Gem).
 "Bred in the Bone" (three reels), Drama
 (Bison).

April 23.

"The Sheriff's Warning," Drama (Nestor).
 "When Dolly Died," Comedy (Powers).
 "Mathilda" (two reels), Drama (Eclair).
 "The Animated Weekly No. 59," News (Uni-
 versal).

April 24.

"A Sprig of Shamrock," Comedy (Imp).
 "The Dragon's Breath" (two reels), Drama
 (Rex).
 "The Daughter of the Sheep Rancher," Drama
 (Frontier).

April 25.

"For Her Sake," Drama (Nestor).
 "The Sham Suffragette," Comedy (Powers).
 "Loneliness and Love," Drama (Victor).

April 26.

"Why Men Leave Home," Comedy (Imp).
 "Pottery Industry," Industrial (Imp).
 "The Black Chancellor" (three reels), Drama
 (Bison).
 "The Old Maid's Last Attempt," Comedy
 (Frontier).

April 27.

"Forgetful Flossie," Comedy (Crystal).
 "A Joke Was on the Sheriff," Comedy (Crys-
 tal).
 "The Law of the Wild," Drama (Eclair).
 "The Wayward Sister," Drama (Rex).

April 28.

"The Cub," Drama (Imp).
 "When Father Was Kidnapped," Comedy (Nes-
 tor).
 "The Clown Hero," Comedy (Champion).
 "Life in Soudan," Sociology (Champion).

April 29.

"Billy's Suicide," Comedy (Gem).
 "Views of Cape Hatteras," Scenic (Gem).
 "The Last Roll Call" (two reels), Drama (101
 Bison).

April 30.

"The Greater Love," Drama (Nestor).
 "In a Strange Land," Drama (Powers).
 "The Return of Crime" (two reels), Drama
 (Eclair).
 "Animated Weekly, No. 60," News (Universal).

May 1.

"The Rise of Officer 174" (two reels), Drama
 (Imp).
 "The Turn of the Tide," Drama (Rex).
 "The Word of Jose," Drama (Frontier).

May 1.

"The Ingrate," Drama (Nestor).
 "Neighbors," Comedy (Powers).
 "The Unseen Influence," Drama (Victor).

May 3.

"Her Lover's Voice," Comedy (Imp).
 "Opening of the 1913 Baseball Season," Topi-
 cal (Imp).
 "The Vengeance of the Sky-stone" (two reels),
 Drama (Bison).
 "An Eastern Cyclone at Bluff Ranch," Comed-
 y (Frontier).

May 4.

"Pearl as a Detective," Comedy (Crystal).
 "Bewitched Matches," Comedy (Eclair).

"Oh, Whiskers," Comedy (Crystal).
 "Salamanders," Scientific (Eclair).
 "The Rosary," Drama (Rex).

May 5.

"The Shark God," Drama (Champion).
 "Eureka (two reels), Drama (Imp).
 "The Country Cousin," Comedy (Nestor).

May 6.

"Billy's First Quarrel," Comedy (Gem).
 "Call Him Whiskers," Comedy (Gem).
 "The Indian's Secret" (two reels), Drama (101
 Bison).

May 7.

"The Sons of a Soldier" (three reels), Drama
 (Eclair).
 "The Awakening of Papita," Drama (Nestor).
 "The Black Smallpox Scare," Comedy (Pow-
 ers).
 "The Animated Weekly No. 61," News (Uni-
 versal).

May 8.

"The Sheriff's Rival," Drama (Frontier).
 "The Whole Truth," Drama (Imp).
 "The Smuggler's Daughter" (two reels),
 Drama (Rex).

May 9.

"Miss Nobody," Drama (Nestor).
 "Bozo Arrives," Comedy (Powers).
 "The Unknown," Drama (Victor).

May 10.

"The Tenderfoot's Ghost," Comedy (Frontier).
 "Leo Makes Good," Comedy (Imp).
 "The Oyster Industry," Industry (Imp).
 "The Northern Spy" (two reels), Drama (Bi-
 son).
 "The Kev" (two-reel drama), (Eclair).
 "Animated Weekly."

May 15.

"The Cap of Destiny," (Rex).
 "The Heart That Sees," Drama (Imp).
 "In the Great Southwest" (Frontier).

May 16.

"An Eye for an Eye," Drama (Nestor).
 "The Tarantula," Drama (Powers).
 "A Fair Exchange" (two reels) (Victor).

May 17.

"Beetles" (Imp).
 "In Secret Service" (two reels), War Drama
 (Bison).
 "Betty's Bandit," Comedy (Frontier).

May 18.

"Homlock Shermes and Our Willie" (Crystal).
 "He Loves to Watch the Flight of Time (New-
 lyweds) and Cuttlefish," Scientific (Eclair).

"FOR FUTURE REFERENCE."

The marriage of H. L. Rand, Denver manager of the Mutual Film Corporation, and Miss Helen Stanford of Salt Lake City, is preserved in all its details through the agency of motion pictures taken by the Pioneer Film Company.

Due to the fact that Mr. Rand's business would not permit him to leave Denver for the ceremony, and that the business of the families of the bride and the bridegroom would not permit them to go to Denver, the young couple were for a long time at a loss as to how to effect their happiness without the disappointment of knowing their parents were unable to witness the scene.

They were in a quandary until the president of the Pioneer Company offered the suggestion, "Why don't you have motion pictures made and send the films to Salt Lake?" That solved the problem, and accordingly arrangements were made for the young lady to go to Denver and marry Mr. Rand there.

From the time Mr. Rand kissed his fiancée as she alighted from the train until the happy pair left the church, every detail was recorded by the picture men, the first pictures of the kind ever made in Denver.

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May 5, 1913.

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Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
1465 BROADWAY CORNER 42nd.ST. NEW YORK

Philadelphia Convention Number

Will You "Do Likewise"?

ELIAS E. RIES
116 NASSAU STREET, N. Y.
TELEPHONE "BEEKMAN 2276"

The Exhibitors Times,
1465 Broadway,
New York City.

May 17, 1913.

Gentlemen:

I am in receipt today of a copy of Vol 1, No. 1, of the "Exhibitors Times", which I have just perused and find of great interest. The make-up of your new periodical is excellent, and the articles of this initial number are not only instructive and up-to-date, but of a character that in my opinion will appeal strongly to Exhibitors as well as to a large section of the general public who are desirous of keeping in closer touch with all that is of interest to them in the motion picture field. I wish to congratulate you upon the good beginning you have made and to wish your excellent publication much and lasting success.

Enclosed you will find my dollar for a six month's subscription in accordance with the announcement appearing on the inside cover, and trust that many others may do likewise and thereby show a like appreciation of a meritorious enterprise.

Very truly yours,

Enclosure

(signed) Elias E. Ries.

The above letter is such an apt appreciation of our aims that we are pleased to publish it.

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EXHIBITORS TIMES 1465 Broadway, cor 42nd St.
NEW YORK CITY

Exhibitors Times

Vol. 1, No. 2

May 24, 1913

Price 10 Cents

Philadelphia and the Motion Picture.

The meeting of the Pennsylvania Motion Picture Exhibitors League, in Philadelphia on May 27th and 28th, promises to be successful under the guidance of the energetic committee which has the work of organization in hand. These gatherings of Exhibitors in the various States of the Union are, it is pleasant to note, usually successful in the double respect of social and business achievements. The cult of the picture is still comparatively new, and the zeal of its devotees is warm to the point of ebullition. We are all more or less "gone" on the picture nowadays; there is probably no topic of conversation of such general interest as this same picture. "Everybody's talking of it," and in right of their close association with it nobody has a better reason for talking about it in Convention assembled than Exhibitors.

Philadelphia has made more than one valuable scientific contribution to the evolution of the motion picture. The fact is too frequently overlooked that the modern motion picture in its concrete form is essentially a scientific product; i. e., it proceeds from the application of an accurate knowledge of the fundamental principles of chemistry and physics. Had not the work of qualified experimentalists been devoted to the accomplishment of what is shown on the screen of the motion picture house today, there would have been no picture, and millions would have been deprived of an agreeable form of entertainment and instruction.

It might interest the members of the Philadelphia Convention to learn that as far back as 1861 (see Exhibitors Times, No. 1, May 17, 1913) Dr. Coleman Sellers of Philadelphia patented a projector, which from a cursory examination of its principles might be practicable for use with motion pictures on glass today. Flexible film did not, of course, exist in 1861. But so recently as the past year, patents were taken out for pictures of motion pictures on glass plates which would allow the use of Dr. Coleman Sellers' Projector. Kamm of London some years ago brought out a Projector for use with motion pictures on a glass plate. The little pictures were taken in rows, so to speak; thus a 10x12 plate would contain a sufficient number of small pictures to form a full reel subject.

Dr. Sellers, who was a great authority on photography, was an inventor before his time. It is well, however, to recall the fact that he did pioneer work. Any earnest student of the motion picture who would look up Dr. Seller's work in a well equipped library would be rewarded by having an intellectual feast.

Philadelphia was the home of the late Matthew Cary Lea, a gifted experimental chemist, whose work with emulsions and developers did much to facilitate the perfection of rollable film,—the "raw stock" of the motion picture. Cary Lea was also interested in the subject of photography in the colors of nature. At a future date we shall reproduce some of his writings, as they are of direct interest and value in present-day experimental work.

Philadelphia is the home of the Franklin Institute, which has more than once recognized the practical value of experimental work in photography and the Motion Picture. F. E. Ives, who perfected Trichromatics, was the recipient of several medals from the Institute. His writings are published in the Journal of that body.

C. F. Jenkins, who 20 years ago exhibited motion pictures and made cameras and projectors for the work, is also the recipient of some Franklin Institute Medals. It will be seen, therefore, that this great City has played a valuable part in assisting the progress of the motion picture. It gave recognition when recognition was needed to stimulate effort.

Philadelphia is regarded in the Motion Picture field as an exceedingly good picture city. Business there is well conducted, and the houses are creditable to the picture. Moreover the people of Philadelphia are considered to form a very good public for the picture. Finally, that Philadelphia is also the home of one of the greatest and most progressive picture making plants of the world, that of Mr. Lubin, is a fact deserving of cognisance. The atmosphere of the City of Brotherly Love is one in which the Motion Picture may be said to thrive and prosper to the limit its of possibilities.

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TRANSMITTING MOTION PICTURES BY WIRE.

The newspapers are printing interviews with Mr. C. F. Jenkins of Washington, D. C., regarding a method which, it is alleged, he has devised for transmitting motion pictures by wire. Mr. Jenkins has done much valuable work in connection with the preparation of motion picture cameras, projectors, etc., as pointed out in another article in this number. Hence, when the announcement is made that his name is associated with such an idea as the transmission of the motion picture by wire some respect is due to it.

Ordinary photographs have been transmitted by wire quite recently. Mr. Thorne Baker was given the opportunity by Mr. W. R. Hearst of sending photographs by wire under the Atlantic to the *London Daily Mail*. He obtained results resembling very open-work screen effects. Whether there will be a general use of the idea, however, remains to be seen.

As to sending motion pictures by wire, while it is probable experimenters have been and are at work on the endeavor, nothing definite in the shape of a result is as yet known. Some credit therefore, attaches to Mr. Jenkins for giving publicity to his ideas on the subject.

This is the outline of the method he adopts. In operating the telephotoscope a camera is placed near the scene being enacted. The camera is connected by wire with a large copper plate that is chemically treated and connected with a very high power battery or dynamo. The plate and wires are connected with the moving picture camera especially constructed with a shutter, and the handle of the camera is turned in the same way as by takers of motion pictures. The image is received on specially prepared glass and transferred through the back to the copper plate, this being in contact and perfectly in accord with the screen fitted at the other end of the wire. Whether at a distance of one, ten or a hundred miles, the scene is reproduced on this plate and transferred to the specially prepared glass connected with the battery and baths for developing and projecting on the screen by a specially constructed machine for that purpose.

It is clearly out of the question to comment on the above experiments. The method may or may not be practicable. On the assumption that it is we hope to see results shortly. It certainly would be interesting to be able to sit in a motion picture theatre and see on the screen an image of something that has taken place over the way, or 1,000 miles away, as the case may be. Friend Jenkins says he can do this and Mr. Jenkins is a man of great ability, as we can personally testify. We promise the readers of THE EXHIBITORS' TIMES all the information with regard to the Jenkins Telephotoscope when it is available.

"DUPING."

"Any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court."—U. S. Copyright Law.

The heading of this article is an extract from the United States Copyright Law, which, it will be seen, bears clearly and directly on this duping question. This law gives the film maker protection in his scenarios and in his pictures. It affords the film maker, *pari passu*, as much protection as the theatrical manager. If you copy a play you are liable to be proceeded against either criminally or civilly.

Hitherto the film duper has been let off with a fine. After paying his fine he has gone about his business of duping in the same old way.

The business of successfully making and selling motion pictures is hard enough without having it handicapped by the duping and surreptitious sale of copies.

There is one aspect of this matter that we desire to impress upon Exhibitors. It is this: that the exhibition of a duped copyrighted motion picture film renders the Exhibitor liable to prosecution. The section above quoted says: "Anyone who shall handle and willingly aid and abet such infringement," may be punished.

Hence it is, that while in duping the actual duplicator is liable to prosecution, so also is the man who exhibits the duped pictures.

This paper is the friend of the Exhibitor. We have his interest at heart, and in his interest we warn him to be careful to ascertain that he is hiring original prints from a duly accredited source, so that he may escape punishment for either wittingly or unwittingly transgressing the law.

Duping is both a criminal and a civil offense. It is harmful to the business, harmful to the quality of the picture, to the interests of manufacturers and to those of the Exhibitors. A duped picture disgusts the public. Therefore, in the general interest the duper should be eliminated from the business.

Mr. W. Arthur Northam, the author of the interesting article of "Music in the English Motion Picture Theatre," which appears on another page, is the advertising manager of the Provincial Cinematograph Theatres, Ltd., 199 Piccadilly, London, W., the Premier circuit of British Theatre controlled by Dr. Jupp. He is also a representative of the London Film Co. Mr. Northam avowedly came to this country to learn something about the American film business and has succeeded in his object. *Per contra* the American film business has learned something, or at any rate may learn something, from Mr. Northam, as his writings show. The musical end of the picture is one of those things they do better abroad than at home, although it is hard for untraveled motion picture Exhibitors to realize this fact. In our opinion it would pay any substantial Exhibitor to take a trip to Europe to see how things are done there. We hope Mr. Northam's article will produce this effect.

Right off the Reel.

By "T. B."

Sir Hubert Herkomer, R.A., has, I am told, started to make motion pictures at his studio, Bushey, Herts, England. This mere statement of a casual fact will not, of course, convey much significance to the average Exhibitor, but it is nevertheless of great importance to him and through him to the public at large. It marks the beginning of (a new era in) the making of motion pictures. Perhaps I should say that if the words I have placed in brackets were omitted it would be nearer the truth. For, strange though it may read, there are comparatively few motion pictures made. Please read what I have written carefully: **Motion pictures. PICTURES.** I will tell you what I mean by "Pictures" in a later paragraph.

First of all, the Exhibiting reader of this page will want to know: Who is Sir Hubert Herkomer, R.A.? What is Sir Hubert Herkomer? Why should he make motion pictures? And of what interest to him is the fact that this gentleman is going to make motion pictures? Let me reply to these imaginary questions seriatim. Sir Hubert Herkomer is a Royal Academician—that is to say, he is one of the members of the Royal Academy (London), probably the Chief College of Art in the world. To be "R.A.," that is, one of the famous forty immortals of contemporary British art is to have secured approval of the value of your work which entitles you to world-wide recognition. As a rule, an R.A. counts a great deal in artistic circles, is a good man at his game, and can secure good money for his work.

Edwin Abbey, who decorated the Boston Library with beautiful frescoes which excite general admiration, was a British Academician. John Sargent, who is one of the great portrait painters of the time, is also a R.A. He is of American birth. Sir Hubert Herkomer is an Anglo-Bavarian, noted for many great paintings, of which "The Last Muster," a pathetic study of war veterans in a hospital chapel, is a splendid example. It is very popular.

For the sake of illustration, therefore, you may compare Herkomer with a composite Abbey and Sargent. In order that the reader on this side of the Atlantic may get some idea as to Herkomer's status in the world of art, just suppose that instead of writing about him in my first paragraph, I wrote about the leading American painter (or artist) in the United States. And suppose that I said he was about to make motion pictures in his studio and give up painting. Then you would get an idea of the importance of the fact. If the announcement were made in the newspapers that the leading American artist had abandoned portraits and landscapes, historical subjects, etc., for the making of motion pictures, don't you think it would greatly interest the motion picture field? Of course it would. Great painters of the Herkomer and Abbey type **paint** pictures, so why shouldn't they **make**, by photographic agency, motion pictures. They can apply to motion picture work the same principles that guided them in their work on still canvas. They can make use of their knowledge of the laws of composition, lighting, tone values, color values. They can draw upon their imagination, they can draw from history, they can paint from life or nature, they can idealize, they can be realistic, impressionistic, post impressionistic, cubist, futurist, what you will. A Whistler should be able to make good by means of the motion picture just as well as

with pigments on canvas, so should Alexander, Chase or any other modern producer of paintings.

Now we get an idea of what a motion picture is (or should be). It is (or should be) an artistic product. It is (or should be) made by an artist. It is (or should be) a combination of knowledge of the laws of composition, light and shade, perspective, acting, authorship, accuracy of decorative mountings, settings—in fact, it should be a combination of picture and drama or comedy shown in motion. If it be a "scenic" it should be chosen with eye to pictorial effect. The motion picture in fact should be a motion picture and not a mere more or less haphazardly chosen motion photograph or photograph of motion. Mark the difference therefore between a picture and a photograph.

A motion picture therefore is (or should be) clearly a picture answering to the canonical requirements hereinabove set forth. It is too often merely a photograph, that is, a map-like view of that which happens to be in front of the camera. A photograph therefore is not necessarily a motion picture, because it may not have been made by pictorial means. There has not been an artist at the handle of the camera; there has not been an artist taking the picture; there was not an author to write the scenario; there were hardly any actors in the piece. These essentials being lacking, you did not get a picture. You get a photograph and a bad one.

I have been in Sir Hubert Herkomer's studio. I know the man personally. I know his work. The mere fact of a man of his commanding eminence taking a direct interest in the making of motion pictures is bound to have a vast influence on the business. The Exhibitor will in course of time be getting what the public wants and get them as often as he wants it. That is a motion picture. I do not say that motion pictures are not produced anywhere. They are very frequently in this country and other countries. But, as that undoubted authority, J. Stuart Blackton, of the Vitagraph Co., admitted the other day, we are only just scratching the surface of picture-making. Mr. Blackton himself is a picture maker because he is an artist. England has no picture makers. France has a few, so has Italy. These men have become picture makers by force of circumstances. They have not passed their lives in hard, artistic work like Herkomer.

On the whole, Art, that is, painting, sculpture, etc. (of course I am only using the word "art" as a term of convenience), does not pay in the majority of cases. Artists are like literary men: they do not make much money. As soon as they learn there is more money in motion picture making, however, they will throw up art. What is good enough for Sir Hubert Herkomer should be good enough for many a doubting art student of today. The art schools of the great countries of the world are at this moment crowded with ambitious aspirants for the honors of Appelles or Rodin. They will never get them. I will eat my hat, if this page was seen in many of the art school's to which I refer, if lots of young students don't decide to throw up the palette and the easel and elect to take up the motion picture.

We want recognition of picture making as an art. No more crank turning 50 feet of acts of disjointed melodramatic work in a cheap studio joined together

(Continued on page 10)

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PROGRAM

SECOND ANNUAL STATE CONVENTION

Motion Picture Exhibitors' League of America

Pennsylvania State Branch No. 3

Tuesday, May 27th, 1913

- 10:00 A. M. All Exhibitors and Families meet at the Continental Hotel to register. All Exhibitors, whether members of League or not, are welcome. Short Business Session. Adjourn until 1:00 P. M.
- 1:00 P. M. Grand Concert and Cinematography Exposition Review. Everybody invited.
- 1:30 P. M. Convention Assembles. Address of Welcome by the Honorable Mayor Rudolph Blankenburg. Response by President M. A. Neff. Adjourn.
- 2:30 P. M. Visit to Lubin Film Manufacturing Company's Studio.
- 7:00 P. M. Free Cinematograph, Musical and Cabaret Entertainment at Continental Hotel Roof Garden.

Wednesday, May 28, 1913

- 9:00 A. M. Meet at Continental Hotel. Parade up Market Street, around City Hall, down Chestnut Street to 6th to Curtis Publishing Company's Building, where a Motion Picture will be taken of all Exhibitors and their Families.
- 10:00 A. M. Visit though Curtis Publishing Company's Plant.
- 10:30 A. M. Convention called to order.
- 1:30 P. M. Convention re-convenes.
- 7:00 P. M. Banquet for Members of League, Wives, Mothers, Sisters and Guests.

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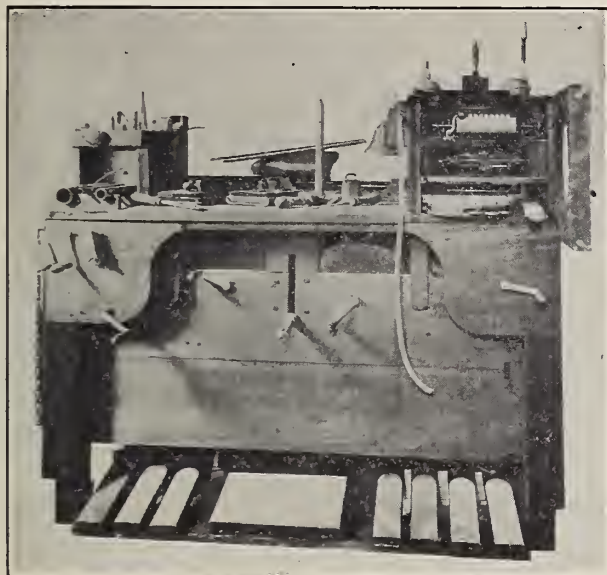
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NOTES ON THE PHILADELPHIA CONVENTION

While the writer has been privileged to be present at many of the Conventions of the Motion Picture Exhibitors' League of America, he feels confident that the members of the Pennsylvania State Branch are offering the best program ever arranged for the Convention to be held in Philadelphia on May 27 and 28.

Many surprises are in store for the visitors, and one of them will amaze even the New Yorker. New York can boast of its Woolworth Building, a city in itself, but this monster building must have thousands of tenants, while the Curtis Publishing Company Building of Philadelphia, not so high but covering more area of ground, is tenanted by one single firm. In front of this great building, the home of two popular magazines, a motion picture will be taken of the members of the League, with President Neff and Mr. Curtis in the foreground. In front of the Curtis Building is Independence Square, with Independence Hall and the venerable Liberty Bell.

A surprise will come from this pioneer in the motion picture business, a kind-hearted gentleman, always ready to help any one and modest in his actions, Mr. Sigmund Lubin.

What is he going to do to entertain



Betzwood-Pathway

the visitors of the Convention? This is still a mystery, because Mr. Lubin does not say what he is going to do. Besides, no real program can be planned, as one cannot predict the weather. We may, however, rest assured that Mr. Lubin will entertain his visitors as they have never been entertained in the past.

There will be a visit to the studio and factory at Twentieth street and Indiana avenue. A motion picture will be taken under the direction of Mr. Tom Cochran, and will be developed, printed and finished on time, to be shown at the Convention Hall the same evening.

The present plant on Indiana avenue is one of the largest and best equipped in the country, but will fade away next July, when Mr. Lubin will be ready to produce pictures on his great Betzwood farm. It will then be one of the largest plants in the world.

Think of it! Betzwood Farm occupies 500 acres of the best suburbs of Philadelphia. It is known the world over that the Quaker City has the most beautiful suburbs. This statement was re-

peated a few days ago by the distinguished English members of the Peace Commission. Betzwood Farm is located on the banks of the Schuylkill River in the historical spot of Valley Forge.

The illustrations can give an idea of the grandeur and beauty of this farm, on which spacious studios and factories are being erected.

No. 1.—Shaded pathway to the mansion, banked with flowers and rare plants.

No. 2.—The main driveway, lined on both sides with beautiful old trees.

No. 3.—Natural lake on the farm.

No. 4.—The great conservatory, full of rare flowers.

No. 5.—A barn for horses only, with 100 stalls. The barn is full of wild horses brought from the Far West, broken and trained on the farm and ready to appear in pictures. There are other barns for the live stock.

No. 6.—Live stock on the farm for producing exciting and realistic Western pictures.

No. 7.—An old stage coach with the traditional mules.

We wish we had space at our disposal to give more of these views, but if one is interested in nature and in the making of motion pictures, one had better join the crowd and take advantage of Mr. Lubin's cordial invitation, so that one may see what the pen and photographs cannot describe and illustrate.

With fields, trees, rocks, gardens, lakes, ponds, streams, buildings of all descriptions, a railroad passing through the property with both passenger and freight stations on the grounds, the banks of the Schuylkill River, horses, mules, herds of live stock, etc., Mr. Lubin will be able to stage the greatest pictures at home.

As the committee is planning more entertainments for the visitors, including one on the new and large roof garden of the Continental Hotel, the members of the League will be requested to transact official business as quickly as possible, to not curtail any of the entertainments, especially the visit to the Betzwood Farm. This visit will be of a great benefit to the Exhibitor at large, as it will show him that the making of motion pictures is not such an easy task and involves great expense.

Not enough can be said of the good work of Mr. Clem Kerr. He is the moving spirit of the Convention. He is



Betzwood-Conservatory

working hard and does not intend to leave one stone unturned to make it a success. Mr. Kerr has not only coaxed the Exhibitors of Pennsylvania to take an active part in the work, but he has interested the Mayor of Philadelphia and most of the leading business men, and, through his efforts, the financial end of the Convention is assured. Mr. Kerr has even done more—he has converted many prominent men to motion pictures and has secured their moral support. It is reported that Mr. Curtis, after listening to Mr. Kerr's argument, will start to publish articles on Motion Pictures in the "Ladies' Home Journal" and the "Saturday Evening Post."

Mr. M. A. Neff has done a wonderful work. It was not an easy task; in fact, it was somewhat discouraging when three States only answered the call for the first National Convention of Cleveland in August, 1911. This did not cool the ardor of Mr. Neff; on the contrary, he redoubled his energy and got eleven States to answer the call of the last National Convention. The prospects are



Betzwood-Live Stock

that Mr. Neff will align something like forty States at the National Convention to be held in New York next July. Such work should be recognized, and for the same reason Mr. Kerr's work should entitle him to some appreciation on the part of the Exhibitors. Mr. Kerr would be the proper mate to run with Mr. Neff.

The League needs a few live wires, because the main trouble with the Exhibitor in general is not his indifference to the good cause, but the nature of his business. As the manager of his theatre the Exhibitor must be on constant watch and find the time to devote to the interests of the League. J. M. B.

PHILADELPHIA CONVENTION OFFICIAL PROGRAM.

On the 27th and 28th of this month the Continental Hotel, Philadelphia, will be the scene of one of the most worthy conventions that has ever been held in the city of Philadelphia when the Motion Picture Exhibitors' League of Pennsylvania hold their second annual State convention.

(Continued on page 8)

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GREETING

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(Continued from page 6)

The cinematograph industry has been growing with such rapid strides and bounds during the last few years that the lay mind not connected with it or its various branches can scarcely grasp the enormous extent of this modern form of educational amusement.

The Continental Hotel since it has been under the present management has developed into one of the best appointed hotels in the country for holding a convention of this kind. Aside from its luxurious and spacious lobbies, its grill rooms, cafés, etc., it is the possessor of a roof garden, where diners may enjoy fresh air amid fountains and gardens while partaking of their repast.

Some 1,500 or more Exhibitors throughout the States of Pennsylvania, Maryland, Delaware and New Jersey, as well as New York and other States, have voiced their desire to be present at this convention, which means that there must be a convention hall of ample size to hold all who wish to be present. The convention hall of this hotel will prove a splendid place for this use, especially so as it has adjoining another ample rotunda, which will be used for displaying exhibits, comprising all the products of the motion picture industry.

Through the assistance of Manager Frank Kimball of the hotel splendid results are looked for.



Betwood-Barn

Feature films, which have not been released as yet, will be displayed, together with all that is new in the line of Kinemacolor Talking Pictures; several new types of foreign and entirely new projecting machines; models of all modern lighting and ventilating systems; decorations and all that go to make the modern photo play theatre a fairland of beauty will be on display.

The convention promises to be one which will mark an epoch in the history of cinematography, as well as help the motion picture in this part of the country to a still higher plane than it has yet reached.

J. H. W.

PHILADELPHIA NOTES

While visiting Williams, Brown & Earle, Inc., I found that they were the sole manufacturers and owners of the patent covering, the Fire Proof or Enclosed Magazine Rewinder.

This well-known house are pioneers in the moving picture business, and

should be congratulated for the amount of space that they devote to the display of moving picture goods. Their large show window on Chestnut street, the main retail business street, is entirely devoted to machines and accessories to the motion picture industry. Heretofore this window has been utilized for the display of cameras, telescopes and other optical instruments, microscopes, drawing and engineering instruments.

I can truthfully say, from the exhibition above referred to, that motion picture machines have taken their place among other scientific instruments, and motion pictures are not to be considered as some thought a few years ago—a passing fad. The demand for motion pictures of the most modern type is constantly increasing from educational institutions. These are the words of the manager of this house.

Feature films are flourishing, and to hear certain exchange men, it would seem that there are not enough new features to make the round. Exhibitors call for one feature per day; in this case it is no more a feature, but a daily programme.

Posters are also flourishing, but many of the handsome theatres of Market street, built by Mr. S. Lubin, when he was an Exhibitor, are disgraced with an abuse of posters, to such an extent that most of the fine decorations are hidden from view. A gentleman well posted on the game, said that the end was near, and added: "Give them a few more months to disgrace the main streets of Philadelphia, and the authorities will pass an ordinance prohibiting the display of posters."

One evening recently I stood for over an hour in front of the Family Theatre on Market street, talking to some film men, and we were surprised to see patrons walk in the theatre without stopping to look at the posters. Manager Bradfield does not make an abuse of posters; in fact, he does not need them, because he has the cream of the business. Patrons do not need to be coaxed. They know that they can enter the Family Theatre and be sure to see a new and good show, hear good, appropriate music, and be greeted by courteous, uniformed ushers. Manager Bradfield does not allow his attendants to keep the coat open, to turn up the trousers, to stick their hands in their pockets, etc. The Family Theatre is not a new house; on the contrary, it is one



Betwood-Old Stage Coach



Betwood-Lake

of the oldest in Philadelphia, being one of the first theatres erected by Harry Davis of Pittsburgh. It is on the old style, with a small seating capacity compared with the new houses of Market street, yet it is still the rendezvous of the best class of lovers of motion pictures, and looks as fresh and clean as on the day of the opening.

A new motion picture camera has just made its appearance. Mr. George W. Bradenburgh is the maker of this little instrument. In his work, Mr. Bradenburgh was helped by Mr. Jones, formerly with the Lubin Manufacturing Company. This new camera takes the regular 200-foot roll of standard film, is complete in details, and moderate at the price of \$85. Mr. Bradenburgh is busy taking pictures that will be shown at the coming Pennsylvania State Convention, to show to the Exhibitor what the camera will do. When Mr. Manager will know that he can take a picture and have same finished to show on his curtain at his night show, he will not hesitate to invest in a motion picture camera to feature some local incidents. Mr. Bradenburgh has rented a space at the exhibition hall of the convention, where he will have the camera demonstrated.

The Mica slide is coming to the top. Mr. John Schmittinger has secured elegant quarters in the office building, northwest corner of Twelfth and Spruce streets, and is working on large orders. He has reduced the price on his slides to 40 cents since he has been able to close a contract with the Mica dealers, by which he obtains his raw material at a reduction and in same of a better grade, more clear than in the past. The Mica slide will not break nor crack, and looks more artistic on the screen than most of these stencil brass slides.

I am sorry to inform the numerous friends of Mr. Jim Looby, of the North America Slide Company, that he has lost his beloved father. The blow is heavy as this is the second death in Mr. Looby's family within a few months.

Mr. William Sachsenmaier, the former owner of the Eagle Film Exchange, now merged into the Interstate Films Company, is erecting a new uptown theatre of one thousand seats. When asked if it would be a combination house to show vaudeville and pictures, Mr. Sachsenmaier said: "No, straight motion pictures only."

(Continued on page 24)



MR. SIGMUND LUBIN

Right off the Reel' (continued from page 3).

in 1,000 or 2,000-foot lengths and called a dramatic masterpiece! In far too many cases it is nothing of the sort. It is just junk scenario writing, producing, acting photography at 10 cents a foot, me boys! Motion pictures at 10 cents a foot. There's a rub. Fiddlesticks. Pictures are not made that way.

The inclusion of such minds as that of Herkomer in the business will have a vast effect in uplifting the pictures. In other words, it brings nearer the time when good pictures will be the rule rather than the exception. Everybody is crying out for more good pictures. Public, Exhibitors, exchange men, manufacturers. Perhaps right here I might add that in the making of pic-

tures it is not necessary in all or many cases to go to the uttermost ends of the earth except in special instances. Abbey painted his great Biblical themes in Boston and did not go to the Holy Land for location and color. Similarly it is not always essential that when a motion picture maker wants pictures of a certain kind he should send his producers to the land or source of origin. I make this remark apropos of the fact that my young friends, King Baggot and Herbert Brenan, have been sent to Europe for the purpose of bringing back pictures. Both of them have made mighty good pictures within a few yards of the Heidelberg Tower. I am just curious to see what kind of pictures they will bring back from Europe.

Value of the Silent Drama Photo Play.

It is pleasing to see that at last the day has come when American actresses and actors of reputation are convinced that the reproduction of their art before the camera, in a film production, can interest posterity and prove the qualities of their acting. For the camera or screen will demonstrate clearly to all critical eyes how much power, repose, emotion, expression and good actions artists have, and how much thought they give to the use of their hands and feet and to the harmony of the body. For when the ear does not hear the spoken word the eye will keep closer watch on the meaning of actions and expressions. The eye always enjoys understanding and being charmed by grace and harmony of manner and exactness of actions.

To be master of all emotion gives the artist knowledge, strength and simplicity to portray the expressions of the thoughts which created the words of a drama or a comedy.

All artists ought to wish for the opportunity of seeing their work on the screen and learning their powers or limitations.

In seeing our actions reproduced on a screen, we learn that they can only be successful when they are completely indicated by feeling, and not separated or invented, but made intelligible and essential through emotional necessity.

The silent Photo Play proves, to those who watch a production on the screen, that nervous, whirl-wind arms or body, in constant action with colorless movements, detract and ruin many a great moment, and spoil intense dramatic or delicate love scenes.

Grace is also an emotion which must be felt, to be rightly expressed, and not invented or forced. It is the same in all dramatic moments.

The photo play will help dramatic art to great progress, as it will prove the necessity of facial expressions, which are only obtained by proper emotional feeling. To progress in this means to progress in color-tones of voice, as the voice never goes against a felt emotion; it must follow it and harmonize with it.

A singer listens to his voice and diction in the phonograph, and improves himself. So it is possible for dramatic artists to better themselves as they watch the reproduction of their actions, which were created by their felt emotions.

We find that the motion of lips, formed by the enunciation of words while the picture is being taken, is not

sufficient in a photo play to convey to an audience a drama or comedy on the screen, no more than in pantomime many actions and movements can express, or be intelligible.

All this and much more I said five years ago, but being ahead of my times I received no encouragement in the things I then proposed for the progress of the photo play. Today I say again that much can be done, which is not done, for the perfection of an art which has been the study of my life, and of which, I can say, I am the pioneer in this country.

We need photo plays acted by actors who understand the value of emotions, expressions, and harmony of body. Such actors would soon realize how great was their opportunity, for they would understand the value of such training, and that the spoken word in a drama does not suffice to mean anything. To try to get true intonations of the speaking voice is very difficult without the emotion to precede it. The voice should never be separated from emotion. To be master of emotion is to know how to color the voice with lights and shades of feeling, becoming one in unison with thought—natural expressions are the result.

Nothing is so painful as a mechanical expression without feeling. Still, how often do we see such expressions; the lines or words in a play mean little when they are only spoken because written.

The educational value of the photo play will come when our eyes have been trained by seeing good silent acting, for the screen does not lie or cover up with words bad acting—no more than a phonograph does—hence its value to dramatic art.

This means that to perfect that which is not convincing, intelligible or pretty to the eye requires study. Study means work. Work means progress. Those who will take the trouble to study will achieve.

The photo play studio ought to at least understand their opportunities, by careful selection and choice of trained actors and actresses who could really fulfill the requirements needed for Silent Drama acting.

Such studies would shame many theatrical managers, who only look for types, instead of talent.

Talent can produce types, but types never produce talent. If this is not so, let them try it on the screen. Take a good strong dramatic play, played by types only; then produce it again on the screen with talent, which can produce and act the types of their characters.

Motion Picture Theatre Construction Department.

In our last issue, we said that we would illustrate the blunder of an architect of Indianapolis, Ind., and we now do so because it is a good illustration of how a builder can increase the rent of a theatre, while he has the opportunity to reduce it to a minimum, without depreciating the value of the investment.

The cuts show the lot at the junction of a fairly good street and a main avenue.

As far as we can trust our memory, Fig. 1 shows the plans of the architect, while Fig. 2 shows how the theatre could have been erected.

As the architect seemed to believe that a theatre had to be built on the corner, he allowed the small cottage "A" to remain, and by trying to build a properly shaped auditorium, he wasted much room, as is shown by the shaded sections.

This building offers two long walls facing on the streets, and as these brick walls are quite plain, the exterior of the theatre has more the appearance of a jail or of a Salvation Army Barracks than of an amusement place. These plain walls give a gloomy appearance to the streets.

In Fig. 2 we suppress the rear cottage. We erect the auditorium in the rear of the lot, and this arrangement provides for two fine stores and two elegant entrances to the theatre proper. The stores would not only reduce the rent of the theatre, but would make this section of the main avenue more attractive; in other words, these stores would draw some patronage to the theatre, while the gloomy walls of the architect are not inviting.

As the location is not an ideal one, it would have been proper to build stores so as to make of this section of the avenue a shopping district. A shopping district brings patrons to a motion picture theatre.

The architect had little experience, and the electricians were as green. We found all the switches in the ticket office. It is not the duty of the cashier girl to turn on or off the lights and current. Some of the switches must be located in the operating booth, where the operator can turn on the current to work his machine or the house lights, etc., without having to come down to the ticket office, or call the cashier girl to tell her to work the switches. Other switches, as the ones controlling the outside lights, lobby lights, etc., should be placed outside the ticket office, where the manager could reach them at any time without having to run to the ticket office.

The toilet for the ladies opens in the lobby, near the ticket chopper and opposite a candy stand. A bad location, since it is too noticeable.

With all the facilities offered to the prospective manager, we are surprised

at the number of blunders on the part of the builders of theatres. Our only way to account for these blunders, is that most people entering the motion picture field know little of the business and believe that any architect can plan a theatre. Some of the architects consulted by prospective investors are men who do not care for motion pictures, who never visit a theatre, and consequently do not realize the importance of certain points.

We know of an architect who had never seen a motion picture machine and who believed that the singer was of a greater importance than the operator. This architect planned a large, airy dressing room on the stage for the singer, and he made the operating booth so small that when the machine was received it was necessary to knock down part of the front wall and build a sort of bay window to make room for the machine. Even with this alteration the operator had scarcely room to move. How can an operator project a good picture if he has no room to work in? As the success of a motion picture theatre depends on good projection, the operator is entitled to more consideration on the part of the builders of theatres.

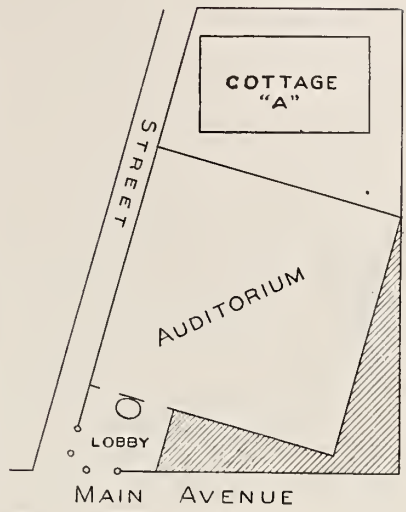


Fig. 1.

on the line of the lot. As the said lot was not exactly square, the rear wall was not parallel with the front wall. Consequently the picture was out of focus on the right side when in focus on the left side and vice versa. Persons not acquainted with the faulty construction of the theatre, attributed the bad pictures to the operator, who, to their idea, did not know how to adjust his machine.

The operator is much like firemen, who are devoted public servants, always ready to run to a fire and always ready to face death to save lives. Yet in private life they are little considered. The operator is the soul of a motion picture theatre, but he receives too little consideration. Any old hole is supposed to be good enough for him. He is denied fresh air and proper ventilation. But when something goes wrong, he is the first to be blamed. If some architects would visit the operating booths when the operator is at work, they would realize the necessity of paying a little more attention to the needs of his quarters.

J. M. B.

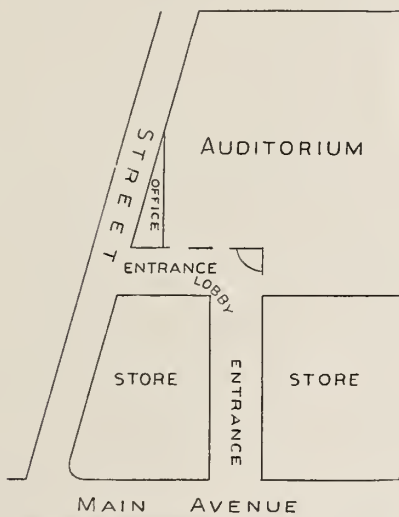


Fig. 2

Too many operators are accused of projecting bad pictures when as a matter of fact they are not responsible. No operator could do credit to his work in a Milwaukee theatre, because the architect, to save a few seats on the balcony, had located the operating booth at the extreme upper right corner of the balcony. With such a construction, the path of projection had to take first a diagonal course, then a downward course, to reach the screen. Under these conditions, no matter how hard the operator worked, the picture was distorted. A similar case is reported from Cincinnati, O., where the architect, to utilize every inch of the ground, placed at his disposition, erected the rear wall

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Music in the English Motion Picture Theatre.

After obtaining a suitable site or location for a picture theatre the Exhibitor considers first how best he can satisfy the licensing authorities. He then turns his attention to decoration, ventilation and furnishing. Later, the all-important film program demands consideration, and then the music.

The average English Exhibitor considers the music to be as important as clothes to the man. Pictures without music are almost objectionable, with ill-fitting music they become ridiculous, but with well-selected music pictures become as pleasing and attractive as a handsome, well-dressed woman. This is the opinion of the *average* English Exhibitor, yet there are a considerable number who have decided that music can be made to rank as a second program. They select a small orchestra to discourse soft, sweet music of the highest class, always suitable to the type of picture, making no attempt to play to each section of the story, but rather to create the correct atmosphere.

These Exhibitors send advance information of coming films to the conductors, who, having some knowledge of the class and length of the film, can select the principal items of music to be played. These items of music are printed together with a synopsis of the pictures and *sold*.

It has been proven beyond all cavil that the better classes of patrons are interested in this feature. Therefore, the introduction of a printed music program to patrons frequently leads to special selections being requested.

The difference between the success of two houses can be attributed to the music. Where a good orchestra plays to the picture a far better type of patron is found and a higher price of admission can be obtained.

The Company I represent have two gentlemen engaged in the control of its music, both well known in musical circles and composers of repute. These men are solely occupied in the selection of musicians, writing special music for feature films, the viewing of films for the purpose of the selection of suitable music, and generally supervising the music program.

Large orchestras exist, although we favor small orchestras, generally consisting of piano, first and second violins, cello and bass, it having been decided that the pictures do not demand or even lend themselves to heavy brass instruments with drum effects. In fact "effects" are not generally favored, although they are used in some well-known houses.

The great point is that although a house may only justify the expense of a piano, because of its size and admission charges, there is no reason why that piano should not be a musical instrument, in the hands of a capable musician. It is bad taste to play to pictures without discrimination when it is remembered that the picture has been produced at great trouble and expense to faithfully portray a period, a passion, a national event, a romance, a tragedy, or any one of the definite range of subjects used in the production of picture plays.

The music in England is studied quite as much as the film program because after the latter has been decided upon there is only one thing that can improve it, and that is the careful selection and arrangement of the accompanying music.

W. Arthur Fortnam

ADVERTISING

The Exhibitor should pay more and more attention to the advertising question. The present tendency towards an extra display of large posters means the disrepute of the show business.

As stated in other pages, appearance is the keynote to success. If we wish to popularize motion pictures, we must do our best not to displease the public and our neighbors, the storekeepers, by displaying too many large posters.

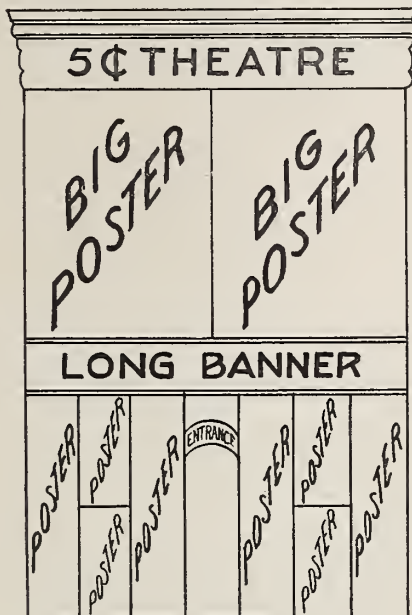
While almost everything is good in moderation, it works ruin when carried to the extreme. At one time the one-sheet poster was a good advertising medium, but to-day the large posters are a disgrace to the show business. Unless the intelligent Exhibitor puts a stop to the abuse of posters, he will work his own ruin. If the mania for three, six and eight-sheet posters continues, it will not be long before a theatre will look like a common billboard from roof to sidewalk and be objectionable to the community.

The following illustration gives a fair idea of what will be the appearance of a theatre of the near future, if the present craze for large posters continues.

Many of our theatres are objected to by storekeepers in the immediate neighborhood, and, unless the managers change their policy, the owners of other store, office and apartment buildings will form leagues for the purpose of having objectionable motion picture theatres closed by the local authorities. We must not be selfish. We must bear in mind that other business men, on either side of our theatres, are spending money to make their places attractive. We cannot blame them for abusing the motion picture theatres, when some of our managers have not the least regard for the good appearance of the street. How can a jeweler or hatter do business when the Exhibitor next door decorates his front with dummies representing convicts? Such a sight is enough to force shoppers to take the other sidewalk.

The writer remembers the lobby of a theatre two years ago. It was neat, cheerful, cozy and inviting. The elegant

ticket office, the fine marble work, potted plants in the balcony, orange trees in the lobby, neat, clean, uniformed attendants, artistic brass frames and easels each containing one-sheet posters only, were all objects that attracted attention and impressed the public that the show was the best and cleanest in the town. Conditions have changed. The lobby does not convey the same good impression. On the contrary, it suggests that the high quality of the show has been replaced by something more on the order of the vulgar shows of the Bowery. The potted plants and orange trees



are no more, the fine marble work, decorations, neat uniformed employees, etc., are now hidden behind common three, six and eight-sheet posters.

Some Exhibitors seem to have lost all sense of refinement and act like amateurs. Why spend so much money in fine marble, fancy glass, artistic brass work and decorations if they are to be covered by large, ugly and sensational

posters? There is no sense in such a policy.

At the same time the Exhibitor may wonder why the better classes shun motion pictures, and why the State and Municipal authorities, newspapers, ministers and other enemies of the pictures always have something to find fault with. Let us be just and fair; let us admit our errors, and let us come to the conclusion that instead of trying to uplift the industry, we are doing everything in our power to give ammunition to our enemies. Let us be refined in everything. If we command general respect, our enemies will be disarmed.

The Exhibitor must realize once for all that a good production does not call for sensational advertisement. He must know that if a sensational advertisement catches an occasional admission, the public in general knows better and has been bitten so frequently by sensational posters to know that the more sensational the advertisement the less meritorious is the production likely to be.

Many Exhibitors use hand bills. This practice may be as popular as displaying big posters. In our opinion, hand bills cheapen a show. They are generally vulgar and printed on cheap, common paper, and being common are thrown away.

If you wish to distribute advertising, use a neat card on which print your advertisement in good type. Be classy; give some tone to your theatre; show that you solicit the best patronage and not the undesirable element.

A neat folder giving the program of the week is perhaps the most effective advertisement, as, if your show pleases, the patrons will keep the folder for further reference. In this case your folder must be attractive; a lady must be not ashamed to carry it on the street. The expense should not be considered, as 500 tasty folders will bring you better results than 5,000 hand bills. The Herald Square and the Broadway theatres of New York have adopted this idea of neat folders, and the results must be satisfactory, as the management is still issuing them.

J. M. B.

IBSEN DRAMAS IN MOTION PICTURES

The dramas of Ibsen are being prepared for motion picture use in the Scandinavian countries. At the announcement some of the Norwegian "high brows" raised a cry of sacrilege, which was answered by Sigurd Ibsen, son of the great dramatist, in the following manner:

"It appears that a number of literary people are exercised over the prospect of seeing Ibsen's plays 'dragged in the mire through the motion picture theatre.' I myself am not at all opposed to cinematograph productions of my father's plays, provided only they are intelligently and artistically presented. The only reason that negotiations for such production here failed is that I did not approve of the methods the film company pursued in reproducing 'The Commander's Daughter,' by Jonas Lie, a Norwegian author of high rank.

"As a result, I will not have the opportunity, as I had hoped, to control

their reproduction, which in any case cannot be prevented. 'A Doll House,' 'The Lady From the Sea' and 'Terje Vigen' have already been filmed in foreign countries, without asking my permission, and I understand that the same will be the case with 'Lady Inger of Ostraat' and 'The Vikings of Helgeland.' I have no legal means in my power to prohibit this, and, to tell the truth, neither have I any fault to find with it. My only concern is that the representation shall be artistically defensible, which is not at all impossible.

"No one can deny that there is artistic value in much of the material borrowed from literary masterpieces and reproduced in the cinematograph. I have only to call to mind the motion picture dramatization of Victor Hugo's 'Les Miserables,' recently seen in the cinematograph theatres in Christiania.

"I say if my father's plays can be given in that way to the masses, so

much the better. A good film drama can give them a conception of a literary work they otherwise would have no idea of, as the prices at the regular theatres do not permit them to attend. The masses should not be denied this privilege, so long as the public authorities, as in ancient Athens, do not make the theatre a common gathering place for all alike.

"Film representations are not always as they should be, and the film companies leave much to be desired. Time will cure many of the present blemishes. But after all has been said and done, the film is about to become a factor in cultural development of far reaching importance. International and democratic as it is, the film will undoubtedly contribute to bring humanity closer together and to bridge chasms both between nations and the economic groups that constitute nations."



PILAR MORIN

(Continued from page 10)

To coach a type or dress it elaborately does not make an actor or actress.

Drama includes too many characters to limit oneself to playing only one character, and at that half of the time, playing it like a parrot.

It is time that the photo play studios should prove this. Of course many changes toward progress are needed in the studios and a general school of pantomime ought to exist. By the word pantomime I do not mean gestures, gesticulation, grimaces, extravagant and exaggerated movements and actions; none of these things are pantomime. I mean the schooling of the mastery of emotion, therefore of expression; the proper use of the body, kept in harmony with the thoughts, showing to us that suppressed actions which are felt become the essence of acting, and never detract from speech, being part of the thoughts which created the speech, or lines of a play.

The actor who would study this valuable art would not need to keep his lips silent or closed, for in pantomime we speak all the time, until we are ready to give enough power of emotion and expression to be explicit in our silence, and then, even at that, we speak inwardly every word of the drama.

In the silent drama of "L'Infant Prodigue" there are twenty-two thousand words, and they are all spoken inwardly.

The screen can do many things toward the education of dramatic art. Of this I would like to write some other time. Good musicians are needed to enter the field with the spirit of progress toward the silent photo play, for these plays would give them much experience in the way of music painting, emotions, of drama.

Music could be adapted to the actions of a good silent photo play—if some first-class motion picture houses would equip themselves for such pictures. If some day this idea strikes a progressive film company, and a theatre to try it, I shall be glad to explain how it could be tried. What a treat to the ear it would be—to hear music painting emotions!

I have been asked many times if I had retired from the motion picture field. I have not. I simply could not stand for slow, unprogressive ideas and poor support, so I left the pictures for the time being. Now I am asked to enter again. If my time has come to do so I shall; if not, I know how to wait for the opportunity I want.

(Continued on page 16)

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NEW YORK CITY

Music and the Picture.

We favor a trap drummer if the right man can be found, but we are sorry to state that too many drummers are not fitted for the work. They have a poor conception of the effects needed in a picture, and in many cases they do not give them properly. While the reproduction of the trot of horses can add some charm to the picture, it is laughable to give the same sound all the time, without regulating the trot to the circumstances. Horses seen at a distance should not make as much noise as horses in the foreground. Horses trotting on grass, soft ground, or on snow, should not be heard as if running on a stone pavement.

While correct sound effects, given at the proper moment, can enhance the beauty of the picture, a trap drummer can spoil the best production by giving wrong effects.

In a war drama, the audience had to laugh at the efforts of the drummer, because when the church bell was rung to call the citizens to arms, the man in the orchestra pit used one of these small dinner table bells. It was not an alarm to fight the enemy, it was a call for the maid to bring another dish.

In a 10-cent Broadway house the trap drummer did even worse. It was in a Colonial film. A man comes to the door of a house, and, taking hold of the old hammer, he raps on the door. The drummer paid no attention to the epoch of the picture, but he used the modern electric door bell. Needless to say that the audience had a good laugh. It seems a waste of money for the manufacturer of films to build imitation doors of the Colonial epoch, to hunt antique dealers to find an old door hammer, and to have this stage effect spoiled by a careless trap drummer.

Another drummer was at a loss to reproduce the sounds of the firing of guns; the best he could do was to use his sticks on his snare drum.

The trap drummer of a certain Broadway theatre should work in a small, cheap show, where the patrons are more on the order of vulgar effects. His effects are very poor; in fact, he does not seem to have any effects except his mouth and nose. He does not give the trot of horses, the running of trains, the church chimes, etc., but he never omits to snore as loud as possible each time

that he sees a sleeping person on the curtain, and always reproduces an exaggerated kiss. Such effects are out of place and too vulgar for Broadway.

Lyman Howe has made a success of his pictures, and he packs his houses at high prices of admission. His pictures are not better than the ones shown in the 5-cent and 10-cent houses, but he knows how to give them life by reproducing sound effects correctly. His pictures talk, and on account of the proper sound effects, they appear superior to the general public. In a town of Illinois a manager showed a Pathe educational film, the "Carot Caterpillar." It was a remarkable film, yet no mention was made of it in the local papers. Two weeks later, Lyman Howe came to the same town and also exhibited the "Carot Caterpillar," and all the local papers praised the show. Why? Because Lyman Howe had so perfected his effects that the audience could hear the caterpillar crawl on the leaves.

How is it that an orchestra can cue a silly vaudeville act and cannot cue a picture? The answer is simple. As the vaudeville act is the bread and butter of the actors, they take pains to instruct the orchestra, as they know that appropriate music can improve the act, while out of place music can ruin their future. If the managers of motion pictures would share the same belief, pay more attention to the music and less time to disgrace their theatres with numerous ugly posters, they would draw a better attendance.

We have a few good trap drummers, and we have also some managers who pay as much attention to the music as they do to the selection of the pictures, and it is safe to state that such managers are reaping a harvest without having to offer long programs, special inducements or souvenirs.

In Chicago we have two theatres, one opposite the other. One charges 5 cents and the other 10 cents. There is no real difference in the program, but a great difference in the management. The 10-cent manager visits the manager, as he wishes to see the pictures before he makes his bookings, so he is in a position to select the best, while the 5-cent manager takes what the exchange is willing to send him. The 10-cent manager pays much attention to his music and in the neat appearance of his uniformed at-

tendants, while the other manager is careless. The 10-cent house does the best business, the patrons walk in without looking at the posters, because they know that they will always see the best and newest pictures, hear the most appropriate music, and receive the most courteous and polite service.

On the 16th inst. the writer was in Wilmington, Del., and visited the Grand Opera House. Before he could find a seat, he felt that something unusual was taking place, as the whole audience was wrapped in deep attention. The picture on the screen was a Pathe drama, but it was not the picture that was captivating the audience, it was the music. Not a pipe organ, not a full orchestra, not a noisy automatic instrument, but a single pianist, and this without the services of a trap drummer. This pianist played the picture, he gave it the life, the sentiment, and, even like a good orator, he gave the intonations of the different voices. The audience was delighted and so much pleased that two short talking pictures which followed on the program made no real impression. The writer heard a lady say to her companions: "These talking pictures can be great to certain persons, but I prefer the silent ones; in fact, I understand them better." This was about the verdict of every patron of the Grand Opera House. It is a fact that the pianist of the Grand Opera House could make the pictures talk without the peculiar sound of the phonograph.

J. M. B.

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(Continued from page 14)

The criticisms I received this last year on my dramatic work prove that the application of all I have mentioned in this article has scored more and more everywhere, and that the public is ready for it. It is hard work and constant study, but what is dramatic art without study? A life time is not long enough to know what dramatic art is. Still, there are men and women who are made to rise in a day or in a few weeks to stardom! And they really believe it, the poor things. How sad for the public. That is why I say that the screen can help dramatic art, for if you educate the eye to details in good acting it will better notice the lack of such qualities in the speaking drama, and refuse to look upon such with interest and conviction. Open your doors to "Opportunity." The silent drama

photo play has come to stay. It's up to you to go ahead if you are progressive enough, and give the public that which it wants.

I do not mean great, big, spectacular productions. I mean the detail work, the finesse, the art, the correct action, emotion, expression, all that goes with big or small productions—in a word, the essence of drama, which is to give to an audience the sensations of being convinced, moved, thrilled, fascinated, charmed, horrified, or spell-bound by the emotions of drama and the power of expressions.

Fitar Morin

The Exhibitor and the Author.

By Captain Leslie T. Peacock.

It is beginning to be recognized by the Exhibitors and by some of the producing companies that the story is one of the main points of the picture. The acting, the personality of the players, the stage settings and photography of course count for a great deal towards making a picture acceptable to the paying public, but without an interesting and well told story it will lose a great deal of its commercial value.

There is no good in trying to get away from the fact that "the play's the thing"—that elaborate stage settings and good photography do not wholly compensate for a silly or uninteresting story, and Exhibitors are complaining, and complaining loudly, that the majority of the stories being exploited are tiresome and without plot or originality.

This, it must be admitted, is true, and until a radical change is made in the method of securing stories, the same state of affairs will continue, and a gradual but sure falling off in the box-office receipts of the motion picture

houses will result.

The majority of the producing companies employ a scenario editor—perhaps, two or more—who are required to write two or three photo plays a week. This, to a large extent, accounts for the mediocrity and sameness of the stories, for it is impossible for any writer, no matter how versatile he may be, to grind out original and interesting stories in such profusion.

It is, of course, part of the duties of the so-called editors to read the innumerable photo plays that are submitted from outside authors, the reading of which, no doubt, gives them ideas in plenty, but the stories they draw from this source, and rehash to suit themselves, must necessarily bear the stamp of their own handiwork.

The outside author rarely, if ever, in such cases gets any pay or recognition for his work, and writers in general are beginning to realize this fact, with the result that writers of repute will not waste their time in writing for the motion picture field.

In a magazine devoted to theatrical matters there appeared the other day an interview with one of these "scenario editors," in which the editor claimed to have written fourteen photo plays in one week, all of which would be produced by the company in whose employ he happens to be; and he also claimed that he had read over eighty photo plays, submitted by luckless authors during the same week, so it is easy to surmise from whence he secured the inspirations for his fourteen "original" stories!

Now, an editor should be an editor, and should not be asked to "edit" and write stories at the same time. The editors of magazines do not write all the stories of the magazines. If they did there would be few readers. An editor should be empowered to edit, revise and whip into shape acceptable photo plays submitted by writers, and their duties should end there.

A fair remuneration should be offered to writers to induce reputable authors to enter the field, and the authors' names should be displayed on all posters and billing matter, and it would be but a short time when such as prove really worthy would be recognized by the public and become a safe drawing card for the man who pays his money across the box-office counter.

If the authors were given credit—publicly—photo play piracy would be checked to a large extent and popular writers would enter the field. If this is not done, and speedily, the producing companies which are entering the field to produce well-known plays by well-known authors will secure the patronage of the paying public and Exhibitors will have to conform to its demand.



Captain Leslie T. Peacock

BREAKDOWNS and Machine Troubles are expensive. Invest your money in a Real M. P. Machine, ask for catalogue "A".

B. F. PORTER

Motion Picture Center

1465 Broadway, cor. 42nd St.

New York, N. Y.

The Operator's Forum and Question Box

Conducted by Cecil R. Wood

OHM'S LAW.

While on the subject of rheostats, perhaps a word or two about the calculation of resistance may be welcome to some of the boys, who do not profess to know it all.

To operate a picture machine is to a great extent merely a mechanical proposition, but in order to approach perfect projection it is necessary to have a working knowledge of the above factor so as to intelligently handle that important part of the equipment, the arc lamp.

Here let me introduce to you the following:

"Mr." Volt, the unit of electrical pressure or force.

"Mr." Ohm, the unit of electrical resistance.

"Mr." Ampere, the unit of electrical quantity or energy.

Resistance is measured in the unit of ohms and the current in amperes. The current flowing through a complete circuit is the same in magnitude at any part of the circuit. Pressure is used up, however, in various amounts throughout the circuit, depending upon the resistance of each part. Obviously, if one part of a circuit has twice the resistance of another part and the same current of electricity passes through both, the part having twice the resistance will consume twice the pressure. Pressure in volts always forces the greatest current possible through a resistance. Maximum current strength is equal in magnitude to pressure in volts divided by resistance in ohms. This relation, termed Ohm's Law, is expressed as follows:

$$\text{Current in Amperes} = \frac{\text{Pressure in volts}}{\text{Resistance in ohms}}$$

Thus if a resistance of ten ohms be connected across the terminals of a 120-volt circuit, a current of twelve amperes will flow (120/10). For convenience Ohm's Law may be expressed in the following form:

$$\frac{\text{Volts}}{\text{Amperes} \times \text{Ohms}} = 1$$

A simple method of determining the relation of either of the three quantities to the remaining two is to place the finger over the quantity in question and the answer is indicated. Thus by placing the finger so that the term "volts" is concealed we obtain as a result (Amperes/Ohms). Place a finger over the term "Ohm" we obtain (volts/Amperes) and again by placing the finger over "Amperes" we obtain (Volts/Ohms).

Under ordinary operating conditions, an arc requires a pressure across its terminals of 40 volts and the current across the whole circuit is 120 volts. Therefore, the resistance must consume 80 volts. Recalling Ohm's Law, if a current of 15 amperes passes through resistance and the pressure is 80 volts, what will the resistance be? The answer is 5.33 Ohms, obtained by dividing 80 by 15.

If we were to measure the voltage across the carbons of the arc with a voltmeter it would here be 40 volts, while the voltage across the resistance would be 80 volts. It must be remembered that the arc usually consumes 40

volts, and this must be subtracted from the total voltage to obtain the net voltage consumed by additional resistance. Thus on a 220-volt circuit, 180 volts must be consumed; on a 50-volt circuit, 10 volts must be consumed, and on a 500-volt circuit, 460 volts must be consumed.

Having determined the voltage which must be consumed in any case, the proper resistance to limit the flow of a given current can be obtained directly from Ohm's Law. Thus given an arc lamp fed through a resistance from a 120-volt circuit, what resistance is necessary to pass currents of 15, 18, 20 and 25 amperes? We proceed thus:

Total pressure	120 volts
Lamp Pressure	40 volts
Remaining pressure	80 volts
For 15 Amperes.....	80/15 = 5.33 Ohm
For 18 Amperes.....	80/18 4.44 Ohm
For 20 Amperes.....	80/20 4.00 Ohm
For 25 Amperes.....	80/25 3.20 Ohm

In a similar manner other conditions may be worked out.

QUESTIONS AND ANSWERS.

A. E. D., Brooklyn, N. Y.

Thanks for the first inquiry, and hope to hear from you again.

Proper carbons for use when consuming 50 amperes on D. C. are 3/4" tops and 5/8" bottoms, both soft cored. You can use "solid bottoms" and get a little more light, but your arc will kick up a little more on the start of an old trim. You can get such a polarity finder as you speak of from any electrical supply house; the cost is \$1.50.

Geo. Huntly, chief operator, State Board of Health, State of New Jersey.

Thank you, "Red," for your good wishes. I will keep my eye open for the article you want. There is no doubt that Chas. Bessler Co. are making good rheostats and I hope shortly to call on you and look over your entire equipment.

L. A. B., 460 Sixth Avenue, Brooklyn, N. Y.

Thank you, Lester, for the five subscriptions and your good wishes. I feel sure the paper will be of value to you and your friends.

OUR FIRST ISSUE.

Well, boys, we're here on time, right side up with care, and although I am not allowed to say all that I think, or even half of what I would like to, perhaps I can slip over the expression "it looks good to me."

If you did not get a copy of the "First Born" it is your own fault, because you were asked to forward your name and address to the writer and get on the mailing list. However, it is not too late, as I have held a limited number of the issue and will be pleased to mail out copies while the supply holds out. But remember, first come, first served.

Glad to see that a few of you have taken advantage of the "Question Box" and hope to hear from lots more of you soon. While shaking hands with visitors and friends, and introducing them to Exhibitors of the Center, keeps me fairly busy. I have plenty of time to dish up information on projection.

Expressions of delight on the part of Exhibitors and operators at the convenience of the Center are numerous. The idea of being able to buy anything "touching on or appertaining to" the projection line at one location has met with genuine approval and has evidently made a hit.

So, "Meet me at the Center."

GROUNDING RHEOSTATS.

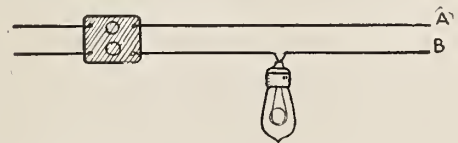
It was called to my attention recently by a fellow operator that a seeker after information on the above trouble had been advised to "set the rheostat on a slab of marble or other insulating material, as that was the easiest way out."

The easiest way out, however, is not always the best way, nor is it the safest, so here is a line or two on the proper remedy for the trouble.

A rheostat can only become grounded in one of three ways: first, by a coil being warped by the heat and coming in contact with the enclosing cover; second, by a small piece of metal or wire falling through the mesh cover, and third, by a displacement or break in the insulating material between the wire coils and the supporting bars or frame.

The first and second causes are easily located by simply removing the cover and replacing the warped coil with a new one and removing any foreign material that may have fallen into the coils.

The third cause can be located with a single test lamp wired and connected as per sketch.



In starting be sure that the lamp and fuses are good by touching ends of wire A and B together.

Remove cover of rheostat, connect A to frame supporting coils and B to any coil of the series. If the lamp lights, your trouble is here. To locate the grounded coil, connect all coils together with a small copper wire, leave the lamp burning and disconnect coil by coil at each end until lamp goes out; here you will find defective insulation which can be easily replaced.

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Motion Picture Center



Scene from "The Black Chancellor," a Great Northern Three-Reel Film.

"The Black Chancellor" was made in Stockholm many months ago, but it has only recently been released on this market. It is, perhaps one of the most finished pieces of political drama interwoven with romance that is being presented to the motion picture public. The picture here shown represents a rescuing party bent on liberating an imprisoned princess. We can commend "The Black Chancellor" to the Exhibitor as a specimen of a high-class dramatic motion picture.

A PLEA FOR A NATIONAL CENSOR BOARD.

By M. A. Neff.

Owing to the many misleading statements made from time to time in regard to the Censor Bill passed in Ohio and the reasons for them, I desire to make a statement. First it is absolutely necessary to have either a National or a State Censor Board, with legal authority to censor the pictures in the State of Ohio, otherwise by reason of the passing of constitutional amendments in the State of Ohio each city and town in Ohio would have the right to establish a Censor Board. If we had not have passed a State Censor Bill in the State of Ohio,

the Motion Picture Exhibitors of Ohio would just as well close up their theatres, as possibly every town would have established a Censor Board. Any one acquainted with the situation can well imagine what this would mean: that every film would not only be censored once in the State of Ohio, but possibly one hundred times, and this Censor Board would become a political asset controlled by politicians that would destroy the Motion Picture business in our State.

The Ohio Censor Bill passed, provides that the members of the Ohio Censor Board may act with any other legally constituted board and establish a Na-

tional Censor Congress which would censor the pictures for every State in the Union, but would not be supported by donations from those directly interested in having pictures passed.

In the reports that have been made by the writers opposed to the censoring of pictures, they have not explained the position in Ohio thoroughly, but have condemned all Censor Boards unless they were supported by contributions, such as the National Censor Board of New York, which has no legal standing and is supported practically by the New York manufacturers. What the Exhibitors want are facts. Here are a few of them: We first tried in every way pos-

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Lois Weber

Miss Weber is one of the most conscientious performers on the motion picture stage. She imparts great thought to matters of detail, both in acting and producing, in both of which branches of work she is an expert. She is one of the few motion picture actresses who realizes that the picture still has many undeveloped possibilities in front of it as a medium for the expression of the higher dramatic feelings.

sible to secure a legal National Censor Board, but found it impossible to do so by reason of the fact that the National Government has no authority to establish a Censor Board to censor pictures for the individual States. We then turned to the State for relief and after more than a year's hard work and planning and asking for advice from manufacturers, newspapers and others, no one could suggest a plan whereby the emergency might be met. It was then I proposed that a few States pass a Censor Bill creating a Censor Board, and that these few State Censor Boards get together and form a National Censor Congress and censor the pictures for every State in the Union by securing the endorsement of all of the States to accept the censoring of the pictures by

the Censor Congress, which would be a very easy matter. Ohio has passed such a Bill, and it will soon become a law, and we are ready to work with other States in forming a National Censor Board and do our best to secure the endorsement of the Censor Board so established, and which will be legal in every respect. Once a picture is censored by the Censor Board so created it will not cost them a cent. The Exhibitor and manufacturer will know that there will be no interference with the pictures when they are sent into the various cities to be exhibited.

There is a vast difference between a self-constituted Censor Board with no authority and a National Censor Board created as heretofore stated, with absolute legal authority. The pictures now

being censored by the National Board are in many places being re-censored, whereas with a Censor Board as provided by the Ohio State Censor Bill, no one would dare interfere with the exhibition of pictures that were censored by it. It is not proposed to have forty-eight States represented on this Censor Board, because it is not necessary; the other States would not wish it. I believe that all the people and the States want is to be secure and protected from suggestive and immoral pictures, and this would increase the picture business from 15 to 30 per cent. in every State. It is a step upwards and in the right direction, for we must have supervision for pictures that are manufactured, not so much in this country, but in foreign countries and that are shipped to us.

The Censor Bill proposed in Michigan was outrageous; it provided that one man and one woman should constitute the Board and that they should pay \$2.50 not only for each film censored, but for slides. I did all I could to kill the bill. The bill in Kansas was almost as bad, and I did what I could to kill that bill. The bill in Wisconsin I have not read, but I was opposed to the bill in Iowa because it was not properly drawn and did not make the proper provision; it was vicious, misleading, unconstitutional and a detriment to all concerned. The bill in California I am opposed to most bitterly; also I was opposed to the bill offered in the State of Indiana. In fact, I have opposed and am opposed to every bill I have seen so far, with the exception of the one in Ohio.

I am in favor of a National Censor Congress composed of broad-minded, honest citizens who are paid a stipulated salary and are under the jurisdiction of some authority who has the right to ask for their resignation if pictures get by that should not, or if pictures are condemned that should have passed. I fail to see where any conscientious person can object to the Exhibitor having representation upon this Board, and I am sure that the Exhibitors are willing to have the manufacturers and press represented.

What we want is a Censor Board that means something and that will last and will uplift the business, that will not be too exacting or too liberal, that will have not the least taint of politics connected with it and that will not be for any class or classes, but that will discharge its duty fearlessly, honestly and to the best interest of everybody. We are forced in a position that we must meet. There is not one of those who are opposed to the Censor Board that has offered, in my opinion, any relief to the Exhibitor or the manufacturer, and I, in my opinion, believe that if there is not some kind of supervision for the picture manufacturer that the business will deteriorate instead of advancing, and I believe that everybody will concede that the National Censor Board up to the time it was discovered that it had no legal authority was doing good work.

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and if it had been possible I for one would have endorsed the National Censor Board and let it go on with the good work it was doing, but they had no legal standing and could not enforce law, and when it became known the various cities took advantage of the situation until it has become such a danger to the Exhibitors that we are forced to do something and the only thing possible to do under our form of government is to establish the National Censor Congress created from a few of the States and show the other States the wisdom of endorsing the Congress.

I am open for conviction, and anyone that can show me a better plan I assure them it will be hailed with satisfaction and relief. My first consideration is for the Exhibitor, but to be for the Exhibitor one must of necessity be for the people and look to the interests of the people that the Exhibitor may continue to do business and prosper.

There is one thing that impresses me in all of the writings that I have read and that is that the National Censor Board established in New York seems to be endorsed by the various writers. If someone will kindly explain how the censoring of pictures by the National Censor Board will assist the Exhibitors and cause other boards to discontinue, we will then agree that the National Censor Board can handle the situation, but so long as pictures must be re-censored after the National Censor Board of New York has censored them, why waste the time censoring these pictures in New York? If the State of New York will pass a law legalizing the National Censor Board, Ohio will be only too happy to either work with them or to accept the pictures they censor without further question.

I have just read the bill introduced in Illinois. I am absolutely opposed to the bill because it does not provide that the Illinois Censor Board may co-operate with other States in forming a National Censor Congress and there are other parts of it I object to that are too numerous to mention.

THE PLACE OF MOTION PICTURES IN EDUCATION.

Rev. E. Lyttleton, the head master of Eton College, England, the premier English public school, speaking at a conference on "Education and the Cinematograph," held in connection with the cinematograph exhibition at Olympia, London, said that the more he considered the subject the more he was convinced that the cinematograph had possibilities of undoubted mischief if left alone, and possibilities of great good if properly controlled. He had never known of any development in relation to education where caution was more required. Apart from such obvious dangers as that children with their excitable minds, seeing pictures of crime, would be impelled to crime, there were, he said, many dangers that were more deep-seated. For sound, permanent learning they were running the risk of substituting a sham system of learning. Learning did not consist only in taking in a



King Baggot in His Dressing Room

An intimate and unpublished photograph of the popular President of the Screen Club, one of the most hard-working and successful motion picture actors of the time. He has gone to Europe on a picture-producing expedition.

fact, but in assimilating it and giving it time to grow.

The ancient Greeks who had solved the problem of training the intellect better than any nation that ever lived, had no books, a minimum of information and a maximum of leisure. They gained their information chiefly from reciters, and the adults of the nation had abundant opportunities for discussion and reflection of which they made full use. Nowadays there were fifty books published a day, but no time to read or think over them. Was this better or worse than the Greek practice? As soon as the cinematograph was introduced into the town the tendencies of the modern system would be increased in influence and in intensity, and infor-

mation would be poured helter-skelter into young minds. Children coming into these shows were treated to every subject in heaven, in earth and under the earth, but the first object of education was to teach the child to learn for itself. The second object was to get something into his mind, and for this two things were necessary—the mind must be prepared by knowledge previously built up and the knowledge imparted had to be repeated by the teacher or used by the pupil. The idea was being put about that valuable knowledge could be gained without effort. He was sure that all present knew that this was not the case, and they would have to be very careful to restrict the cinematograph if its results were not to be had.

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James Kirkwood and Jane Fearnley

Mr. Kirkwood is to be commended for his studious work in the direction of motion pictures. He brings to bear a careful consideration for detail and dramatic insight. He is one of those men from whom the public has a right to expect much in the future.

As a tragic actress with perfect command of intensity of gesture and feeling, Jane Fearnley is of outstanding merit. She has utilized her regular stage experience to the best advantage in the motion picture field, and should do great work in the future, which demands a handling of strong parts along boldly drawn lines.

Motion Pictures Cause New Diseases

Dr. George M. Gould, of Atlantic City, has come forward with evidence to show what has long been suspected to be the case, namely, that motion pictures cause various physical disorders that may affect the eyes, nervous system and other parts of the body. Dr. Gould has had so many patients whose ailments were brought about at these places of amusements that he now asks routine questions to elicit this etiologic factor. Not

one had thought of the connection, so unobservant are patients in such things, so uninstructed have they been left as regards the use of the eyes and sequent nervous and gastric disorders.

"What were you doing the evening or afternoon previous to your headache or giddiness or upset stomach?" he asks.

"Oh, nothing at all," is the usual answer: "nothing out of the ordinary. I was at the movies for a couple of hours,

and went to bed at once, as I was feeling out of sorts."

General physicians, oculists, opticians, gastrologists and neurologists should, therefore, be on their guard as to this new cause of certain acute functional disorders of which patients may complain. The symptoms do not, in Dr. Gould's experience, differ essentially from those commonly caused by eye-strain or any abuse of the eyes. The most common, of course, are headache, sick headache, migraine—that is, in one or several of its thousand protean forms. A few symptoms that are perhaps more frequent and emphasized than others are intense ocular and cerebral weariness, a sort of dazed "good-for-nothing" feeling, lack of energy and of appetite, to which almost as frequently may be added "upset stomach," even nausea, sleepiness and other similar effects of ametropia, bad spectacles and disuse of good ones.

If by wearing accurate spectacles the patient has previously been made aware of their power to banish suffering of many kinds and intensities he at once may think, "My glasses need changing." This, of course, may be true, but on consultation with the oculist his discriminating questions as to the cinematograph will bring out that especial cause as the chief one to be avoided.

But if the motion pictures are not to blame, or not solely to blame, then the good advice will follow that the correcting lenses will possibly enable the patient to go to these shows without the appearance of the distinctive symptoms. With uncorrected eye strain the cinematograph will more certainly bring about mental and nervous symptoms in the patient than when good glasses are worn, because there is no doubt that the cinematograph pictures put a frightful task on even the least defective eyes, whether glassed or not, but the strain is doubled by bad glasses, or by lack of glasses, when they are needed.

The mental exhaustion at the picture shows has, or may have, several more or less distinctive factors. The expert who has closely observed and analyzed the morbid results in himself will of course at once pounce on the chief source of the mischief—the lack of swiftness and accuracy in the sequence and superposition of the individual pictures thrown on the screen or mirror.

The cinematograph has several major medical faults.

The fixation point chosen by the eye and attention is of itself frequently unstable and tremulous or jerky in movement. This is brought to consciousness by observing attentively a fixed object in the picture, as a post or tree. Both eye and mind are confused by this utterly unnatural movement.

The individual images of the screen pictures are often superposed so slowly that they are separately perceived instead of being fused into a flowing unity. There results a swiftly passing series of slightly differing pictures on

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the retina instead of the desired continuity of one into another. Eye and brain have never had to endure such a series of disconnected stimuli as this unendurable fluttering.

There is a ceaseless and exacting conflict between the parts of locations of the individual pictures demanding the attention of the eyes, which thus dance from one point to another of the ever-moving points of interest.

The illumination of the scenes is usually wretched. Progress in the mechanical and photographic mechanisms may improve some of these faults and difficulties, but it is doubtful if, singly or collectively, they can be entirely avoided. The average rate of exposure of the images or films is about sixteen a second, but if the motions of the scene or objects photographed are rapid, as with galloping horses, for instance, the time of exposure of each image must be of much shorter duration.

COLONIAL AUCTION ROOMS. A Second-Hand Motion Picture Apparatus Mart.

To our knowledge there does not exist a business which specializes in the purchase and sale of second-hand motion picture cameras, projectors, and other apparatus employed in motion picture work. It has, however, from time to time been represented to us that Exhibitors, manufacturers and others would welcome the institution of such a convenience. The Colonial Auction Rooms, 5 East Thirtieth Street, New York City, has been established to meet this need. There Exhibitors may go and either sell or buy second-hand apparatus in the assurance that they will receive just treatment.

There is a vast quantity of unusual or disused apparatus "lying around" in the country. There are also innumerable buyers on the alert for bargains. The two classes can meet at the Colonial Auction Rooms.

THE LOST SHALL BE FOUND.

The employment of the motion picture paraphernalia to find nine-year-old Catherine Winters of New Castle, Pa., who disappeared from her home recently, is a decided innovation in the uses to which the film may be put. Catherine, the daughter of a prominent physician, was first hunted for unsuccessfully by the police. Then the motion picture screen scheme was called into service. The little girl's photograph was prepared for motion picture Exhibition and arrangements were made to flash it wherever the picture-showing circuit reached.

Pictures, it is said, will also be brought into use in the teaching of trades. Bricklayers at work and carpenters and cabinet makers busily engaged will be part of the new educative system. There are those predictors who go so far as to say that the motion picture pedagogic scheme will extend to seminaries where young ladies will be shown the correct way to walk and deport themselves. In making such films more care will be taken to have figures shown well up in the "front" and not a part of the "distant" perspective, as in many of the motion picture dramas it is necessary to place them.

The correct way of wearing a dress suit, the correct way of tying and wearing a cravat, the several little niceties of necessary everyday etiquette are also to

be filmed. Motion picture men say the future of the motion picture holds as much along prosaic and education lines as it does at present in the romantic and amusing.

Herr Krantz, of the military school of Charlottenburg, Germany, has, it is said, invented a method of photographing flying bullets whereby a series of pictures, which can be exhibited by the motion picture machine, is produced with the aid of a succession of electric sparks, producing 5,000 views per second, with exposures that in some cases do not exceed the millionth of a second. By this method pictures can be made showing the dropping of the hammer of a pistol, the outgush of smoke, the moving bullet, and the progress of the missile through an obstacle placed in its path.

"SAFETY FIRST."

"Safety first," as the system is employed in many of the large factories of the United States, was shown by motion pictures and explained to the labor commissioners and factory inspectors of the various States recently at their annual joint convention at the Hotel Sherman, Chicago.

Ferdinand C. Schwedtmann, general manager of the Racine-Sattley Company of Springfield, Ill., and Vice-President of the National Manufacturers' Association, said that more than \$50,000 had been spent by his association in the last three years in spreading the "safety first" gospel.

He said that in all probability a museum to show the benefits of "safety first" appliances would be fitted up at Washington soon. Three reels of motion pictures were shown, showing how accidents occur in factories, how to prevent fires, and the education of the employes by the employer.

A POWER FOR GOOD.

A Western clergyman recently expressed himself as envious of the opportunity of the motion picture Exhibitor in his powers of usefulness and constant occasions for doing good. Without doubt hundreds of Exhibitors are unconscious of both their powers as well as the attendant opportunities. It has been many times pointed out to the Exhibitor how he has the first chance in his own hands to influence those about him for mutual profit; many have responded even to the extent of writing for advice and help how best to further their interests in these ways. Another clergyman finds that while the picture house does not hurt his church, it does possess the greater "drawing power" and he is compelled to study the question on its merits; another occasion for an alliance between the Exhibitor and the minister.

It seems to Americans, no doubt, a curious thing that in some of the cities of Germany children under sixteen years of age are not permitted to attend motion pictures at all, even when accompanied by their parents—except in the case of specially licensed "family exhibitions for the young, licensed by the police," which are given only on Wednesday, Saturday and Sunday afternoons. The regulations at Nuremberg, given in one of our consular reports, are an example of this exclusion:

"Attendance at ordinary cinematograph exhibitions is forbidden to children and young people who have not completed their sixteenth year. The Exhibitor as well as his employes are

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Florence Lawrence

Miss Lawrence is at present resting from motion picture work, but it is expected that she will shortly reappear in films. She may be counted amongst star motion picture actresses, her work being finished and artistic under competent direction.

bound to refuse such persons admission to the ordinary exhibitions, and to order them away, whether they be accompanied by adults or not. In proper place, especially at the box office and entrances, large placards are to be posted with this notice in clearly legible characters: 'Admission to ordinary performances is forbidden by the police to young persons who have not completed their sixteenth year.'

This is certainly an excellent way to render cinematograph exhibitions intensely attractive to the young, and to make them all devoted slaves of the shows as soon as they have passed the age of sixteen.—Exchange.

MOTION PICTURES IN MILITARY INSTRUCTION.

The motion picture machines have proven their efficiency as entertainers, and they are beginning to be put to

good use as instructors in schools, but here is a new field for them, as outlined by Major R. C. Croxton, U. S. A.

The Major believes that the pictures can be made very effective as a means of recruiting the 30,000 men needed each year for the army and navy. He thinks that through the stimulation of interest by the reproduction of actual scenes in camp and field better recruits could be secured, fewer recruiting agencies would be necessary, and a great saving to the War Department would result.

This plan would include the display of army films in the picture theatres throughout the country. Each set of films would be accompanied by a persuasive army man, well grounded in his subject and capable of putting the advantages of military life in a convincing manner. The expense of such a plan, according to Major Croxton, would result

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Rooms with private baths for \$1.50 per day and up; suites of two rooms and bath for \$4.00 per day and up.

Dining Room and Cafe First Class

European Plan

Absolutely Fireproof

Stone floors; nothing wood but the doors.

Strictly a Temperance Hotel

— SEND FOR BOOKLET —

STORER F. CRAFTS, Gen. Mgr.

in a saving over the present recruiting method of approximately \$300,000 a year.

One thing that can be said in favor of this idea is that the film pictures will be truthful, wherein they will differ considerably from the gaudy pieces of illustrated fiction depicting the life of the soldier or sailor in terms that he never meets afterwards.



Example of an artistic "still" (Eclair)

MOTION PICTURES FOR FAMILIES.

(From Popular Mechanics.)

A prediction may safely be made that in the very near future provision will be made for motion pictures in the home. When a man decides to build a house to cost, say, \$25,000 or more, the architect will plan the picture room in which the family and their guests can enjoy a select program of latest productions. It may be in connection with a dancing room or it can be accommodated in much less space. A projecting machine suitable for the home will not be very costly, and the films will doubtless be delivered each week by companies organized for that special purpose. Travelers returning from abroad will find

pictures of cities and scenes they have visited a wonderful help in reciting to friends and relatives incidents of the places they have visited.

Another new industry which will soon come into existence in all the larger cities will be film photography. Children's birthdays, garden parties, weddings and other functions which in later days or years recall pleasant memories will be thus perpetuated by the film photographer. He will eventually be considered as much a necessity as the orchestra. Undoubtedly one of the most acceptable wedding presents in days to come, from parents to bride and groom, will be a set of progressive films showing the children as they advanced from infancy to high school days. As a feature of the wedding festivities these pic-

The Right Hotels To Stop At

Fairman Advertising Agency
List, 250 A. Kingston Avenue,
Brooklyn, N. Y.

Just Around The Corner

from the

WHITE HOUSE

Hotel Richmond WASHINGTON, D. C.

On direct car line to Union Station and all other parts of Washington.

Close to all leading theatres and the business district.

100 Rooms Newly
Furnished, 50 Baths

American plan, \$3 per day and up.

Write for illustrated booklet with map.

CLIFFORD M. LEWIS, Prop.

The

Continental Hotel

Chestnut Street Cor. of Ninth
PHILADELPHIA

REMODELED
REFURNISHED

400 Rooms

200 With Bath

Rates \$1.50 to \$5.00

EUROPEAN PLAN

The Best Cafe In The City

FRANK KIMBEL - - Manager

tures would afford both amusement and entertainment.

(Continued from page 8)

Charles W. Fischer is the new and well-known manager of Forepaugh's Theatre and he has had quite an unusual amount of varied experience.

Mr. Fischer was born in Philadelphia and entered the theatrical world when he was eight years of age. His first appearance was as prince of the now well-

"PICTURE Theatre FACTS"

By JAS. F. HODGES.

The book that tells the beginner things he will want to know—and must know—about starting and running a successful Motion Picture Theatre.

*Sent Post Paid
For One Dollar.*

Motion Picture Center

1465 BROADWAY, NEW YORK,



Vivian Prescott

Miss Prescott, a Lubin favorite, is a hard-working and painstaking motion picture player. Her work in "Leah, the Forsaken," a recent release, was of a singularly thorough nature. Miss Prescott is young and should have a long career of motion picture successes to look forward to.

known drama called "Snow White."

At the age of twelve he managed miniature shows for the young folks, which were the popular thing at that time.

Later on he managed an amateur company, which made its opening night in a hay loft. Then success followed, until finally, this amateur trip got several engagements for performances which were given in dance halls.

At the age of seventeen Mr. Fischer opened the first motion picture house on Girard avenue, which is now known as the Lyric, at Franklin and Girard avenue.

The Franklin Theatre, of Philadelphia; the Riverside Theatre, of Bristol, Pa., and the New Market Street Theatre, of Philadelphia, have all prospered under his management, and the new idea plan which Mr. Fischer is now working in his latest theatre, the Forepaugh's, is worthy of much praise, because the results have always been more than satisfactory to all of his patrons.

The Exclusive Film Service Corporation of New York have rented offices at 1134 Vine street, where they will open a branch under the management of Geo. B. Graff, formerly with the Eagle Film Exchange of this city.

Mr. Albert Gentel, of 1503 Columbia avenue, has combined a very ingenious arrangement of sound effects enclosed in a cabinet. This cabinet forms the most complete collection of traps, including a small organ for church scenes

The supply houses of Philadelphia are looking for new offices, as they realize the necessity to be near the film exchanges, since the film is centering on Vine and Race between 12th and 13th streets. Mr. Harry Hirshfield was the first one to move and his Philadelphia supply house occupies now the large new store at 1233 Vine street, close to the offices of the General Film Co., of the Universal Film Mfg. Co., and of most of the Feature Films.

J. M. B.

AN EXCHANGE DISPUTE.

A rule to show cause why a preliminary injunction should not be issued in the case of Harry A. Fitzjarrell vs. the Consolidated Film & Supply Company was issued on Saturday by Chancellor Curtis. It was made returnable on May 26.

In the bill filed the complainant alleges the defendant company is organized under the laws of Delaware, with a capital of \$250,000, all of which is common stock, and has been issued to Oldknow, who is a resident of Atlanta; he alleges that he owns 929 shares of the stock, having a par value of \$100 per share, and that he controls 218 shares, the par value of which is \$21,800. He alleges further that on or about November 21, 1911, he purchased from Oldknow 158 shares of the stock of the par value of \$15,800. That \$9,000 has been paid on account and there now remains \$7,287.57, and that this amount is to be paid out of complainant's share of the company's dividends, the certificate for the same being retained by Oldknow, and

that he now threatens in contravention to the terms of the agreement between himself and complainant to sell Universal Film Manufacturing Company, and the complainant further alleges that the Consolidated Film & Supply Company threatens to transfer said shares on its books to the Universal Film Manufacturing Company.

The complainant prays that the defendants may truthfully answer this complaint: that Oldknow may be perpetually restrained from assigning or transferring any of the 158 shares of stock, except to the complainant, Harry A. Fitzjarrell. Saulsbury and Morris represent Fitzjarrell.

MOTION PICTURE OF HISTORIC INTEREST.

The Executive Committee of the coming convention of the Motion Picture Exhibitors' League of the State of Pennsylvania, through the co-operation of Sigmund Lubin, together with many of the leading service corporations and merchants throughout Philadelphia, are producing a reel of films which will depict the various places of historic interest, civic development and commercial activity of the Quaker City.

Copies of this film, when finished, will be exhibited in the various motion picture theatres throughout Philadelphia and Pennsylvania, after which they will be sent broadcast across the country and Europe.

This film will be the first release of its kind ever made, showing to the outside world the many places of interest

in the city, which is known throughout the world as the birthplace of modern civilization.

MOTION PICTURES IN RAILROAD SAFETY.

Six hundred employees and officials of the Manhattan division of the Pennsylvania Railroad recently attended a motion picture lecture designed to show how tasks at which many men have been injured may be performed safely.

The show, staged in the new Pennsylvania Station's Y. M. C. A. auditorium, gave great impetus to the "safety first" movement.

One of the films showed an employee being taught how to handle tools; another an employee learning how to operate safety appliances. In another picture a mechanic was shown at work under a freight car, courting injury, and a foreman who illustrated the manner in which the work might be performed without danger. Still another view showed how a car is thrown off the track through the neglect of the engineers to observe signals. Photo dramas and comedies were thrown on the screen between the instructive pictures.

G. S. Carson, chief train director of the division, presided over the meeting and explained the significance of more than sixty lantern slides included in the picture lecture course.

Flood Sufferers

As we go to press we receive a statement from President M. A. Neff showing that the \$553.00 collected from various sources, has been distributed to the flood and cyclone sufferers.

The Simpson Solar Screen

The only Metallic Screen without seams, patented. Buy the real thing. Beware of imitations.

Alfred L. Simpson, Inc.

No. 113 W. 132nd St., New York City

YOUR OPPORTUNITY

Q The Captain Kelms Schmidt-Carnegie-Alaskan-Siberian Expedition in six reels of motion pictures.

Full of the most thrilling scenes and almost hand-to-hand struggles with the ferocious animals of the Arctics. These pictures have a wide appeal. Filled with scenes of educational, scientific and travel interest, there are no better animal pictures than these.

Ten most desirable States are left: North Carolina, South Carolina, Georgia, Tennessee, Arkansas, Kentucky, Louisiana, Alabama, Florida, Mississippi. Offered NOW at a remarkable bargain. Write, wire or call at once.

J. HART BOOTH 42 MOTION PICTURE CENTER
1465 Broadway, Cor. 42nd Street, New York

EXHIBITORS!

YOU will be interested to know just what the Motion Picture Center is and what it means to you.

First of all, you can come here, any time for advice, information and practical help. Our advice is *impartial*; we have no interest in selling you any one thing. Our information is *correct*, for we have here specialists in every branch of motion pictures: a practical theatre manager, an expert operator, expert on projection, a builder, an all-around machinist and electrician. They will start you right and keep you right. Come and try them.

“Meet Me at the Center”

Secondly, the “Center” is a big, modern department store of motion picture supplies. Here you will find everything that goes into the modern theatre, all the latest novelties, things you have not seen on exhibition before. You buy on the open market, best and assured quality, at prices that are right and above-board. You buy everything under one roof, at one time; no waste of time and carfare and hotel bills in skipping about the city. We are in the “CENTER” of things.

WE want you to make the “Center” your headquarters. Make your appointments and write your letters here. You are always welcome, day or night.

MOTION PICTURE CENTER, Inc.
1465 BROADWAY, cor. 42d St., entire 6th floor, NEW YORK CITY

A NEW ADVERTISING SCHEME.

A cheap and appropriate advertising stunt devised for motion picture theatres is the plan of post card distribution carried out by the Exhibitors' Advertising and Specialty Co. (Arthur D. Jacobs, President and General Manager), 30 Union Square, New York City.

This concern have now a collection of over 200 different popular photoplayers of whom they carry post cards in stock. Their plan of distribution is as follows:

The Exhibitor is furnished with a one-sheet poster at the cost of five cents, which reads as follows:

FREE TO OUR PATRONS

Handsome Photos of America's Popular PHOTO PLAYERS

Given away to each patron

Every man, woman, boy or girl Presented with one of these post cards free of charge

25 Different Popular Actors and

Actresses to the set.

By being a regular patron of this theatre you can secure the entire set.

YOU KNOW THEM ALL

TO-DAY

We will give away a Handsome Photo Postcard of

A slide is furnished at the nominal cost of thirty-five cents which reads as follows:

FREE A Handsome Photo
— of a Leading —
PHOTO PLAYER
To Each Patron

This blank space #29 for name of photoplayer and date.

Come regularly and GET A FULL SET
On Exhibition in Lobby

The blank space on the slide is intended to be filled in with the name of the photoplayer and the day and date upon which that particular post card will be given out.

These post cards serve a twofold purpose; they attract business to the box office by the desire of getting one of these post cards as a free souvenir, and they also serve to popularize the various actors and actresses with the patrons.

LICENSED RELEASE DATES

April 7.
 The Stolen Bride, Drama (Biograph).
 A Shower of Slippers, Comedy (Edison).
 In the Grip of a Charlatan, Drama (Kalem).
 The Evil One, Drama (Lubin).
 Pathe's Weekly, No. 15, News (Pathe).
 Vengeance Is Mine, Drama (Selig).
 Bunny's Honeymoon, Comedy (Vitagraph).
 The Queen of Spades (two reels), Drama (Cines).

April 8.
 Scenes Along the Pescara River, Central Italy, Physical Geography (Cines).
 A Romance by the Sea, Drama (Cines).
 The River Clyde at Lanark, Scotland, Physical Geography (Pathe).
 Old Jim, Drama (Edison).
 The Wardrobe Lady, Comedy-Drama (Essanay).
 For His Child's Sake, Drama (Lubin).
 Robert Hale's Ambition, Drama (Selig).
 The Transition, Drama (Vitagraph).

April 9.
 The Kentish Coast, England, Physical Geography (Eclipse).
 Making Birch Brooms, Trades (Eclipse).
 An Up-to-Date Aviator, Comedy (Eclipse).
 The Well Sick Man, Comedy (Edison).
 The Sheriff's Wife, Drama (Essanay).
 The Shotgun Man and the Stage Driver, Drama (Selig).
 The Toll of Fear (two reels), Drama (Lubin).
 Too Much Parcel Post, Comedy (Pathe).
 The Pursuit of Smugglers, Drama (Kalem).
 Out of the Storm, Drama (Vitagraph).

April 10.
 An "Uncle Tom's Cabin" Troupe, Comedy (Biograph).
 A Lesson to Mashers, Comedy (Biograph).
 Found Out, Comedy (Essanay).
 The Magic Shoes, Comedy (Lubin).
 Angel Cake and Axle Grease, Comedy (Lubin).
 The Maoris of New Zealand, Manners and Customs (Melies).
 God Is Love, Drama (Pathe).
 Tommy's Atonement, Drama (Selig).
 The Tombs of the Ming Emperors, Monuments (Selig).
 Cutey and the Chorus Girls, Comedy (Vitagraph).

April 11.
 The Capture of a Wildcat, Sports (Edison).
 Rule Thyself, Comedy (Edison).
 The Little Mother, Drama (Essanay).
 The Scimitar of the Prophet, Drama (Kalem).
 The Indestructible Mr. Jenks, Comedy (Kalem).
 The Split Nugget, Drama (Lubin).
 The Analysis of Motion, Scientific (Pathe).
 The Locust, Zoology (Pathe).
 With Love's Eyes, Drama (Selig).
 Wanted, a Strong Hand, Comedy (Vitagraph).
 Laying a Marine Cable, Telegraph (Vitagraph).
 The Web (two reels), Drama (Vitagraph).

April 12.
 The Little Tease, Drama (Biograph).
 On the Nebi River, East Africa, Physical Geography (Cines).
 Keeping Tab on Sammy, Comedy (Cines).
 The Man Who Wouldn't Marry, Drama (Edison).
 Broncho Billy's Reason, Drama (Essanay).
 The California Oil Crooks, Drama (Kalem).
 Pete Tries the Stage, Comedy (Lubin).
 The Happy Home, Drama (Pathe).
 In the Days of War, (two reels), Drama (Pathe).
 Mystery of the Stolen Child, Drama (Vitagraph).

April 14.
 He Had a Guess Coming, Comedy (Biograph).
 A Horse on Bill, Comedy (Biograph).
 Jones Goes Shopping, Comedy (Edison).
 The Rocky Mountains in Winter, Geographical (Edison).
 A Streak of Yellow, Drama (Kalem).
 Minnie, the Widow, Comedy (Lubin).
 One on Romance, Comedy (Lubin).
 Pathe's Weekly, No. 16, News (Pathe).
 A Wise Old Elephant (two reels), Drama (Selig).
 The Woodman's Daughter, Drama (Selig).
 Mr. Minturn's Misadventures, Drama (Vitagraph).

April 15.
 The Ancient Towns of Gubbio, Umbria, Central Italy (Cines).
 Anita, the Orphan, Drama (Cines).
 The Fire of Vengeance, Drama (Pathe).
 The New Pupil, Comedy-Drama (Edison).
 The Accusation of Broncho Billy, Drama (Essanay).
 The Pawned Bracelet, Comedy (Lubin).
 God's Way, Drama (Selig).
 Hankow, China, Scenic (Selig).

The Fortune, Comedy (Vitagraph).
April 16.
 A Fugitive at Lay (two reels), Drama (Cines).
 The Winner of the Sweepstakes, Drama (Eclipse).
 Seven Years' Bad Luck, Comedy (Edison).
 The Capture, Comedy (Essanay).
 The Italian Bride, Drama (Pathe).
 A Plot for a Million, Drama (Kalem).
 After the Honeymoon, Drama (Vitagraph).

April 17.
 A Frightful Blunder, Drama (Biograph).
 The Unknown, Drama (Essanay).
 The Right Road, Drama (Lubin).
 What Is Sauce for the Goose, Comedy (Melies).
 A Tahitian Fish Drive, Manners and Customs (Melies).
 Glimpses of the National Capital, Topical (Pathe).
 The Sponge Industry in Cuba, Industrial (Pathe).
 The Tie of the Blood, Drama (Selig).
 Sleuthing, Drama (Vitagraph).

April 18.
 The Man From the West, Drama (Edison).
 The Crossing Policeman, Drama (Essanay).
 The Bravest Girl in California, Comedy (Kalem).
 The Millionaires' Playground, Topical (Kalem).
 Baby's New Pin, Comedy (Lubin).
 Beating Mother to It, Comedy (Lubin).
 The Power of the Cross (two reels), Drama (Lubin).
 School of Gymnastics, Military (Pathe).
 The Cuttlefish, Zoology (Pathe).
 Cured of Her Love, Comedy (Selig).
 That Mail Order Suit, Comedy (Selig).
 Playing With Fire, Drama (Vitagraph).

April 19.
 A Misunderstood Boy, Drama (Biograph).
 For His Child's Sake, Drama (Cines).
 The Twelfth Juror, Drama (Edison).
 Alkali Ike's Homecoming, Comedy (Essanay).
 The Fire-Fighting Zouaves, Drama (Kalem).
 A Florida Romance, Drama (Lubin).
 The Pride of Innocence, Drama (Pathe).
 The Wrong Road to Happiness (two reels), Drama (Pathe).
 Seeing Double, Comedy (Vitagraph).
 Jean and Her Family, Canine (Vitagraph).

April 21.
 The Left-Handed Man, Drama (Biograph).
 Hulda of Holland, Comedy-Drama (Edison).
 The Sneak, Drama (Kalem).
 Back to Primitive, Drama (Lubin).
 Pathe's Weekly, No. 17, News (Pathe).
 Canton, China, Science (Selig).
 Alas! Poor Yorick! Comedy (Selig).
 Mixed Identities, Comedy (Vitagraph).
 Gala Day Parade, Yokohama, Japan, Topical (Vitagraph).
 The Artist's Great Madonna (two reels), Drama (Vitagraph).

April 22.
 A Heart of Steel, Drama (Cines).
 Winter Sports at Bodele, Sports (Pathe).
 Ancient Greece, Scenic (Pathe).
 An Innocent Informer, Drama (Edison).
 The Unburied Past, Drama (Essanay).
 A Slight Mistake, Comedy (Lubin).
 Sunshine Sue, Comedy (Lubin).
 Seeds of Silver, Drama (Selig).
 The Mystery of the Stolen Jewels, Drama (Vitagraph).
 In the Good Old Summertime, Comedy (Vitagraph).

April 23.
 The Miser's Millions (three reels), Drama (Cines).
 A Four-footed Detective, Drama (Eclipse).
 His Undesirable Relatives, Comedy (Edison).
 The Rival Salesman, Comedy (Essanay).
 Love, the Winner, Drama (Selig).
 Dollar Down, Dollar a Week, Comedy (Selig).
 The Outlaw, Drama (Pathe).
 The Secret Marriage, Drama (Kalem).
 There's Music in the Hair, Comedy (Vitagraph).
 Crowds Attending Gods in Temple, Tokio, Japan, Typical (Vitagraph).

April 24.
 A Ragtime Romance, Comedy (Biograph).
 The Cure, Comedy (Biograph).
 City of Mexico, Scenic (Essanay).
 The School Principal, Comedy (Lubin).
 How Chief To Bonga Won His Bride, Drama (Melies).
 A Trip to the Waitoma Caves of New Zealand, Geology (Melies).
 The Thwarted Plot, Drama (Pathe).
 Love in the Ghetto, Drama (Selig).
 The Power That Rules, Drama (Vitagraph).

April 25.
 The High Tide of Misfortune (tenth story of

"What Happened to Mary"), Drama (Edison).
 The Deacon's Dilemma, Comedy (Essanay).
 The Phoney Singer, Comedy (Kalem).
 Japan, the Industrious, Mechanical Engineering (Kalem).
 Diamond Cut Diamond, Drama (Lubin).
 The End of the Quest (two reels), Drama (Lubin).
 Our Feathered Friends, Zootechnic (Pathe).
 A Trip on the Seine, France, Scenic (Pathe).
 Arabia Takes the Health Cure, Comedy (Selig).
 The Stronger Sex, Drama (Vitagraph).

April 26.
 The Lady and the Mouse, Drama (Biograph).
 Views in Liege, Belgium, Scenic (Cines).
 Forgotten, Drama (Cines).
 A Splendid Scapegrace, Drama (Edison).
 Broncho Billy and the Rustler's Child, Drama (Essanay).
 The Fighting Chaplain, Drama (Kalem).
 The Birthmark, Drama (Lubin).
 The Count's Will, Drama (Pathe).
 An Exciting Honeymoon (two reels), Drama (Pathe).
 A Fighting Chance, Drama (Vitagraph).

April 28.
 Blame the Wife, Comedy (Biograph).
 The Daylight Burglar, Comedy (Biograph).
 When the Right Man Comes Along, Comedy (Edison).
 The Haunted House, Drama (Kalem).
 In the Harem of Haschem, Drama (Lubin).
 Pathe's Weekly, No. 18, News (Pathe).
 Roses of Yesterday, Drama (Selig).
 Hearts of the First Empire (two reels), Drama (Vitagraph).
 O'Hara and the Youthful Prodigal, Drama (Vitagraph).

April 29.
 Scenes and Ruins Near Rome, Travel (Cines).
 The New Arrival, Comedy (Cines).
 The Cormorant, Bird Studies (Pathe).
 Along the River Eure, France, Scenic (Pathe).
 Hidden Life in Seaweed, Zoology (Pathe).
 The Orphan, Drama (Edison).
 Cousin Jane, Comedy (Essanay).
 Granny, Drama (Lubin).
 Hiram Buys an Auto, Comedy (Selig).
 Two's Company, Three's a Crowd, Comedy (Vitagraph).
 Street Scenes, Yokohama, Japan, Scenic (Vitagraph).

April 30.
 A Picturesque Journey in Western France, Travel (Eclipse).
 Grandpa's Rejuvenation, Comedy (Eclipse).
 German Cavalry Maneuvres, Military (Eclipse).
 A Reluctant Cinderella, Comedy (Edison).
 Cousin Bill, Comedy (Essanay).
 Through Many Trials (two reels), Drama (Lubin).
 The Burglar Who Robbed Death, Drama (Selig).
 The Mexican Defeat, Drama (Pathe).
 The Panama Canal To-day, Engineering (Pathe).
 The Eighth Notch, Drama (Kalem).
 A Coupon Courtship, Comedy (Kalem).
 A Window on Washington Park, Drama (Vitagraph).

May 1.
 If We Only Knew, Drama (Biograph).
 The Story the Desert Told, Drama (Essanay).
 The Veil of Sleep, Drama (Lubin).
 A Buried Treasure, Drama (Melies).
 The Home of Terns, Zoology (Melies).
 The Parting Eternal, Drama (Pathe).
 Absent-minded Mr. Boob, Comedy (Selig).
 Some Chicken, Zootechnic (Selig).
 Bunny vs. Cutey, Comedy (Vitagraph).
 Uses of Dynamite by U. S. Engineering Corps, Scientific (Vitagraph).

May 2.
 Groundless Suspicion, Drama (Edison).
 A Child's Precaution, Drama (Essanay).
 Fatty's Busy Day, Comedy (Kalem).
 Old Women of the Streets of New York, Topical (Kalem).
 The Broken Vow (two reels), Drama (Cines).
 The Girl Back East, Drama (Lubin).
 Liquid Air, Scientific (Pathe).
 Winter in Upper Engadine, Switzerland, Scenic (Pathe).
 Their Stepmother, Drama (Selig).
 Cinders, Drama (Vitagraph).

May 3.
 The Wanderer, Drama (Biograph).
 The Rival Lovers, Comedy (Cines).
 Jerry's Rebellion, Comedy (Cines).
 Billy's Sweetheart, Drama (Edison).
 The Crazy Prospector, Drama (Essanay).
 The Wayward Son, Drama (Kalem).
 Clarence at the Theatre, Comedy (Lubin).

LICENSED RELEASE DATES

Fixing Auntie Up, Comedy (Lubin).
General Scott's Protege, Drama (Pathe).
The Diamond Miniature (two reels), Drama (Pathe).
Captain Mary Brown, Drama (Vitagraph).

May 5.

The Tenderfoot's Money, Drama (Biograph).
The \$100 Elopement, Comedy-Drama (Edison).
The Heart of an Actress, Drama (Kalem).
Pedro's Treachery, Drama (Lubin).
Pathe's Weekly, No. 19.
A Midnight Bell (two reels), Drama (Selig).
An Old Actor, Drama (Selig).
Bingles Mends the Clock, Comedy (Vitagraph).

May 6.

A Mixed Affair, Drama (Cines).
When Greek Meets Greek, Drama (Edison).
A Tango Tangle, Comedy (Essanay).
The Judgment of the Deep, Drama (Pathe).
The Ant-Lion, Zoology (Pathe).
The Chateau of Blois, France, Architectural (Pathe).
The Welded Friendship, Drama (Selig).
Hatching Chickens, Zootechnic (Selig).
Omens and Oracles (third of the Belinda Series), Comedy (Vitagraph).

May 7.

The Dividing Wall, Comedy-Drama (Eclipse).
Auntie and the Girls, Comedy (Edison).
With the Assistance of "Shep," Comedy (Edison).
The Prophecy, Drama (Essanay).
The Alien, Drama (Kalem).
The Crooked Bankers, Drama (Pathe).
Belle Boyd, a Confederate Spy, Drama (Selig).
The Deerslayer (two reels), Drama (Vitagraph).
Inspection of Quebec Police, Topical (Vitagraph).
Disciplining Daisy, Comedy (Vitagraph).

May 8.

Frappe Love, Comedy (Biograph).
The Coveted Prize, Comedy (Biograph).
Two Western Paths, Drama (Essanay).
She Must Be Ugly, Comedy (Lubin).
Hattie's New Hat, Comedy (Lubin).
A Trip Through the North Island of New Zealand From Auckland to Wellington, Travel (Melies).
Her Mother's Ambition, Drama (Pathe).
Her Guardian, Drama (Selig).
The Wrath of Osaka, Drama (Vitagraph).

May 9.

The Golden Wedding, Drama (Edison).
A Woman's Way, Drama (Essanay).
The Hash-house Count, Comedy (Kalem).
Toothache, Comedy (Kalem).
The Cheyenne Massacre (two reels), Drama (Kalem).
A Mock Marriage, Drama (Lubin).
Montreal, Quebec and Halifax, Travel (Pathe).
In the Valley of Vesubic, France, Scenic (Pathe).
In the Days of Witchcraft, Drama (Selig).
Cupid's Hired Man, Comedy (Vitagraph).

May 10.

The House of Darkness, Drama (Biograph).
The People of Solaliland, East Africa, Manners and Customs (Cines).
Excess Baggage, Comedy (Cines).
An Accidental Alibi, Drama (Edison).
Alkali Ike's Mother-in-Law, Comedy (Essanay).
The River Pirates, Drama (Kalem).
The Paymaster, Drama (Lubin).
A Girl Spy in Mexico (two reels), Drama (Lubin).
Puttin' It Over on Papa, Comedy (Pathe).
The Sea Maiden, Drama (Vitagraph).

May 12.

The King and the Copper, Comedy (Biograph).
A Rainy Day, Comedy (Biograph).
The Adventures of an Heiress, Drama (Kalem).
Lucky Cohen, Comedy (Lubin).
A Ten-Acre Gold Brick, Comedy (Lubin).
Pathe's Weekly, No. 20, Topical (Pathe).
The Post Impressionists, Comedy (Selig).
The Wrong Pair, Comedy (Vitagraph).
The Grand Canyon, Scenic (Vitagraph).
The Heart of Valeska, Drama (Edison).
The Japanese Dagger, Drama (part one) (Eclipse).
The Japanese Dagger, Drama (part two) (Eclipse).

May 13.

The Prophecy, Drama (Edison).
The Ranch Girl's Partner, Drama (Essanay).
Relics of Ancient Rome, Scenic (Cines).
Willie's Alarm Clock, Comedy (Cines).
A Woman of Impulse, Drama (Pathe).

Lieutenant Jones, Drama (Selig).
Horatio Sparkins, Comedy (Vitagraph).
The Padre's Strategy, Drama (Lubin).

May 14.

The Two Merchants, Comedy (Edison).
Man's Greed for Gold, Drama (Kalem).
The Will of Fate, Drama (Eclipse).
The Same Old Story, Comedy (Essanay).
A Redskin's Mercy, Drama (Pathe).
Two Souls With But a Single Thought, Comedy (Vitagraph).
Buck Richard's Bride, Drama (Selig).
Her Masked Beauty, Comedy (part one) (Pathe).
Her Masked Beauty, Comedy (part two) (Pathe).

May 15.

The Stolen Loaf, Drama (Biograph).
Boosting Business, Comedy (Essanay).
Longing for a Mother, Drama (Lubin).
The Black Trackers, Drama (Melies).
At Cairns, North Queensland, Australia, Educational (Melies).
An Itinerant Wedding, Comedy (Pathe).
In the Long Ago, Drama (Selig).
A Soul in Bondage, Drama (Vitagraph).

May 16.

John Manly's Awakening, Drama (Edison).
Two Social Calls, Drama (Essanay).
Pat, the Cowboy, Comedy (Kalem).
Food Inspection, Topical (Kalem).
The Jelly Fish of the Mediterranean Sea, Oceanic (Pathe).
Along the Banks of the River Eure (colored) (travel) (Pathe).
Saragossa, Travel (Pathe).
With the Students of the North Dakota Agricultural College, Educational (Selig).
A Daughter of the Confederacy, Drama (Selig).
His Life for His Emperor, Drama (Vitagraph).
Breed of the West, Drama (Lubin).
The Vampire of the Desert, Drama (part one) (Vitagraph).
The Vampire of the Desert, Drama (part two) (Vitagraph).

May 17.

A Concerto for the Violin, Drama (Edison).
Broncho Billy's Grit, Drama (Essanay).
Gulf of Togulio (Northern Italy), Scenic (Cines).
A Woman's Influence, Drama (Cines).
Retribution, Drama (Lubin).
A Wrecked Life, Drama (Pathe).
Bunny and the Bunny Hug, Comedy (Vitagraph).
The Poet and the Soldier, Drama (Kalem).
The Yaqui Cur, Drama (part one) (Biograph).
The Yaqui Cur, Drama (part two) (Biograph).
The Battle for Freedom, Drama (part one) (Kalem).
The Battle for Freedom, Drama (part two) (Kalem).

May 19.

By Mutual Agreement, Comedy (Edison).
Into the North, Special two parts (Essanay).
The Artist's Sacrifice, Drama (Kalem).
Margaret's Painting, Drama (Lubin).
Pathe's Weekly No. 21, News (Patheplay).
His Father's Deputy, Drama (Selig).
Vitagraphs at Kama Kura, Topical (Vitagraph).
Olaf—An Atom, Drama (Biograph).

May 20.

Red Wins, Drama (Cines).
The Good in the Worst of Us, Drama (Edison).
Buster Brown, Tige and Their Creator, Comedy (Essanay).
Kidnapping Father, Drama (Lubin).
A Jockey for Love, Comedy (Patheplay).
The City of Rouen, Scenic (Patheplay).
The Talle Battle, Comedy (Selig).
The Leopard Tamer, Comedy (Selig).
The Amateur Lion Tamer, Comedy (Vitagraph).

May 21.

Glimpses of Colorado in Winter, Scenic (Edison).
Brigg's New Suit, Comedy (Edison).
The Letter's Mission, Comedy (Essanay).
The Circle of Fate, Drama (Kalem).
The District Attorney's Conscience, Drama, two parts (Lubin).
In the Tyrolean Alps, Scenic (Eclipse Kleine).
The Chicken Industry, Educational (Eclipse Kleine).
Big Game, Zoological (Eclipse Kleine).
The Price of Silence, Drama (Patheplay).
The Stolen Melody, Drama (Selig).
Counsellor Bobly, Comedy (Vitagraph).

May 22.

The Kicksville Epicure, Comedy (Biograph).
Cinderella and the Boob, Comedy (Biograph).
A Widow of Nevada, Drama (Essanay).
A Perilous Ride, Drama (Lubin).
Gold and the Gilded Way, Drama (Melies).

The Right of Way, Drama (Patheplay).
Indian Summer, Drama (Selig).
A Lady and Her Maid, Comedy-Drama (Vitagraph).

May 23.

A Race to New York, Drama (Edison).
Jealousy, Drama (Essanay).
The Black Hand, Comedy (Kalem).
The Egyptian Mummy, Comedy (Kalem).
Detective Dot, Comedy (Lubin).
His First Experience, Comedy (Lubin).
The Open Secret, Comedy-Drama, two parts (Patheplay).
The Noisy Six, Drama (Selig).
Midget's Revenge, Comedy (Vitagraph).
Going to Meet Papa, Comedy (Vitagraph).

May 24.

Just Gold, Drama (Biograph).
Exceeding the Time Limit, Comedy (Cines Kleine).
The Maid and the Yarn, Comedy (Cines Kleine).
Curing a Would-be Aviator, Comedy (Cines Kleine).
The Translation of a Savage, Drama (Edison).
Broncho Billy and the Express Driver, Drama (Essanay).
The Infamous Don Miguel, Drama (Kalem).
Brightened Sunsets, Drama (Lubin).
A Woman Scorned, Drama (Patheplay).
Cupid Through the Keyhole, Comedy (Vitagraph).
The Still Voice, Drama, two parts (Vitagraph).

May 26.

Highbrow Love, Comedy (Biograph).
The Trimmers Trimmed, Comedy (Biograph).
Dances of the Ages, Fantastic (Edison).
A Victim of Heredity, Drama (Kalem).
The Reward of Service, Drama (Lubin).
Pathe's Weekly No. 22, News (Patheplay).
Religion and Gun Practice, Drama (Selig).
Wamba, a Child of the Jungle, Drama, two parts (Selig).
Up and Down the Ladder, Comedy (Vitagraph).

May 27.

Borrowed Plumage, Comedy (Cines Kleine).
The Champion Fixer, Comedy (Cines Kleine).
In Somaliland, Scenic (Cines Kleine).
An Unwilling Separation, Drama (Edison).
The New Sheriff, Drama (Essanay).
Doing Like Daisy, Comedy (Lubin).
The Yarn of the Nancy Bell, Comedy (Lubin).
Bull Fight in France, Sporting (Patheplay).
In the Forest of Cochinchina, Travels (Patheplay).
The Girl and the Judge, Drama (Selig).
Tricks of the Trade, Comedy-Drama (Vitagraph).

May 28.

Newcomb's Necktie, Comedy (Edison).
On the Job, Comedy (Essanay).
Captured by Strategy, Drama (Kalem).
The Indelible Stain, Drama (Eclipse Kleine).
Love and War in Mexico, Drama, two parts (Lubin).
The Fugitive, Drama (Patheplay).
The Wordless Message, Drama (Selig).
Cutey Plays Detective, Comedy (Vitagraph).

May 29.

A Dangerous Foe, Drama (Biograph).
Their Baby, Comedy (Essanay).
A Romance of the Ozarks, Drama (Lubin).
The Foster Brothers, Drama (Melies).
Tandjong Prick, Harbor of Java, Scenic (Melies).
White Lies, Drama (Patheplay).
The Ex-Convict's Plunge, Drama (Selig).
Scenes in Manila, Scenic (Selig).
Only Veteran in Town, Drama (Vitagraph).

May 30.

The Honor of a Soldier, Drama (Edison).
The Good in the Worst of Us, Drama (Essanay).
The Widow from Winnipeg, Comedy (Kalem).
Faith of a Girl, Drama (Lubin).
The Spider in a Bubble, Scientific (Patheplay).
The Human Vulture, Drama, two parts (Patheplay).
Transportation Methods in Java, Travels (Patheplay).
The Woodfire at Martin's, Drama (Selig).
A Husband's Trick, Comedy (Vitagraph).

May 31.

His Mother's Son, Drama (Biograph).
Interesting Scenes Abroad, Travels (Cines Kleine).
An Almond-Eyed Maid, Drama (Edison).
Alkali Ike's Misfortunes, Drama (Essanay).
John Burns of Gettysburg, Drama (Kalem).
Lone Dog, the Faithful, Drama (Lubin).
The Squawman's Awakening, Drama (Patheplay).
One Can't Always Tell, Comedy (Vitagraph).
If Dreams Came True, Comedy (Vitagraph).
The White Slave, Drama, two parts (Vitagraph).

MUTUAL RELEASE DATES.

- March 31.
 "The Romance of a Fisherboy," Drama (Excelsior).
 "The Renegade's Heart," Drama (American).
 "Her New Beau," Comedy (Keystone).
 "On His Wedding Day," Comedy (Keystone).
- April 1.
 "A Study in Sociology," Drama (Majestic).
 "The Woman Who Did Not Care," Drama (Thanouser).
 April 2.
 "Mutual Weekly No. 14," (Mutual).
 "The Judge's Vindication" (two reels), Drama (Reliance).
 "The Sinews of War" (two reels), Drama (Broncho).
 April 3.
 "Matches," Comedy (American).
 "The Land Salesman," Comedy (Keystone).
 "Hide and Seek," Comedy (Keystone).
 "Willy and the Faithful Servant," Comedy (Mutual).
 "Winter Sports in Norway," Sporting (Mutual).
 April 4.
 "With Lee in Virginia" (two reels), Drama (Kay-Bee).
 "The Spoiled Darling's Doll," Drama (Thanouser).
 April 5.
 "The Mule's Witness," Drama (American).
 "The Penalty," Drama (Reliance).
 April 6.
 "The Half-Orphans," Comedy (Majestic).
 "When Ghost Meets Ghost," Drama (Thanouser).
 April 7.
 "Temperamental Alice," Comedy-Drama (Excelsior).
 "Cupid Throws a Brick," Drama (American).
 "Those Good Old Days," Comedy (Keystone).
 April 8.
 "The Night Riders," Drama (Majestic).
 "The Patriot," Drama (Thanouser).
 April 9.
 "Mutual Weekly No. 15," News (Mutual).
 "The Stronger Call," Drama (Reliance).
 "The Grey Sentinel" (two reels), Drama (Broncho).
 April 10.
 "The Homestead Race," Drama (American).
 "A Game of Poker," Comedy (Keystone).
- "Father's Choice," Comedy (Keystone).
 "Willy Prefers Liberty to Wealth," Comedy (Mutual).
 "The Golden Horn, Turkey," Physical Geography (Mutual).
 April 11.
 "On Fortune's Wheel" (two reels), Drama (Kay-Bee).
 "The Changeling," Drama (Thanouser).
 April 12.
 "Woman's Honor," Drama (American).
 "For Love of Columbine," Drama (Reliance).
 April 13.
 "Pedro's Revenge," Drama (Majestic).
 "The Dog in the Baggage Car," Comedy (Thanouser).
 April 14.
 "The Moving Picture Girl," Drama (Excelsior).
 "Suspended Sentence," Drama (American).
 "A Life in the Balance," Comedy (Keystone).
 April 15.
 "I Love You," Drama (Majestic).
 "The Girl and the Grafters," Drama (Thanouser).
 April 16.
 "Mutual Weekly No. 16," News (Mutual).
 "Held for Ransom" (two reels), Drama (Reliance).
 "A Southern Cinderella" (three reels), Drama (Broncho).
 April 17.
 "In Another's Nest," Drama (American).
 "Murphy's I. O. U.," Comedy (Keystone).
 "A Dollar Did It," Comedy (Keystone).
 "Willie and the Conjuror," Comedy (Mutual).
 "Village Customs in Ceylon, India," Manners and Customs (Mutual).
 "Retribution," Drama (Thanouser).
 "Retribution," Drama (Thanouser).
 "The Runaways," Comedy (Kay-Bee).
 April 18.
 "The Ways of Fate," Drama (American).
 "The Good Within," Drama (Reliance).
 April 20.
 "The Mote and the Beam," Drama (Majestic).
 "The Children's Conspiracy," Drama (Thanouser).
 April 21.
 "The Man From the City," Drama (Excelsior).
 "Boobs and Bricks," Comedy (American).
 "Cupid in a Dental Parlor," Comedy (Keystone).
- April 22.
 "Not for Mine," Comedy (Majestic).
 "An American in the Making," Drama (Thanouser).
 April 23.
 "Mutual Weekly No. 17," News (Mutual).
 "The Hoodoo Pearls," Drama (Reliance).
 "Retgression" (two reels), Drama (Broncho).
 April 24.
 "When Jim Returned," Comedy-Drama (American).
 "A Fishy Affair," Comedy (Keystone).
 "The Bangville Police," Comedy (Keystone).
 "Electrical Phenomena," Physics (Mutual).
 April 25.
 "The Will o' the Wisp" (two reels), Drama (Kay-Bee).
 "For Another's Sin," Drama (Thanouser).
 April 26.
 "Calamity Anne's Trust," Comedy (American).
 "A Woman's Honor," Drama (Reliance).
 April 27.
 "Old Mammy's Charge," Drama (Majestic).
 "Rosie's Revenge," Drama (Thanouser).
 April 28.
 "The Surveyors," Drama (Excelsior).
 "Oil on Troubled Waters," (two reels), Drama (American).
 "The New Conductor," Comedy (Keystone).
 "His Chum the Baron," Comedy (Keystone).
 April 29.
 "The Whim of Destiny," Drama (Majestic).
 "The Girl Detective's Ruse," Drama (Thanouser).
 April 30.
 "Mutual Weekly No. 18," News (Mutual).
 "The Bawler Out" (three reels), Drama (Reliance).
 "Bread Cast Upon Waters" (two reels), Drama (Broncho).
- May 1.
 "The Tattooed Arm," Drama (American).
 "The Ragtime Band," Comedy (Keystone).
 "The Old Invalid," Drama (Mutual).
 "Tachkent, Asiatic Russia," Political Geography (Mutual).
 May 2.
 "A Black Conspiracy" (two reels), Drama (Kay-Bee).
 "The Widow's Stratagem," Drama (Thanouser).
 May 3.
 "The Road to Ruin," Drama (American).
 "The Good Within," Drama (Reliance).

EXCLUSIVE SUPPLY RELEASE DATES.

PAST AND FUTURE RELEASES.

GAUMONT.

- Saturday, March 1.
 "Morocco, the Mysterious."
 "French Fleet Ready for Action."
 Tuesday, March 4.
 "It's Delightful to Be Married."
 "Kittens."
 Thursday, March 6.
 "The Sculptor's Stratagem."
 Saturday, March 8.
 "The Hike to Washington."
 "Inauguration of French President."
 Tuesday, March 11.
 "The Bond of Brotherhood."
 Thursday, March 13.
 "Sweet Familiar Faces."
 Saturday, March 15.
 "Mid-Pacific Carnival at Hawaii."
 Tuesday, March 18.
 "The Sovereign Soul."
 Thursday, March 20.
 "Simple Simon Suffers Sorely."
 "Vichy Waters."
 Saturday, March 22.
 "New Red Man."
 "Florida."
 Tuesday, March 25.
 "Lure of the Lorelei."
 "Sea Anemones."
 Thursday, March 27.
 "Amateur Sleuth."
 "Hypnotizing Hannah."
 Tuesday, April 1.
 "Quality of Kindness."
 "By Waters Beautiful."
 Thursday, April 3.
 "Marriage by Wholesale."
 "Exotic Fish."
 Tuesday, April 8.
 "The Angel of Mercy."
 Thursday, April 10.
 "The Cupidity of Cupid."
 "On the Firing Line."
 Tuesday, April 15.
 "Lobsters, All Styles."
 Thursday, April 17.
 "When Scandal Threatened."
 Tuesday, April 22.
 "O Koma San."
 "The River Romantic."
 Thursday, April 24.
 "Lessons for the Bashful."
 Tuesday, April 29.
 "While the Robber Robbed."

- Thursday, May 1.
 "The Shoe on the Other Foot."
 Tuesday, May 6.
 "An Eye for an Eye."
 Thursday, May 8.
 "It's Great to Be Great."
 "A Man of Letters."
 Tuesday, May 13.
 "In the Wake of the Brain-Storm."
 Through Mountains Majestic."
 Thursday, May 15.
 "Sweets to the Sweet."
 Tuesday, May 20.
 "The Eyes That Could Not Close" (Hand-colored).
 Thursday, May 22.
 "For Two Pins."
 Tuesday, May 27.
 "The Light That Kills."
 Thursday, May 29.
 "A Problem in Reduction."
 Tuesday, June 3.
 "The Heart Humane."
 Thursday, June 5.
 "A Passing Cloud."
 Tuesday, June 10.
 "The Honor of Lucrece."

GREAT NORTHERN.

- Saturday, March 22.
 "New Film Actor."
 "Port of Copenhagen."
 Saturday, March 29.
 "Fred as a Soldier."
 "Summer in the North."
 Saturday, April 5.
 "Skipper's Story."
 "Under Southern Skies."
 Saturday, April 12.
 "Bewitched Rubber Shoes."
 "Spanish Towns."
 Saturday, April 19.
 "The Two Convicts."
 Saturday, April 26.
 "Told in Confidence."
 Saturday, May 3.
 "Who Is Most to Blame."
 Saturday, May 10.
 "Her First Love Affair."
 "The Harz."
 Saturday, May 17.
 "Three Comrades."

RYNO.

- Monday, April 24.
 "The Sea Waif."
 Monday, April 31.
 "Classmates."
 Monday, May 7.
 "The Outcast."
 Monday, May 11.
 "Off the Mainland."

SOLAX.

- Wednesday, May 14.
 "Dad's Orders."
 Friday, May 16.
 "The Man in the Sick Room."
 Wednesday, May 21.
 "The Amateur Highwayman."
 Friday, May 23.
 "The Man That Failed."
 Wednesday, May 28.
 "The Henpecked Burglar."
 Friday, May 30.
 "The King's Messenger."
 Wednesday, March 26.
 "Burstup Holmes Murder Case."
 Friday, March 28.
 "Climax."
 Wednesday, April 2.
 "The Bachelor's Housekeeper."
 Friday, April 4.
 "The Ogres."
 Wednesday, April 9.
 "The Lady Doctor."
 Friday, April 11.
 "His Son-in-Law."
 Wednesday, April 16.
 "The Mystery of the Lost Cat."
 Friday, April 18.
 "Where Love Dwells."
 Wednesday, April 23.
 "His Wife's Affinity."
 Friday, April 25.
 "A Severe Test."
 Wednesday, April 30.
 "The Silver Cross."
 Friday, May 2.
 "A House Divided."
 Wednesday, May 7.
 "Case of a Missing Girl."
 Friday, May 9.
 "The Past Forgiven."

UNIVERSAL RELEASE DATES

- May 12.
 "A Woman Loved" (Imp).
 "The Squashville Ladies' Fire Brigade" (Nes-
 tor).
 "Hawaiian Love," Drama (Champion).
- May 13.
 "Billy's Adventure," Comedy (Gem).
 "The Toll of War" (three reels) (101 Bison).
- May 14.
 "The Clean Up," Drama (Nestor).
 "The Violet Bride," Drama (Powers).
- March 31.
 "Cupid in Uniform," Drama (Imp).
 "Superstitious Mary," Comedy (Nestor).
 "Mum's the Word," Comedy (Nestor).
 "A Knotty Knot," Comedy (Champion).
- April 1.
 "Billy's Double," Comedy (Gem).
 "Lyndhoven Farm, Virginia" (Gem).
 "A House Divided" (three parts), Drama (101
 Bison).
- April 2.
 "The Widow's Folly," Drama (Nestor).
 "Do It Now," Comedy (Powers).
 "The Superior Law" (three reels), Drama
 (Eclair).
 "The Animated Weekly No. 56" (Universal).
- April 3.
 "The Bishop's Candlesticks (two reels), Drama
 (Imp).
 "Fiddler Pete," Comedy-Drama (Rex).
 "The Bandit's Redemption," Drama (Frontier).
- April 4.
 "A Providential Tragedy," Drama (Nestor).
 "Bachelor Bill's Birthday Present," Comedy
 (Powers).
 "A Letter to Mother," Drama (Victor).
- April 5.
 "Rinks, the Terrible Turk," Comedy (Imp).
 "Taps" (two reels), Drama (101 Bison).
 "By the Curate's Aid," Drama (Mecca).
- April 6.
 "Bobby's Baby," Drama (Rex).
 "Pearl as a Clairvoyant," Comedy (Crystal).
 "Almost a Winner," Comedy (Crystal).
 "He Wants What He Wants When He Wants
 It," Comedy (Eclair).
 "Crystallization," Scientific (Eclair).
- April 7.
 "The Wanderer," Drama (Imp).
 "The Maid and the Milkman," Comedy (Nes-
 tor).
 "River Rhine, Germany," Physical Geography
 (Nestor).
 "Shanghaied," Drama (Champion).
 "The Life Savers of Chicamacomico," Voca-
 tional (Champion).
- April 8.
 "Billy Gets Arrested," Comedy (Gem).
 "War" (two reels), Drama (101 Bison).
- April 9.
 "How Fatty Got Even," Comedy (Nestor).
 "The Elixir of Youth," Comedy (Powers).
 "Within the Limit of the Law" (two reels),
 Drama (Eclair).
 "The Animated Weekly No. 57," News (Uni-
 versal).
- April 10.
 "Aunt Kate's Mistake," Comedy (Imp).
 "Until Death" (two reels), Drama (Rex).
 "As Fate Wills," Drama (Frontier).
- April 11.
 "The Forgotten Letter," Drama (Nestor).
 "The Fear," Drama (Powers).
 "Two Lives," Drama (Victor).
- April 12.
 "The Mysterious Card," Comedy (Imp).
 "The Darling of the Regiment" (two reels),
 Drama (101 Bison).
 "The Burning Lariat," Drama (Frontier).
- April 13.
 "The Veiled Lady," Comedy (Crystal).
 "Our Parents-in-Law," Comedy (Crystal).
 "Going to Father," Comedy (Eclair).
 "The Octopus," Zoology (Eclair).
 "Pure Gold and Dross," Scientific (Rex).
- April 14.
 "Blood Will Tell," Drama (Imp).
 "A Night of the Garter," Comedy (Nestor).
 "Dad's Surprise," Comedy (Nestor).
 "Lena's Flirtation," Comedy (Champion).
- April 15.
 "Billy Turns Burglar," Comedy (Gem).
 "The Laplanders," Typical (Gem).
 "War" (three reels), Drama (101 Bison).
- April 16.
 "An Affair of Honor," Drama (Nestor).
 "The Lesson," Drama (Powers).
 "The Evil Genius" (two reels), Comedy-Drama
 (Eclair).
 "Animated Weekly No. 58," News (Universal).
- April 17.
 "The Leader of His Flock" (two reels), Drama
 (Imp).
 "A Friend of the Family," Drama (Rex).
 "Some Doings at Lonesome Ranch," Comedy
 (Frontier).
- April 18.
 "Paying for Silence," Drama (Nestor).
 "The Troubadour of the Rancho," Drama
 (Powers).
 "The Coward's Charm," Drama (Victor).
- April 19.
 "Fixing the Fakers," Comedy (Imp).
 "On an Alligator Farm," Zoology (Imp).
 "The Last Rollcall" (two reels), Drama (Bi-
 son).
 "Why the Ranger Resigned," Drama (Frontier).
- April 20.
 "His Romantic Wife," Comedy (Crystal).
 "Two Lunatics," Comedy (Crystal).
 "Poor Little Chap, He Was Only Dreaming,"
 Comedy (Eclair).
 "Fire," Scientific (Eclair).
 "A Book of Verses," Drama (Rex).
- April 21.
 "The Regeneration of John Storm," Drama
 (Imp).
 "His Friend Jimmie," Comedy (Nestor).
 "When Strong Men Meet," Drama (Champion).
- April 22.
 "Burglarizing Billy," Comedy (Gem).
 "Against the Law," Comedy (Gem).
 "Bred in the Bone" (three reels), Drama
 (Bison).
- April 23.
 "The Sheriff's Warning," Drama (Nestor).
 "When Dolly Died," Comedy (Powers).
 "Mathilda" (two reels), Drama (Eclair).
 "The Animated Weekly No. 59," News (Uni-
 versal).
- April 24.
 "A Sprig of Shamrock," Comedy (Imp).
 "The Dragon's Breath" (two reels), Drama
 (Rex).
 "The Daughter of the Sheep Rancher," Drama
 (Frontier).
- April 25.
 "For Her Sake," Drama (Nestor).
 "The Sham Suffragette," Comedy (Powers).
 "Loneliness and Love," Drama (Victor).
- April 26.
 "Why Men Leave Home," Comedy (Imp).
 "Pottery Industry," Industrial (Imp).
 "The Black Chancellor" (three reels), Drama
 (Bison).
 "The Old Maid's Last Attempt," Comedy
 (Frontier).
- April 27.
 "Forgetful Flossie," Comedy (Crystal).
 "A Joke Was on the Sheriff," Comedy (Crys-
 tal).
 "The Law of the Wild," Drama (Eclair).
 "The Wayward Sister," Drama (Rex).
- April 28.
 "The Cub," Drama (Imp).
 "When Father Was Kidnapped," Comedy (Nes-
 tor).
 "The Clown Hero," Comedy (Champion).
 "Life in Soudan," Sociology (Champion).
- April 29.
 "Billy's Suicide," Comedy (Gem).
 "Views of Cape Hatteras," Scenic (Gem).
 "The Last Roll Call" (two reels), Drama (101
 Bison).
- April 30.
 "The Greater Love," Drama (Nestor).
 "In a Strange Land," Drama (Powers).
 "The Return of Crime" (two reels), Drama
 (Eclair).
 "Animated Weekly, No. 60," News (Universal).
- May 1.
 "The Rise of Officer 174" (two reels), Drama
 (Imp).
 "The Turn of the Tide," Drama (Rex).
 "The Word of Jose," Drama (Frontier).
- May 2.
 "The Ingrate," Drama (Nestor).
 "Neighbors," Comedy (Powers).
 "The Unseen Influence," Drama (Victor).
- May 3.
 "Her Lover's Voice," Comedy (Imp).
 "Opening of the 1913 Baseball Season," Topi-
 cal (Imp).
 "The Vengeance of the Skystone" (two reels),
 Drama (Bison).
 "An Eastern Cyclone at Bluff Ranch," Com-
 edy (Frontier).
- May 4.
 "Pearl as a Detective," Comedy (Crystal).
 "Bewitched Matches," Comedy (Eclair).
- "Oh, Whiskers," Comedy (Crystal).
 "Salamanders," Scientific (Eclair).
 "The Rosary," Drama (Rex).
- May 5.
 "The Shark God," Drama (Champion).
 "Eureka (two reels), Drama (Imp).
 "The Country Cousin," Comedy (Nestor).
- May 6.
 "Billy's First Quarrel," Comedy (Gem).
 "Call Him Whiskers," Comedy (Gem).
 "The Indian's Secret" (two reels), Drama (101
 Bison).
- May 7.
 "The Sons of a Soldier" (three reels), Drama
 (Eclair).
 "The Awakening of Papita," Drama (Nestor).
 "The Black Smallpox Scare," Comedy (Pow-
 ers).
 "The Animated Weekly No. 61," News (Uni-
 versal).
- May 8.
 "The Sheriff's Rival," Drama (Frontier).
 "The Whole Truth," Drama (Imp).
 "The Smuggler's Daughter" (two reels),
 Drama (Rex).
- May 9.
 "Miss Nobody," Drama (Nestor).
 "Bozo Arrives," Comedy (Powers).
 "The Unknown," Drama (Victor).
- May 10.
 "The Tenderfoot's Ghost," Comedy (Frontier).
 "Leo Makes Good," Comedy (Imp).
 "The Oyster Industry," Industry (Imp).
 "The Northern Spy" (two reels), Drama (Bi-
 son).
 "The Key" (two-reel drama), (Eclair).
 "Animated Weekly."
- May 15.
 "The Cap of Destiny" (Rex).
 "The Heart That Sees," Drama (Imp).
 "In the Great Southwest" (Frontier).
- May 16.
 "An Eye for an Eye," Drama (Nestor).
 "The Tarantula," Drama (Powers).
 "A Fair Exchange" (two reels) (Victor).
- May 17.
 "Beetles" (Imp).
 "In Secret Service (two reels), War Drama
 (Bison).
 "Betty's Bandit," Comedy (Frontier).
- May 18.
 "Homlock Shermes and Our Willie" (Crystal).
 "He Loves to Watch the Flight of Time (New-
 lyweds) and Cuttlefish," Scientific (Eclair).
- Monday, June 2.
 Just a Fire Fighter, Comedy-Drama (Imp).
 Mixup in Bandit's, Comedy (Nestor).
 Billy in Armor, Comedy (Gem).
- Tuesday, June 3.
 The Battle of San Juan Hill, Three-reel Drama
 (Bison).
 Mary's Romance, Drama (Crystal).
- Wednesday, June 4.
 The Idol of Bonanza Camp, Drama (Nestor).
 Dolly and the Burglar, Comedy (Powers).
 Why? Three-reel Drama (Eclair).
- Thursday, June 5.
 Self-Accused, Drama (Imp).
 The World at Large, Drama (Rex).
 The Pillar of Peril, Drama (Frontier).
- Friday, June 6.
 Owana, the Devil Woman, Drama (Nestor).
 Why Grand-Daddy Went to Sea, Comedy-
 Drama (Powers).
 The Kidnapped Train, Drama (Victor).
- Saturday, June 7.
 Pen Talks, by Hy. Mayer; and The Count Re-
 tires (Imp).
 The Spirit of the Flag, Two-reel Drama
 (Bison).
 The Ranch Girl and The Sky Pilot, Comedy
 (Frontier).
- Sunday, June 8.
 The New Typist and Black and White (Crys-
 tal).
 The Spider and He Could Not Lose Her, Com-
 edy (Eclair).
 The Shadow, Drama (Rex).



Fig. 1

APPEARANCE AND MANNERS.

Good pictures, perfect projection and appropriate music are not the only things to build up the reputation of a moving picture theatre. There is something else of as much importance, yet overlooked by too many managers.

We refer to a clean, neat and courteous service on the part of the manager and his employees. Patrons want to be shown some consideration, even on a 5-cent admission.

While many restaurant keepers purchase the best of everything, pay the highest wages for cooks, they make a failure of their investment because the dining room is not as clean as it should be. The waiters, the table linen, the dishes, the silverware are not inviting, and too often the manager walks the floor in his shirt sleeves with a cigar in his mouth. Other restaurants are making good money with an inferior quality of eats, but with a spotless and inviting service.

The same may be applied to motion pictures, and the manager not drawing his share of the public patronage will find that his failure is the direct result of some carelessness in the appearance and manners of his management.

While many Exhibitors have adopted the uniform, some of them would be better off without it, as they would save at least the cost.

Why should they be better off? Because if the uniform is not worn as it should be, it does not answer the purpose. As the uniform is a sort of military dress, it should be worn in a military style, and the wearer should be made to respect the uniform.



Fig. 2

The employee should assume a standing military position, should wear his cap right, should keep the coat buttoned to the neck, should wear a white standing collar, should not cross his legs to bag the trousers at the knee, should not fill his pockets with a lot of trash, and should keep his shoes polished, his face and hands clean. As shown in illustration No. 1.

Do not allow your usher to walk up and down the aisle with his cap resting on the back of the head, as shown in Figure No. 2, the coat opened all the way down, showing a dirty shirt and no necktie, one hand in a pocket and the other hand pointing to a seat. Such manners do not impress an audience, do not show decorum nor courtesy, but on the contrary denote much indifference and carelessness on the part of the employee.

Do not allow your usher to stand at the door with his cap on one side of the head, as shown in Figure No. 3, his coat partly opened at the neck to show a flashy necktie, his hands in his pockets, and resting on one leg as if too tired to stand up. Such a position is enough to discourage any one from entering the theatre.

Do not allow your usher to lean on a chair or against a wall or partition, as shown in Figure No. 4, with his cap over his eyes, his coat opened all the way down, his trousers turned up at the bottom, showing his fancy stockings. While the fashions call it proper for young men to have cuffs on their trousers, the military authorities do not recognize, neither do they authorize such a poor, dudsish taste.

We could illustrate many other faulty positions, but we believe that the four illustrations above are sufficient to convey the proper idea of how the uniform should be worn.

While these details may seem insignificant to some managers, they are of vital importance in the conduct of a theatre. If you compel your employees to wear their uniform as it should be worn, you will stimulate their pride, and in the course of time they will feel a certain satisfaction in being seen in the uniform. There is no doubt that ladies, even men, will show more deference to the man assuming the position shown in Figure No. 1. A smile or a kind word from some of the patrons will naturally excite the pride of the uniformed usher, especially if his sweetheart, parents and friends compliment him on his good and neat appearance. As soon as you can arouse the pride of your employee he will be careful of his uniform, will wear a clean collar, polished shoes, etc. On the other hand, if you allow your attendants to assume positions Nos. 2, 3 and 4, they will lose all their pride, dislike the uniform and even lose interest in their work.

All managers know that it is not an easy matter to control a crowd on a busy day. They know of the unreasonable patrons who want certain seats, who want to be seated together when single seats only are offered to them, and other such annoyances. A manager can either pacify these unreasonable patrons or increase their bad feelings. Have neat, clean and courteous uniformed ushers and the patrons will be more reasonable, more willing to take the seats offered to them and less apt to make any fuss. They will even have a smile and a word of thanks for the polite usher. This good disposition on the



Fig. 3

part of the patron will be a sort of balm to the usher, and not only make him forget the hard work of a busy day, but cheer and encourage him. Dirty, indifferent and careless ushers will cause you an endless chain of trouble for the balance of the day. Patrons will walk out disgusted and find fault with everything, bother the managers with complaints about the employees, etc. The public will have no patience with dirty, indifferent and careless employees.

The appearance and good manners of a management have more to do in the building of a patronage than the pictures, projection and music.

If the manager wishes his employees to be clean, neat and respectful, he must be careful to set them a good example and be very careful about his own appearance and manners.

How can employees have good manners when Mr. Manager walks up and down his theatre with his hat on his head and a cigar between his lips? This is no exaggeration; we can name such a man and he is the manager of a very pretty 10-cent theatre.

We know the manager of another first-class theatre who never removes his hat and wears an old dirty gray suit. He has money, plenty of it, but he thinks too much of his Sunday clothes and believes that any old thing is good enough to wear in his theatre. The queerest part of the story is that while this manager thinks so little of his own personal appearance, he is the only manager in his locality that requires his employees to wear their uniform as it should be worn.

(To be continued.)



Fig. 4

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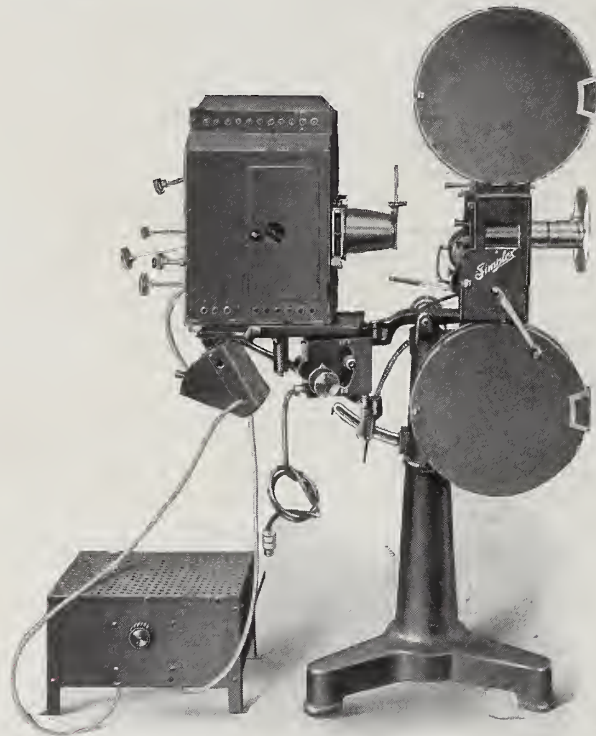
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Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
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Will You "Do Likewise"?

ELIAS E. RIES
116 NASSAU STREET, N. Y.
TELEPHONE "BEEKMAN 2276"

The Exhibitors Times,
1465 Broadway,
New York City.

May 17, 1913.

Gentlemen:

I am in receipt today of a copy of Vol 1, No. 1, of the "Exhibitors Times", which I have just perused and find of great interest. The make-up of your new periodical is excellent, and the articles of this initial number are not only instructive and up-to-date, but of a character that in my opinion will appeal strongly to Exhibitors as well as to a large section of the general public who are desirous of keeping in closer touch with all that is of interest to them in the motion picture field. I wish to congratulate you upon the good beginning you have made and to wish your excellent publication much and lasting success.

Enclosed you will find my dollar for a six month's subscription in accordance with the announcement appearing on the inside cover, and trust that many others may do likewise and thereby show a like appreciation of a meritorious enterprise.

Very truly yours,

Enclosure

(signed) Elias E. Ries.

The above letter is such an apt appreciation of our aims that we are pleased to publish it.

The EXHIBITORS TIMES is a *genuine* "aid to Exhibitors", giving each week, in its various departments, words of *practical value* on the construction and successful management of the modern motion picture theatre

It is authoritative, newsy, independent.

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EXHIBITORS TIMES 1465 Broadway, cor. 42nd St.
NEW YORK CITY

Exhibitors Times

Vol. 1, No. 3

May 31, 1913

Price 10 Cents

Picture Theatre Facts.

How to Equip and Operate a Motion Picture Theatre.*

When a new edition of Mr. Hodges' book is required (and it will be required very soon) there are some additions, corrections and revisions that must be made to it. The book was compiled a year ago. Affairs move very rapidly in the motion picture field. Conditions constantly change. State and city laws and ordinances are in process of alteration. New brands of pictures are constantly superseding old ones; new groups of manufacturers and exchanges are being formed, and other feverish symptoms characteristic of a young expanding industry are manifesting themselves. Consequently anybody breaking into the game needs to be kept up to date in respect of these conditions if he is to make a success of his venture.

In the course of 48 pages our author gives in condensed form some hints on the general subject. We can quite conceive that anybody wanting to open a motion picture theatre and not knowing how to start would find Mr. Hodges' book useful as a preliminary guide. He discusses, at the outset, location, management, competition and audiences, and his hints here are suggestive. The section on film service is informative indeed to the neophyte, so is that on feature films. The economics of the matter are dealt with in the paragraphs on posters, help and salaries, expenses, records, receipts, song slides, side line revenue. He tells you how to convert a store into a motion picture theatre at small expense, although it is to be hoped that store shows are swiftly becoming things of the past. There are some good suggestions as to the constructional arrangement of these places. Nearly half the book is devoted to information about projection booths and screens. The would-be Exhibitor surely gets his dollar's worth of information. We can recommend the book to anybody contemplating starting in the business and needing a finger post to point the way. We hope to see many enlarged and improved editions of the book, which has the potentiality of becoming the standard volume on the subject.

For there is need of an authoritative book on motion picture theatre equipment and management. It used to be said, apropos of the unwise person rushing in where an angel fears to tread, that anybody thinks he can command a battleship or edit a newspaper. It takes a "wise guy" to do either and he must be experienced as well as wise. And now, so general is the craze, it looks as though everybody thinks himself capable of starting a motion picture theatre and making money at it. Everybody, or anybody, that is, with money to disburse, and a repugnance to butchering, baking, candlestick-making—the small tradesman or shopkeeper in fact tired of his

store or trade, anxious for a change and envious of the startling ease and quickness with which the picture show man makes his money. To such as these, and you may count them by the thousand, Mr. Hodges' book directly appeals. It is just the thing to apprise them that the game is not so easy as it looks.

And—"all is not gold that glitters"—it is not so lucrative as is commonly supposed, or said to be, by ignorant people, any more than there are the fabulous profits in film manufacturing which superficial newspaper writers ascribe to it. Between one authority and another the Exhibitor has a hard time of it. He is beset by little trials and vexations. He is not, frequently, his own master. He cannot get the films which he and his public want. The posters outside his house repel people. His help is incompetent. His music is unsuitable. His house is ill constructed. His competitor is always "putting it over" him. Taking one consideration with another the lot of the motion picture Exhibitor is not an ideal one. That is why in over forty states of the Union you have these Exhibitors' Leagues which are meeting during the present week. The worm has turned.

And then consider the odium still undeservedly attaching to the business. In a Sunday newspaper dated May 25th, 1913, a philanthropic lady working for the reformation of her fallen sisters (who would fall on a desert island because, perhaps, of the taint of heredity) ascribed the cause of much of the social evil to "immoral picture shows." Immorality resides of course in the individual and has little or nothing to do with environment. There is no such thing as an immoral picture show, *per se*.

There are of course ill-ventilated, insanitary, badly illuminated, ill-constructed motion picture houses. Mr. Hodges' book tells how this sort of thing can be averted or avoided. Progress in these respects is continuous all the time. The improvement in the last four years has been wonderful; it will be more remarkable in the future because the demand is for luxury, not merely for convenience. The European houses are setting us the example in this respect.

It can hardly be said that the motion picture theatre has, generally regarded, progressed in the sumptuary sense so markedly as the picture itself has in artistic qualities. If well-equipped and appointed motion picture houses were the rule rather than the exception we should soon see an end to unsuitable or unsatisfactory pictures. They would be so obviously not good enough for their surroundings that people would cease to make them or go out of business.

*"Picture Theatre Facts" by James F. Hodges. Published at the Motion Picture Center, 1465 Broadway, New York City

EXHIBITORS TIMES

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MOTION PICTURES OF LITERARY MASTER-PIECES.

There is a controversy going on in the Scandinavian press as to whether it would be a profanation or not to adapt the standard works of Ibsen, Björnson, Lie, Drachmann and others for the motion picture theatre. The cause of this controversy was the prospective adaptation by the Nordische Filmkompagnie of Copenhagen of the famous novel, "The Daughter of the Commander," by Jonas Lie. At the same time a rumor circulated that Dr. Sigurd Ibsen, the son of the late poet, Hendrick Ibsen, had granted the Berlin branch of the mentioned company permission to adapt the works of his father cinematographically. The Scandinavian press saw in this a defamation of the monuments of national literature, and protested vigorously.

It appears that the publisher of "The Daughter of the Commander," Mr. Peter Nansen, of Copenhagen, had made arrangements for the adaptation of this novel for the motion picture theatre with the Nordische Filmkompagnie, but that this concern, finding the story did not furnish sufficient material for striking, dramatic picturesque scenes, had so changed the whole theme and subject that the adaptation hardly had anything more in common with the original than the name of the author and the title. On learning this Mr. Nansen immediately vetoed the production. What the film concern will do in the circumstances has not yet transpired.

Dr. Sigurd Ibsen also admitted that he had been in correspondence with the Berlin branch of the Nordische Filmkompagnie with a view of using his father's works for motion picture purposes. But when he found that he could not reserve the absolute control over all the details appertaining to the adaptations he at once broke off all negotiations. However, he expressed the view that he was not clear in his mind how far he was in his legal rights by inhibiting the cinematographic production of his father's literary estate. He also admitted openly his partiality for the motion picture and acknowledged some liberal views on this mode of entertainment and education.

Mr. Björn Björnson, the son of the late Norwegian poet, Björnstjerne Björnson, said that he had a favorable opinion of the motion picture art in general and that it would develop an immense artistic and cultural value. Many actresses and actors who did not possess a fine voice, but had great talent for expressing emotions and gestures, had here a magnificent field for the proper ex-

pression of their abilities. But whether masterpieces of pure literature and drama, where the *spoken word* was the main mode of conveying the author's meaning, were adaptable to the motion picture or not, that was a different question. He did not believe that technically it could be done.

Similar views were held by the great Swedish poet, Werner von Heidenstamm, who, like the others quoted, did not believe in the profanation of the literary masterpieces through adaptation for the motion picture theatre, but doubted whether it could be done so as to make the faithful adaptations really interesting to the patrons. In his opinion the great forte in the drama is the *word*, and in this respect he considers the motion picture as yet powerless of interpretation.

The young Danish playwright, Julius Magnussen, sums up his views by saying that the motion picture to be attractive must be all motion and action, that it is pantomimic and must be full of dramatic and picturesque situations. The great drama, however, rests on the dialogue, with the dramatic as the climax.

* * *

THE POSTER.

Our contemporary and neighbor, the *New York Times*, arraigns the motion picture poster in an article which we reprint for the benefit of Exhibitors and manufacturers. If the former demanded something different in the way of posters to what they are at present receiving, manufacturers no doubt would respond. It is certain, as we know from observation and inquiry, that the public is ripe for the reception of posters which do not violate the aesthetic susceptibilities of man, woman or child.

The need for the elimination of the repellent from the motion picture poster is so obvious that to assign more space than this on the editorial page of "The Exhibitors' Times" to a discussion of the subject would be unduly laboring it. Where all are agreed on the urgency of reform, specific action or the means of hastening it are the only things to consider at length.

The poster artist should find money-making opportunities in the motion picture field. Theatrical productions are sometimes advertised by means of strikingly bold, clever and inoffensive poster designs. So are hose, corsets, whiskies, books, petticoats and other products. Why should the motion picture poster wait? We pause for a reply.

Good, inoffensive posters artistically conceived and artistically carried out need not be more expensive than the illiterate blood and thunder productions against which the *New York Times* properly inveighs. It's all a question of willingness on the part of manufacturers to accept an innovation.

Of course, not all motion picture posters come under the ban of condemnation. Some are admirable in respect of artistry, tone and doctrine; they are really pleasing to the eye and informative to the mind. But there are so very many that offend instead of please that we endorse the *New York Times* in its criticisms.



RIGHT OFF THE REEL

By F.B.

It gratifies me that Kearton's pictures are at last to be shown under proper auspices in this country. That he should be called "Captain" Kearton is a little local solecism which may in the circumstances be excused. He isn't a Captain (except possibly by courtesy) unless you concede his right to the title in virtue of his hard work in the cause of the motion picture. There are such people, you know, as captains of industry. Cherry Kearton is one of them. He is one of the hardest workers I have met. He always was. He always will be whilst there's breath in his big body. At this moment he is working hard in Africa with his motion picture camera securing new natural history subjects. And securing them at the risk of his life.

* * *

Kearton graduated from the proper schools; those of knowledge and experience. He is a trained naturalist. He has seventeen books to his credit. Years ago when I was editor of the British Journal of Photography, Kearton's work attracted my attention. He was one of the first men to properly photograph animals and birds. If it was necessary for him to stand neck deep for hours in water so as to get a photograph of a rare fowl, Kearton would do it. Or to build an artificial tree and hide in it for a day in order to get a few exposures at close quarters of shy *ferae naturae*, Kearton would do it. Or to let himself down the face of a precipitous cliff so as to get a sea fowl on its nest, Kearton would do it.

* * *

Kearton enjoys the personal friendship of Mr. Roosevelt, who is a good naturalist and sportsman, and, also, let it be said, a keen appreciator of the educational value of the motion picture. When the ex-President went on his memorable African trip Kearton was of the party and did some good work with the motion picture camera, which he began to use a few years ago when it became plain that there was a demand for properly made natural history subjects. By dint of hard work Kearton made himself as proficient in the use of the motion picture camera as he was in the use of the ordinary or "still" camera. Like many others in the motion picture field he drifted naturally and inevitably from one branch of work to the other.

* * *

When you see a Kearton motion picture of animals, insects or birds you may be sure that it is naturalistic, *i.e.* unfaked. It is true to life and nature as such pictures should be if they are to be of any educational value

at all. There is a vast amount of faked stuff produced and palmed off on the unsuspecting public. Also it is needlessly sensational. The much vaunted Rainey pictures are singularly spectacular in parts. Are they educational? Are they quite sportsmanlike? The poor lion worried by dogs and shot down from a distance of hundreds of yards doesn't have much of a fighting chance for his life. The odds are against him all the time. He was doomed the moment the dogs scented him. Somehow the dog hunting of lions doesn't appeal to me as the best kind of sport. The King of Beasts surely deserves treatment in a kingly manner.

* * *

There is a lion in Kearton's motion pictures, but this fellow is given a sporting chance. He comes out in the open, faces the spear-armed niggers, puts up a good fight, and dies gamely after punishing and frightening his foes. And he *is* a lion—you see him in life and movement; he is all there; you get an idea of what a lion really is; he is a noble looking beast, as we are led to believe he is. Kearton made this picture at the risk of his life; the animal passed within a few feet of his camera; he heard his roar, felt his breath upon him, and on the whole, brave man that he is, must have felt a leetle shaky. For myself, the contemplation of Leo in the Bronx Zoo sufficeth. Kearton tells me that the roar of a lion in the African jungle is thrilling and lingers in the memory. The *look* of a caged lion is sometimes not comforting. One big fellow up at the Bronx Zoo has always looked so very unkindly at me that I would not care to "meet him outside."

* * *

Kearton's work has been carried out in Borneo, in India, in Africa, in Yellowstone Park. He shows birds, insects, tigers, elephants, pythons, lions. He knows how to select his subjects with an eye to naturalistic, pictorial and scientific effects. The result is that when you look at his motion pictures of the brute creation you are getting an object lesson in the appearance and behavior of the creatures. These pictures might just as well be shown in schools and colleges. Why shouldn't they be? Then Kearton is a practical photographer; he can expose correctly and develop correctly. This combination of abilities has enabled him to produce some fine results which deserve to be seen by all—and who isn't?—interested in the animal kingdom.

(Continued on page 9)

Programme

STATE CONVENTION Motion Picture Exhibitors' League of America MARYLAND BRANCH

Tuesday, June 3, 1913

- 11:00 A. M. All Members and Families meet at the Emerson Hotel to register.
Exhibitors, whether members of League or not, are welcome.
Short Business Session.
Adjourn until 1:00 P. M.
-
- 1:00 P. M. Grand Concert and Exhibit Review.
-
- 1:30 P. M. Convention Assembles.
Address of Welcome by the Honorable J. H. Preston, Mayor of Baltimore,
Response by President M. A. Neff.
Adjourn.
-
- 2:30 P. M. Automobile ride to points of interest in and about Baltimore through the
co-operation of the Automobile Club of Maryland.
-
- 8:00 P. M. Musical and Cabaret Show at Roof Garden of Emerson Hotel.

Wednesday, June 4, 1913

- 9:00 A. M. Boat trip down Chesapeake Bay.
-
- 1:30 P. M. Convention Re-convenes.
-
- 7:00 P. M. Short Session in Convention Hall.
Adjourn.
-
- 9:00 P. M. Banquet.

FINANCE COMMITTEE

J. Howard Bennett

G. S. Benjamin

Joseph Brodie

COMMITTEE ON EXHIBITS

O. J. Allenbaugh

A. Anderson

W. Wonders

COMMITTEE ON ORGANIZATION

Harry Moorehead, Chairman

O. J. Allenbaugh

A. Anderson

M. S. Pearce

F. H. Durkee

BANQUET COMMITTEE

J. J. Hartlove, Chairman

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C. E. Alexander

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NOTES ON THE BALTIMORE CONVENTION

The Motion Picture Exhibitors' Convention, to be held in Baltimore, Md., on June 3rd and 4th, promises to eclipse anything attempted in this line.

To be sure that they would not omit any feature to make the convention a grand success, the following delegation visited Philadelphia to see how their brothers of Pennsylvania managed a convention:

Messrs. A. Anderson, O. J. Allenburgh, F. H. Durkee, C. Jones, J. J. Hartlove, B. Cunningham, Jos. Brodie, B. Depkin, G. S. Benjamin, J. H. Bennett, W. Kalb, H. Moorehead and others.

The convention will be held at the Emerson Hotel, the newest and most central hotel of Baltimore, and the decorations are not to be abandoned to the hands of bunting hangers, but real decorators have been engaged to transform the hall into a fairy garden with palms, potted plants, flowers and other decorations.

The manufacturers of machines and supplies will exhibit their products in specially prepared and decorated booths. In other words, this exhibition hall will be an orderly and impressive affair.

Looking over the following list, we can judge of the importance of this exhibition and safely say that no previous State convention has offered such a varied quantity of goods:

Edison Machine.
Power Machine.
Motiograph Machine.
Simplex Machine.
Standard Machine.
Cameras, Printers, Perforators, Bradenburgh.
General Film Co.
General Electric Co.
N. Y. Clothing House, Uniforms.
Louis A. Dieter Co., Theatre Decorators.
Tone Pianos.
The Rudolph Wurlitzer Co., Orchestrions.
Lapin Dramagraph.
Soulter Engineering Co.
Tameo Ticket Co.
Maryland Sign Co.
Individual Drinking Cup Co.
Frames, Easels, etc.

The three leading Baltimore newspapers—The Sun, The American, and The News—will each occupy a booth and show to the world that the great dailies have changed their attitude against motion pictures and are now co-operating in the good work.

The film manufacturers are doing their best to help the Exhibitors at their convention. In Philadelphia, Mr. S. Lubin, assisted by Mr. Rock of the Vitagraph Co., tendered the most cordial reception at the great manufacturing plant of Twentieth Street and Indiana Avenue,

Philadelphia. Mr. Lubin and Mr. Rock have promised to the Baltimore delegation that they would visit the Monumental City on June 3rd to shake hands with the Maryland Exhibitors, and they are to be accompanied by Mr. Arthur Johnson, the leading man of the Lubin Manufacturing Co.

Another feature of great interest is that the Operators' Union will have an exhibition and demonstration of how an experienced licensed operator can project a good picture and keep his machine in perfect working order, and also show how the inexperienced operator, who cannot obtain a license, ruins the best machine in no time.

The committee has spared no expense to plan the best convention and offer inducements for the Maryland Exhibitors to visit Baltimore. The Exhibitors are going to be treated royally and given a chance to strengthen their organization to make it powerful and of great assistance to the coming National convention.

Yes, there will be a banquet, as it is customary to get together around the table to forget the little frictions of the past while partaking of a good menu, and the following menu, prepared by Mr. J. J. Hartlove, is very tempting. If the licensed manufacturers do not allow you to show independent films on a licensed program, they will not object if you eat a Mutual or Universal dish with a licensed one.

MENU.

ME AND U.

Program.

First Reel

Imp Crabflake Cocktails
Salted Sprocket Almonds
Alternating Olives Biograph Celery

Second Reel

Strained Gumbo in Cups a la Lamphouse

Third Reel

Bronco Sweetbread Croquettes, with
K.B. Green Peas

Illustrated Songs

Sherbet a la Menthe, by Arthur Johnson

Ticket Girl

Alice Joyce with Broiled Breast of
Guinea Hen and Virginia Ham

Solo

Starwheel Hearts of Lettuce with Inter-
mittent Potatoes Julienne

Ushers

Coupe Thais with Fresh Spark Straw-
berries

Bushing Cakes and Carbon Bonbons
Grand Finale and Success to the

Business

General Demi Tasse Magazine Cigars

Banquet Committee

Jas. J. Hartlove, Chairman
Frank N. Durkee C. E. Alexander

BALTIMORE NOTES.

Baltimore is not so sleepy but on the contrary is far ahead of other larger towns in the motion picture game, and if the Exhibitors of New York, Chicago and other centers take the trouble to visit the big convention to be held at the Emerson Hotel, Baltimore, June 3rd and 4th, they will find many features worth being copied.

If I were to say that while the Baltimore Exhibitors use posters freely without making an ugly display of them, some New Yorkers would answer: "Well, Baltimore is always behind the times and it will take them fully a year to catch up with the present fad of an abuse of sensational posters." I hardly think so, as the Maryland Exhibitors seem to have some common sense and to tell the truth, their main object is to please the lovers of motion pictures and to make of them regular and faithful patrons, instead of trying to catch a few country hayseeds with highly sensational posters.

While the daily press of the United States has been waging a bitter fight against motion pictures, Baltimore is perhaps the first city to have changed the policy of the big newspapers. The Baltimore Sun, so well known and so powerful, was the leader on the attacks on motion pictures. At the eve of the convention, we are pleased to state that the Baltimore Sun has been the first paper to recognize the merits of motion pictures and for some time past, has been devoting much space to the movies. Today, the Sun is following the march and it is stated that the three largest papers of Baltimore, viz: The Sun, The American and The News, will devote full pages in their next Sunday editions, as a fitting opening of the convention. While everyone took a good deal of interest in this bitter fight, we are in a position to state that Mr. Steen, the proprietor of the Black Cat theatre, left no stone unturned to unmask the enemies of motion pictures.

If Baltimore cannot brag of having ugly posters stretched from roof to sidewalk, the Exhibitors of the Monumental City have more common sense and a little more humor. They like cartoons. They have cartoons made, (not in profusion as they do not believe in making an abuse of any good feature) they have them framed and placed in the lobby. The following cartoon shows the genial National Vice President of the league, Mr. J. Howard Bennett in "Moving Pictures"—he moves the pictures.



The third series will be released Monday, May 26th, and the fourth on June 2nd of convention week. Mr. Lewy rents his film to thirteen theatres of Baltimore.

Mr. J. H. Bennett of the Pickwick is also much interested in local events and while he does not produce a weekly, as he does not wish to start a competition, he is alert and when an event of some importance takes place, he is on the spot with his camera and shows the results on his screen. In other words, Mr. Bennett is putting to a practical test, what we have advocated in our previous issues, when we mentioned some amateur motion picture cameras for the Exhibitors.

The Exhibitors seem to have adopted the nickname of Baltimore, "The Monumental City," in the construction of their theatres, as we seldom find seven beautiful theatres in a small block; five on one side of the street and two on the opposite side. The illustration we present in our "Construction Department" will give a fair idea of "Motion Picture Row in Baltimore."

Who said that Baltimore was slow? We know that Baltimore is south of the Quaker City, but it is not located on the banks of the Delaware River opposite Camden. We know that the East, West South and North suffer the same annoyance, so common in moving picture theatres, viz: The patrons will not count the pictures but will remain seated until the next picture appears on the screen. If the picture is the first one they have seen, they rush for the doors and by moving from their seats, they keep the other patrons from enjoying the picture. The Windsor Cut Out Slide Co., of Baltimore, have perfected a perforated slide which offers a great relief to the managers, as the said slide gives the title of the next picture. As the patrons see the title of the coming picture, they have a chance to leave the place before the picture is thrown on the screen and by so doing everyone is pleased. This new slide deserves a special mention but as we are over crowded for this issue and have no time to make the necessary cuts, we will give all the particulars in the Advertising Department of our next issue.

Mr. Arthur D. Gans, the motion picture supply dealer, has met with a painful accident. He had one finger so severely bitten by a vicious cat that the bone was pierced. Although Mr. Gans had the wound treated at once, blood poisoning has been feared but as such fears are vanishing at this writing we hope that the popular young business man will soon be himself again.

The Grand is the theatre of Mr. Harry Moorehead, the chairman of the Convention and it is in his theatre that the meetings of the Exhibitors are held. The

Grand is a fine specimen of heavy plastic relief ornaments but instead of being painted in white, the decorations are in the colors of different dark hard wood. The Grand has 400 of the most comfortable seats. In the lobby, we found some brass frames of a special model, testifying once more to the progressiveness of Baltimore. The frames, the invention of Mr. Moorehead, are deep, the poster is held in place against the glass, while electric lights are placed around in the inside of the frame and when they are lighted and the back closed, the posters are illuminated and present a very charming effect.

The Wilson, a 700 seat house, deserves a special mention. The main feature is a roomy inside lobby, offering many advantages. During the rush hours, the patrons need not form a line in front of the ticket office, as they have a comfortable lobby at their disposition, where they can wait until they can get a seat and this without being exposed to the rain, to the sun, to the cold, etc. To the manager, this lobby means much, as by keeping the overflow of patrons, waiting in the inside lobby, he does not crowd the front of his theatre and we know that the sight of too many patrons waiting in front of a theatre, is enough to decide some patrons to go somewhere else. This inside lobby is also very convenient to store the baby carriages.

Another important feature of the Wilson theatre is the high position of the screen. Patrons can lean comfortably in their seats and enjoy the pictures in full, even if a woman insists in keeping her hat on.

A feature of no less importance is the side lights. They are of the inverted style, they throw the glare to the ceiling and against the walls and as the light bowl is so shaped as to keep the rays from the center of the auditorium, they do not diffuse the rays of the projection. These side lights are an improvement, they do not shine in the eye of the audience and while they give a soft, resting and comfortable light, enough to see the seats and even read a good sized print, they do not affect the picture in the least.

While the Exhibitors of Baltimore are keeping ahead of the game, they do not copy but they are original. In all other towns we find the common names of "Bijou," "Bijou Dream," "Photo Play" etc., by the score. Here in Baltimore, they name their theatres "The Red Moon," "The Pickwick," "The Black Cat," "The Blue Mouse," "The Wizard," "The Amusea" and many other original names.

As our visit was too short to inspect the theatres outside the shopping district of Baltimore and as we are told of many other fine houses, we will have to devote more time at our next visit and in this case, we hope to not be disappointed in our good impression on the motion picture interests of the Monumental City.

J. M. B.

The popular manager of the Grand, Mr. Harry Moorehead, had a fine cartoon drawn of himself and exhibited in his lobby but as we could not secure a cut of same on time for this issue, we are compelled to deprive our readers of a good sketch of a very popular Exhibitor.

Slow? No, the Baltimore managers are forging ahead. Baltimore is the first city to have its own "Weekly of Current Events." Mr. Harry Lewy of the Wizard theatre of West Lexington street, is the producer of this weekly and the following programs of the two first releases, show that he has succeeded in catching local events of interest to the patronage of the Monumental City.

PROGRAM NO. 1.

Baltimore's Busy Corner.

Howard and Lexington streets.

The Circus is in Town.

Scenes on the Grounds at 6 A. M.—Putting up the Big Tents.—Parade, etc.

Fire in Canton.

Steel Works Totally Destroyed.

Athletic Games at Homewood

On Charles St. and University Parkway.

BEAUTY SPOTS.

Mt. Royal and North Avenues on Sunday afternoon.

PROGRAM NO. 2.

5th Regiment Review.

At Druid Hill Park.—The Parade.—The Review.—Gov. Goldsborough Presents Medals.

The Flower Market

Washington's Monument presents lively Scenes.—The Dutch Girls.

Big Hardford Avenue Fire.

The Weekly Camera G the Firemen In Action

Marshall Fair

Baltimore's Chief of Police.

DARE-DEVIL STEEPLEJACK.

Performs at Top of Fidelity Building's Flag Pole.

Concerning Scenarios.

The output of scenarios in the United States reaches several thousands a week. Five thousand people are engaged in this new branch of literature. The number of scenarios actually bought, paid for and used each week is probably between one and two hundred. Out of every hundred scenarios submitted to manufacturers by outside writers only two per cent. are found suitable. The other ninety-eight are mostly worthless as well as unsuitable. The unsuccessful majority of the five thousand scenario writers (!) would inflict no loss on literature if they sought other kinds of work. They would possibly make money by the sacrifice of their ambitions.

Scenario writing cannot be taught. Anybody who asserts to the contrary either does not know what he is talking about or is preying upon the ignorant or the credulous. Scenario schools and the like are just fool traps. All that these schools and the various scenario editors can do is to outline a formula. They tell you *how* your scenario should be laid out, typed, paged off, the sheets pinned together, and so forth. They give you in fact a few simple rules for the game so that your scenario editor can see at a glance whether you know, or think you know, what his particular company wants.

But the root idea of the story must come from within,

not from without; it must be yours, and you must work it out just as a poet, novelist, dramatist works out *his* ideas. You cannot buy the ability to do this for a few dollars from a school or a teacher. It must be innate, inherent, inspirational or inborn. If it is not, you'll never write a scenario.

Of the few scenarios that are purchased in the open market not much use is made, simply because the authors are ignorant of the directors' requirements. A director has to cut his cloth according to his measure. Film manufacturers would probably welcome working scripts from outside sources if they were available. At present in nearly all cases they are not. In times to come authors of established reputations will possibly furnish working scripts.

It has seemed to us in this connection that the sight of a good and successful working script would be instructive to many who take a real interest in this kind of writing—we mean men of letters, not amateur dabblers. Director T. H. Ince, whose working script of one of his successes we print on another page, is a past master in productional work. The reader may like to see "how it is done." Of course if the 5,000 scenario writers wrote scripts like this one, we should be near the millennium. But this is a long way off.



"How it is done"---Setting for a Picture.

(Continued from page 3)

Yet—would you believe it?—this magnificent work of Kearton's couldn't find a purchaser here between May and October, 1912, during which period he vainly tried to get it accepted. And fancy being offered A Dollar A Foot for African pictures made at the risk of your life—fine pioneer work which the American Museum of Natural History has added to its permanent collection, which has been applauded by the Boone and Crockett Club, the Camp Fire Club, by the most eminent naturalists in the United States. That's what happened to Kearton last year. I know. I tried to get the pictures sold. However, the Arab Company has saved the credit of the New York picture field for prescience and intelligence. The Arab Company deserves to make money, and no doubt will.

I would advise every Exhibitor to book these pictures. I saw them, or some of them, a few weeks ago in the crowded gymnasium of the New York Athletic Club. They created enthusiasm amongst the crowd of educated men there. Consider, then, how deeply they will interest the countless children who visit the motion picture theatres of the country. That's the kind of pabulum you need for your house, friend Exhibitor. And it's the kind of stuff that will bear repeating, that will bear showing for a week. And then the fun, as well as the educational entertainment of it! Why, a sight of Kearton's Indian elephant taking a bath is quite laughable comedy. But if I wrote much more you might think I was a stockholder in the Arab Company. I'm not. And I'm sorry I'm not.

T. B.

The Poster on its Trial

[From the *New York Times*.]

Motion picture posters powerfully reinforce the attraction of motion pictures for their peculiar public, and casual pedestrians who are not remotely interested in motion pictures stop to marvel at the amazing posters which simply obliterate every other feature of the surrounding neighborhood. Often the posters are atrocious in every detail that goes to form the subject and execution of a picture. There needs no school of new art to challenge the world by means of sensation in line and color. Motion picture posters are postier than post art of any nomenclature whatsoever.

* * *

One motion picture theatre which displays posters in more profusion and variety than usual is always surrounded by a crowd of staring people who look and wonder. In desperation the manager hung the following placard in a conspicuous place: "We show pictures on the inside not shown on the outside." Whether the startled public will act upon the hint remains to be seen. According to last accounts received an interested throng was studiously reading the placard and reflecting. It is said that many times the dramas shown on the screen "inside" are not remotely like the posters "outside." Whether this may be construed to mean relief or disappointment for the public is food for conjecture.

* * *

A review of recent motion picture posters may not be amiss, although any adequate account of them would rival the vastness of "The Congressional Record," so many and wonderful are they.

* * *

One poster on Eighth Avenue had three more or less intelligible scenes with some large black type on a strip of yellow across the middle. The type read:

"Tired of the restraints of married life, a young woman almost lets her love of society run away with her judgment. Another case of the moth and the flame."

* * *

It is not easy to distinguish the moth from the flame in the scenes selected for illustration on the poster. The clearest showed the moody young wife in pink evening

dress, her hand supporting her chin as she leans upon a table while her husband, in evening dress, is marooned across the room in an armchair, from which he scowls at her back. In another a sinister man has hold of her wrist and is talking over her shoulder while she raises one elbow as if to ward off his terrible words. In the last scene of all she is in street clothes, while a man with his fingers clutching convulsively is crouching at her left arm with an expression on his face that is quite inscrutable, but it is plain that he must be her husband, who is protesting vehemently against her leaving home. No doubt the drama which all this represents will contribute to the uplift of domestic morals among the five-cent public.

* * *

One poster purporting to illustrate a motion picture drama entitled "The Sheriff's Honeymoon" has the Sheriff on a horse while his bride on another horse is riding beside him. Both are in Western costume, and are formidable figures, indeed. In front of this poster two every-day citizens chanced to meet. Said one:

"I hev been all over the West for fifty years and I never see one of them kind of girls yit!"

* * *

Appeal to the simplest sympathies is the keynote of all. This may be illustrated by quoting one monstrosity exhibited on Broadway itself, right before the most sophisticated public of all the world's thoroughfares. In working garb to impress his character as a rough diamond a young father with noble contemplative features is thinking deeply of a necklace which he holds in one hand while a child climbs upward in his arms. Here the story is more or less vividly suggested. The father must have identified the child by means of the necklace and there has been a happy reunion after a painful separation, perhaps, by kidnapping, or other means of a resourceful motion picture villain.

(Continued on page 11)

The Wilmington and Richmond Conventions

The meeting was called to order May 26th at the Dupont Hotel, Wilmington, Del., by President M. A. Neff. The following officers were elected to serve for the ensuing year:

James N. Ginns, National Vice-President; Charles I. Beckett, President; David R. Sablosky, Vice-President; Harry E. Klume, Secretary; Nicholas A. Jones, Treasurer.

The motion was made that the convention adopt Ohio's constitution and by-laws to govern their organization temporarily until the next meeting. The motion was seconded, placed to a vote and carried. It was moved and seconded that the next meeting of the Delaware State League be held on Friday, June 20, at the Dupont Hotel, at 1 o'clock P.M. The motion was put to a vote and carried.

The following are the members of the Delaware Exhibitors' League:

Mr. Charles I. Beckett, President, Grand Opera House, Wilmington, Del.; Mr. James N. Ginns, National Vice-President, Majestic Theatre, Wilmington, Del.; Mr. David R. Sablosky, First Vice-President, Pickett Theatre, Wilmington, Del.; Mr. Harry E. Klume, Secretary, Gem Theatre, Wilmington, Del.; Mr. Nicholas A. Jones, Treasurer, Savoy Theatre, Wilmington, Del.

Mr. L. R. Thomas, of West Virginia, assisted in organizing the convention.

PRESIDENT NEFF'S ADDRESS TO THE RICHMOND CONVENTION.

You are engaged in a business that in the near future will be recognized by the entire world not only as the cleanest and highly appreciated amusement, but the greatest potential factor in the educational world. The possibilities of cinematography at this time cannot be told or even guessed at. The future alone will demonstrate the educational and amusement possibilities that the motion picture will produce. Heretofore we have spent hours, days and nights in gleaning from the pages of history the work and acts of man. The motion picture opens the way whereby in a few years even a child may see, not read, the history of the various countries and men. The magic touch of the greatest artists that have ever lived and the pictures painted by them are nothing in comparison with the motion picture.

While calling on Secretary Bryan the other day, as I passed from one picture of a Secretary to another and studied their pictures, how cold and dead this piece of canvas in a frame, hung on the wall, when compared to the inspiring, thrilling, almost living motion picture that tells its story in its own original way. Take all of the art galleries in the world, it is only but the touch of the artist's brush, while the motion picture talks, moves as naturally as life, and the only difference between the picture and the real subject is hearing, seeing and the sense of touch.

The motion picture in Germany has been adopted in the schools. The motion picture has been established in many churches, and the motion picture will be established in our schools when the educators are educated; not that some of the educators will it, as we still have those who are opposed to the progress made by the motion picture; we still have fanatics, knockers and those whom we will have to term over-educated; but the time will come when the motion picture will be established in schools and the boy and girl at the age of twelve to fifteen will graduate with as high honors and be better prepared to meet the conditions of life than they are now at the age of twenty-one.

Surgery is profiting by the motion picture. Medical science is being advanced. Even the Secret Service, detective departments and police departments of the whole world, the building departments and all departments where skill and progress are concerned are rapidly being developed by the aid of the motion picture. Our organization now is co-operating with the Tuberculosis League in assisting to stamp out tuberculosis, and the pictures that are shown of the conditions: how to stamp out tuberculosis, how to prevent and how to cure, are a God-send to the human race. In Cincinnati we are advertising Tuberculosis Flag Day. We work with every organization that is trying to advance a higher state of civilization; in other words, we are for the people, the whole people, and we must never allow our organization to be used for any purpose only for the great good of the human race and the advancement of all.

All pictures should be carefully scrutinized and there should be supervision over the pictures which are suggestive and immoral, and that are not good and wholesome for the public to see, especially women and children. Such pictures should be eliminated regardless of the make or maker. The motion picture is the greatest advertising factor that the world has ever known, and our high state of civilization is not only shown through the world, but in thousands of picture houses abroad the flag of America is daily being waved, showing the emblem of the greatest country in the world, and is a great potential factor in producing friendship and admiration for our country.

The motion picture business only a few years ago, from practically a hole in the wall with a few benches, and an old machine and a piece of curtain, has developed so rapidly that to-day over 200,000 people are actively engaged in the business and over 500,000 rely upon the industry for their sustenance. Millions of dollars are invested; we are all taxpayers; we are law-abiding citizens; we comply with every law, good or bad, and we try to protect and please our

patrons, and when any little thing goes wrong at our theatres we are more interested than anybody else can possibly be. We, at all times, are trying to improve, and that is one of the secrets why the business has developed so rapidly.

WHAT THEY THOUGHT OF NEFF AND KERR.

[From the Philadelphia Times.]

The motion picture Exhibitors' convention, now in session here, has brought to this city two men whose names have been linked with the photo-play enterprise since its inauguration about eleven years ago. These men are M. A. Neff, National President of the Motion Picture Exhibitors' League, and Clem Kerr, Special Organizer of the League.

The growth of the Exhibitors' League from a handful of men to an organization that embraces thirty-seven states and extends to Canada was due primarily to the efforts of President Neff and Special Organizer Kerr.

Every link in the chain of the Exhibitors' organization represents years of tireless efforts in the face of numerous obstacles. It was Neff who conceived the idea of an organization of men in the motion picture business, and it was he who laid the foundation for the present League. To Kerr is due the credit of maintaining the high standard of accomplishment which Neff has established and of carrying out an aggressive campaign of organization that substantially increased the membership of the League.

There has been no let-up in this campaign from the time of its inception until the present time, nor will there be any let-up until at least ninety per cent. of the men in the photo-play business have joined the League.



Neff and Kerr are conducting the campaign jointly, each selecting a different section of the United States within which to carry out their work. For the first time in eight months the men have been brought together in the one city. The present convention brought about this meeting.

Kerr, a man of solid bulk and affable temperament, hails from Dayton, Ohio.

He was a newspaper man before he broke into the motion picture game. That was back in 1902, when scenarios were produced in black paraffine-coated tents, when the photo-plays were limited to train robberies or brutal combats; when the admission price ranged from fifty cents to seventy-five cents, and when the length of films rarely exceeded 100 feet in length.

In those days, particularly in the West, where Kerr started in the business, the motion picture show was on the order of the circus. The crowds of vendors, the mountebanks, and other sharps that are seen to-day wherever a circus plants its tents were the inviolable accompaniment of a motion picture show. To-day the business has grown into a well-organized enterprise. Instead of the dark, uninviting tents of a decade ago, photo-plays are produced

in theatres that are well equipped. Films now may be of any length; the scenarios, descriptive of every form of pas-



time and travel, may depict any form of tragedy or comedy. This was the improvement wrought in ten years.

What Kerr and Neff have in mind is

the elevation of the motion picture business to an even higher standard. The League which they have formed has for its principal purposes the elimination of houses that are firetraps, the establishment of a higher standard of photo-plays that while entertaining will be instructive as well. The League stands unalterably opposed to the production of pictures that are either suggestive or immoral.

"We are on the job to improve the business," was the way Kerr phrased his efforts to enlarge the League. "If there is a hookworm in the business that is working to its detriment, we are on the job to extract that hookworm. We want to see that the rights of the Exhibitors are protected, and the only means available to attain this end is co-operation.

(Continued on page 12)

(Continued from page 9)

One large military poster displayed before a motion picture theatre in a centre of culture represents a military scene peopled with some soldiers which may surely be recommended to the world's peace societies for close study. They are soldiers calculated to stay the action of any battle merely as human curiosities if not for military prowess. They appear to be defending a bridge and apparently are soldiers of the United States, for one of them has an American flag which he is conveying to safety under fire from the victorious foe who has blown up the bridge—although it would puzzle most military experts to verify this situation from detail of the scene. In the foreground with a sword is the bare-headed hero, a young officer with an inspiring profile, calm and self-possessed against a background of fearful carnage. No doubt the drama on the screen explains just what is happening on the poster.

Another military poster shows two stretchers each containing a wounded soldier, one in gray. Perhaps one is intended for a Northern soldier and the other is intended for a Southern soldier. Each is raised on one elbow as he shakes hands with the other. Between them is a girl who embraces both. Who is she? It will cost the public only five cents to learn. To make the scene more interesting a nurse is pouring medicine into a spoon from a green bottle and a little girl is hovering near, while the background consists of general staff officers. There is no doubt that they are on the scene because the girl has decided the fate of two powerful armies by finding private dispatches which she carried through hostile lines amid the shrieking of shot and shell. It is wonderful how the history of nations may hang upon the conduct of a leading lady in the motion pictures!

* * *

Still another military poster has two scenes, one a ballroom in a Western fort where young American officers and girls are dancing, the other a battlefield where a ring of prairie schooners is bravely defended by a handful of scouts against a great concourse of mounted Indians.

Intense drama is the most effective for the motion pic-

ture poster and, of course, the more novel the better. In one poster is shown a high power motor boat racing at terrific speed while two men at each other's throats are locked in mortal combat. This ought to discourage the five-cent picture public from overindulgence in the vice of motor boating. Maybe, though, the play inside the theatre delineates some other moral.

Exclusive society as shown in the motion picture posters is usually in the throes of some harrowing trouble. One poster shows several scenes of the kind involving guests at a fashionable reception. Some faces are deeply pained, while others wear a pleased smile according to the various dramatic cross-purposes involved. Two figures are prominent. One is a young man in evening dress with white gloves. He is confronted by the other, an aristocratic young woman, who has just handed him his silk hat. She says:

"Take your hat and go."

* * *

Sometimes the poster depends upon lurid lettering rather than incident. In one poster of the sort a girl smiling inanely at nothing is shown with an armful of flowers. The poster reads: "The Horrors of Sin." A sub-title adds "The Story of a Mother's Crime."

There are many dramatized novels in the "movies," all carrying posters. No doubt the extensive matter of novels may be better depicted scenically in the motion pictures than on the stage. The stage requires a good play, and that is something which the "movies" can easily dispense with. In the motion picture theatre the play is distinctly not the thing, while the subject seems to be everything. The five-cent public readily accepts crude and meaningless action if it is labeled with the name of a great play, novel or story. Sometimes they even feature the name of Shakespeare. In any case the material is eked out with the inevitable posters of weird design and prodigious color.

Motion pictures as visualized literature are "censored" by a board appointed for the purpose. It is strange that somebody has not suggested the more offensive poster as a proper field for censorship.

(Continued from page 11)

"That's what the League stands for—co-operation," Kerr resumed. By co-operation we will raise the standard of operation and give the children a better bio-



graphical and geographical knowledge than they would otherwise receive from the prosaic school books."

M. A. Neff comes from Cincinnati, Ohio. He was one of the first men to engage in the motion picture business at its inauguration and was one of the first to see the tremendous possibilities



which the enterprise offered. When the business was still in its infancy Neff formed a chain of emporiums in Ohio and started in to exhibit.

It was not long before, Neff asserts, that he found that he was completely under the dominance of a film producer, who subsequently went out of business. He had to take what he got without a murmur, as did scores of others who started in the business six months or a year after Neff.

This fact led Neff into starting a movement to organize the proprietors of motion picture houses. He circularized the motion picture men of the country, using the newspaper advantageously as a publicity medium. In 1910 he called a convention at which ten Exhibitors were in attendance. Later in the same year another meeting was called in Columbus, at which eighteen Exhibitors attended. A third meeting in December, 1910, brought an attendance of thirty-five men, the nucleus from which the present organization sprung.

PHILADELPHIA CONVENTION.

At the Philadelphia convention, held at the Continental Hotel, Philadelphia, Pa., the following officers were elected:

State Officers: President, E. A. Jeffries; First Vice-President, H. C. Kliehm; Sec-

ond Vice-President, G. C. Miller; Secretary, H. E. Reiff; Treasurer, Ben. H. Zerr; Sergeant-at-Arms, Alb. J. Fischer; Publicity, Frank A. Gould; National Vice-President, Walter Steumpfing.

Delegates to the National Convention: H. A. Victor; Pittsburgh, Pa.; Fred J. Herrington, Pittsburgh, Pa.; J. G. Hansen, Reading, Pa.; J. Weinrich, Philadelphia, Pa.; Henry Poke, Pittsburgh, Pa.; Geo. H. Roth, Philadelphia, Pa.; Morris Spiers, Philadelphia, Pa.; Chas. Segall, Philadelphia, Pa.

Plans for the next State convention left to the State officers.

As usual, a big banquet closed a very successful convention, and to reward Mr. Clem Kerr for his great work during the past month in getting the interests of the Exhibitors stirred up for this convention, he was named toastmaster, a function that he discharged in a masterly manner. Mr. E. A. Jeffries, the new State President, was the first one to take the stump, and his words were very encouraging for the prosperity of the Exhibitors and of the League. Mr. Steumpfing boosted the coming National Convention of New York and also the Baltimore Convention of next week. Mr. Fred J. Herrington introduced himself as "The Small Boy of Smoky City." He made a spirited speech and was greeted with loud applause. "He is all right," was heard all over the banquet room. Mr. Clay Green had some kind words for Mr. Sigmund Lubin, who in turn acknowledged the compliments with a smiling bow.

Yes, Mr. Arthur Johnson was there and made some pleasing remarks, and with other gentlemen and ladies of the Lubin Stock Company viewed the picture, "District Attorney's Conscience," in which they take leading parts. The speech of President M. A. Neff was well received. He is a forcible talker, and his talk on a Censorship Bill greatly interested the Exhibitors present, especially when he showed them the danger of some Exhibitors willing to make their own pictures—a real danger, as many Exhibitors could take local events more or less objectionable to the community.

Besides the Lubin film above named, "The Prisoner of Zenda" of the Famous Players and "Robinson Crusoe" of the Universal completed the program of the evening.

It was a successful convention and all the Exhibitors present promised to swell the big affair of New York.

VIRGINIA CONVENTION.

The convention was held at the Jefferson Hotel, Richmond, Va., May 23rd, 1913, and organized State Branch No. 38 of the Motion Picture Exhibitors' League of America. It was the first State convention and great credit must be given to Mr. L. R. Thomas for his good work. After two weeks of very hard work and personal canvass on the part of Mr. Thomas, he managed to have a good attendance at this

first convention. Mr. Thomas is a second Clem Kerr, and if it was not for the faithful work of these men willing to devote their time and energy for the cause, the Exhibitors' League would not be so prosperous at the eve of the coming National Convention. Let us not forget that the last National Convention of Chicago had only 11 States represented, while next July some 40 States will be called to take part in the great work. Mr. Thomas assisted the convention of Philadelphia and he will assist the convention of Baltimore, June 3rd and 4th.

President M. A. Neff arrived in Richmond on May 22nd and took charge of the convention.

The following State officers were elected:

National Vice-President, H. C. Strafford, Orpheum Theatre, Richmond, Va.; President, C. E. Tandy, Richmond, Va.; First Vice-President, C. A. Turner, Portsmouth, Va.; Second Vice-President, A. H. Campbell, Salem, Va.; Secretary, E. J. Sparks, Petersburg, Va.; Treasurer, D. P. Wine, Harrisburg, Va.

Motion picture films will eventually take the place of books in the education of children, according to Director Herman Loeb, of the department of supplies, who, in the absence of Mayor Blankenburg, made the welcoming address to the delegates at the convention of the Motion Picture Exhibitors' League, in session at the Continental Hotel.

Director Loeb pointed out that motion pictures were a most potent factor in the development of the present-day child, and that it behooved the owners of picture theatres to obey the laws strictly in order to conserve the moral welfare of the rising generation.

In replying to Loeb's address, A. L. Neff, National president of the organization, said that he realized the great responsibility that rested upon the film manufacturers and the theatre owners, and that those in the motion picture business were going to devote themselves assiduously to the uplift and purification of the industry.

The liveliest crowd that has gathered at a Philadelphia hotel in a twelvemonth thronged the Continental Hotel for several hours in advance of the opening of the convention. The gathering comprised delegates and their wives, families and friends from all parts of Pennsylvania.

The throng had none of the aspect of the usual convention crowd. There was none of the dry, cut stuff in the conversation that buzzed through the hotel foyer. The talk of coming elections, finances and other equally uninteresting topics that are the usual verbal accompaniment of convention crowds, was lacking. Instead the conversation turned upon fes-

(Continued on page 29)

To keep up with
the Times you must
subscribe to the
Exhibitors Times

Note our detail reports
on the Motion Picture
Exhibitors' Conventions

Ibsen Dramas On The Screen.

I have followed, with interest, the discussion that is taking place in the newspapers as to the suitability of the plays of Henrik Ibsen for treatment as motion pictures. I am aware that several of his plays have been turned into pictures, but it does not appear that a thorough and consecutive attempt has been made to popularize them with the motion picture public.

Are these plays suitable for the purpose? I do not hesitate to say "yes." I can write from experience as an impersonator in many of his plays. I have played Nora in "The Dolls' House," Mrs. Alving in "Ghosts," Swan-hild in "Love's Comedy," Aza in "Peer Gynt," and Agnes and Gerde in "Brand." My experience has been before audiences throughout Scandinavia, Russia and the United States.

What is an Ibsen play? It is really a play of thought. It is a play in which action follows the thought suggested by the author. Everybody will concede that Ibsen's plays are thoughtful. They not only require acting in the conventional sense, they require thought, and the expression of thought in the face and by medium of the body as a whole. In other words, these so-called "problem" plays of his are impressionistic, or vehicles for conveying mental impression. The ordinary play may be merely narrative, but an Ibsen play sets you thinking. That is the difference between the so-called "problem" play and the familiar comedy or melodrama.

As there is a demand for motion pictures in which thought is conveyed by the actions of the character—"pictures that think," in fact—it is claimed that Ibsen's plays are peculiarly suitable as subjects for motion pictures. I hope to see a strong attempt made to familiarize the great motion picture public with these plays. There are a number of actors and actresses, myself amongst the latter, who have specialized in Ibsen's plays and whose services would be available by intelligent film manufacturers, of which it is pleasant to know there are many in the business.

Recently Ibsen's plays were played in Philadelphia to popular audiences at popular prices so that it is fair to conclude they would be acceptable to the frequenters of motion picture houses.

The best actors in Scandinavia are engaged in film work and they draw large salaries. Ibsen's plays are produced in picture form in Scandinavia and are popular.



The motion picture of the future will possibly be a more thoughtful product than it has been in the past because the public is demanding something better than the superficial drama or comedy that is now so prevalent.

Hilda Englund

GREETING

To the Exhibitors attending the Baltimore Convention, Motion Picture Exhibitors' League of America from the

MOTION PICTURE CENTER

You are cordially invited to make the "Center" your headquarters in New York, to make your appointments and receive your mail here. A novel and interesting department store of motion picture supplies where one can buy, sell, build, decorate, equip throughout a modern motion picture theatre.

THE MOTION PICTURE CENTER,

1465 Broadway, New York
Cor. 42nd Street
Entire 6th Floor



The Operators Forum and Question Box

How many of us, from time to time, have expressed a wish for the power to lift the curtain that veils the future and take a glimpse ahead? I know that I have, and what is more, I am inclined at the present time to register a kick that such power was not granted to me before I undertook to conduct this page.

Let me call attention to the title of this page and state right here that it means just what it says (*operators' forum*). I must positively refuse to be drawn into any controversy between the "would-be" operator and the City Examination Board. If you have failed to pass the examination and feel that you have not received a square deal, don't bring or write your troubles to me. Personally, I have a high regard for the members of the Examining Board, feel sure they know their business and that they are only giving a good, practical examination, and likewise such a one as any man who hopes to become a New York City licensed operator ought to be able to pass, and I am certain that all those who have been successful in their examination will fully agree with me.

Shutter Setting.

Why all the questions on this subject? There is only one way a shutter can be set right, and that is, so that while the film is moving or changing from one picture to another, the lense must be covered by the

wide shutter blade, not the narrow flicker blade. This applies to the three-wing shutter. On the two-wing shutter either blade may be used. Therefore, set your shutters in the following way: Thread your machine, have your picture in frame at aperture plate, slowly turn your movement over until the line between pictures is exactly in the center of your aperture plate; now set your shutter, wide blade, so that its center is in front of lense.

Union Men Take Notice.

I have had a number of requests from different sources for operators, and have so far placed three boys in positions. If you are looking for a job drop in and let me register your name; it costs you nothing and it will give me pleasure to try and place you.

Motor Drive.

In next week's issue under this heading the writer will have a few remarks of vital importance on this subject, which should appeal to the operating fraternity at large, and if the suggestions are acted upon—and it will be greatly to all of our interests that they should be—the result of such action will no doubt be of value to all.

In addition to words of caution and suggestive action a complete installation and operating article will be given, including construction, maintenance and repairs of

different types of motors used on projection machines.

Questions and Answers.

F. B. W. No, I am not conducting an operators' school. As your questions bear directly on the city examination I cannot give you the desired information on the economizer.

Newark, N. J. The Kinemacolor Co., I believe, now claim to be able to get good projection, using as low as 35 amperes. Would refer you to them personally, and feel sure they will give you the information desired. During my connection with them I used from 70 to 80 amperes and on one or two occasions as high as 90, but never produce good results. They all have good and bad points and likewise firm believers in these points. My personal preference can make no difference to you.

George S. C. Asks the limit of amperes allowed in New York City for picture projection and likewise if adjustable rheostats are allowed. Adjustable rheostats are allowed, as there are any number of them in use. As to the ampere limit, I am told that you can fuse to the carrying capacity of your machine circuit; for instance, No. 6 wire, 46 amperes.

L. A. B. I would refer you to the article on Motor Drive mentioned above that will appear in the next issue of this paper.

What a Camera Man Must Be

"A successful motion picture photographer, like a poet, is born, not made," says Frederick Beck.

"In addition to being a highly skilled camera man he must have nerve and bravery. He must be perfectly cool at the most critical and often perilous moments. He must frequently prove himself a linguist and enough of a diplomat to gain favor from the 'powers that be.' He must at all times be alert and resourceful, and if he lacks any one of these qualities he cannot hope to aspire to success in motion photography. Unless he knows how to find favor in the eyes of potentates and dignitaries in all lands all his skill, nerve and bravery avail him nothing. During recent armor plate tests by the United States Gov-

ernment one of our photographers stationed himself within fifty feet of the target. The officer in command ordered him to move back double the distance. The photographer showed his credentials and protested. The officer was obdurate. He explained that it was forbidden ground. 'Ask the general,' suggested the photographer. The officer did so. 'It is Beck himself,' said the superior officer. 'Let him go where he wants to.' That photographer knew how to make himself a favorite.

"Furthermore," continues Mr. Beck, "a motion picture photographer of events must have new sense. He must photograph not only what he is sent for, but anything else that is of interest. And it is in the 'anything else' that your successful motion

picture photographer will distinguish himself and show his sure judgment of what is worth photographing and what is worth nothing. Very often he acts on the principle that a scene that interests him will interest the world at large. Again he will recall that there are numerous exceptions to this rule—that he must not let his own likes and dislikes influence his action and judgment. Then it is that he lets his experience dictate his decision.

"Above all things," concluded Mr. Beck, "the man with the camera must not only be the right man, but he must be on the right spot at the right time; for volcanic eruptions, runaway trains, submarine explosions, automobile races, etc., wait for no man."

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1202 Race Street, Philadelphia, Pa.

The Motion Picture is Informative and Educative.

The use of the motion picture for teaching is described in an article in "The World's Work." The tuberculosis societies are explaining the dangers of infection by it. The University of Minnesota is showing thousands of farmers how to handle cream and butter, how to make the Babcock test, how to mix cattle feed and how to cook a wholesome meal. The Mississippi Federation of Women's Clubs is sending motion pictures over swamp, valley and hill to explain to the people the menace of dirty dairies and of the disease-carrying fly, the proper care of the baby, and other things that will aid people to become healthy. It is being used more and more in the medical profession.

At a recent meeting at Mercy Hospital, Denver, a motion picture, obtained with the aid of the X-ray, showed all the processes of digestion and an operation for grafting a healthy bone into an arm from which a diseased bone had been taken. At the Clinical Congress of Surgeons, in New York City, Dr. Lewis Gregory Cole astonished his fellow-workers with a motion picture of the serial radiography of the stomach, in which he exhibited by aid of the X-ray all the stages of digestion, or rather of indigestion, from the moment food entered a diseased stomach.

In extension work in the West the pictures are used to teach not only lessons in health and in farming, but in manners.

One of this institution's (Minnesota University's) latest reels, taken under the supervision of the School of Agriculture, depicts a group of eight students at a dining table observing all the rules of etiquette and at another table a group of eight breaking every rule known to cultivated beings.

The Georgia Railroad uses films to teach its men the causes and prevention of wrecks. The Chicago, Cleveland, Detroit and Denver schools have motion pictures. They are especially useful in teaching history.

Working Script of a Motion Picture Scenario.

(Courtesy of The New York Motion Picture Co.)

"THE SERVICE."

Single Reel Indian-Military Drama.

Adapted from the Scenario of Everett T. Mitchell. Extensively revised by Thomas H. Ince and Richard V. Spencer. Direction of Thomas H. Ince.

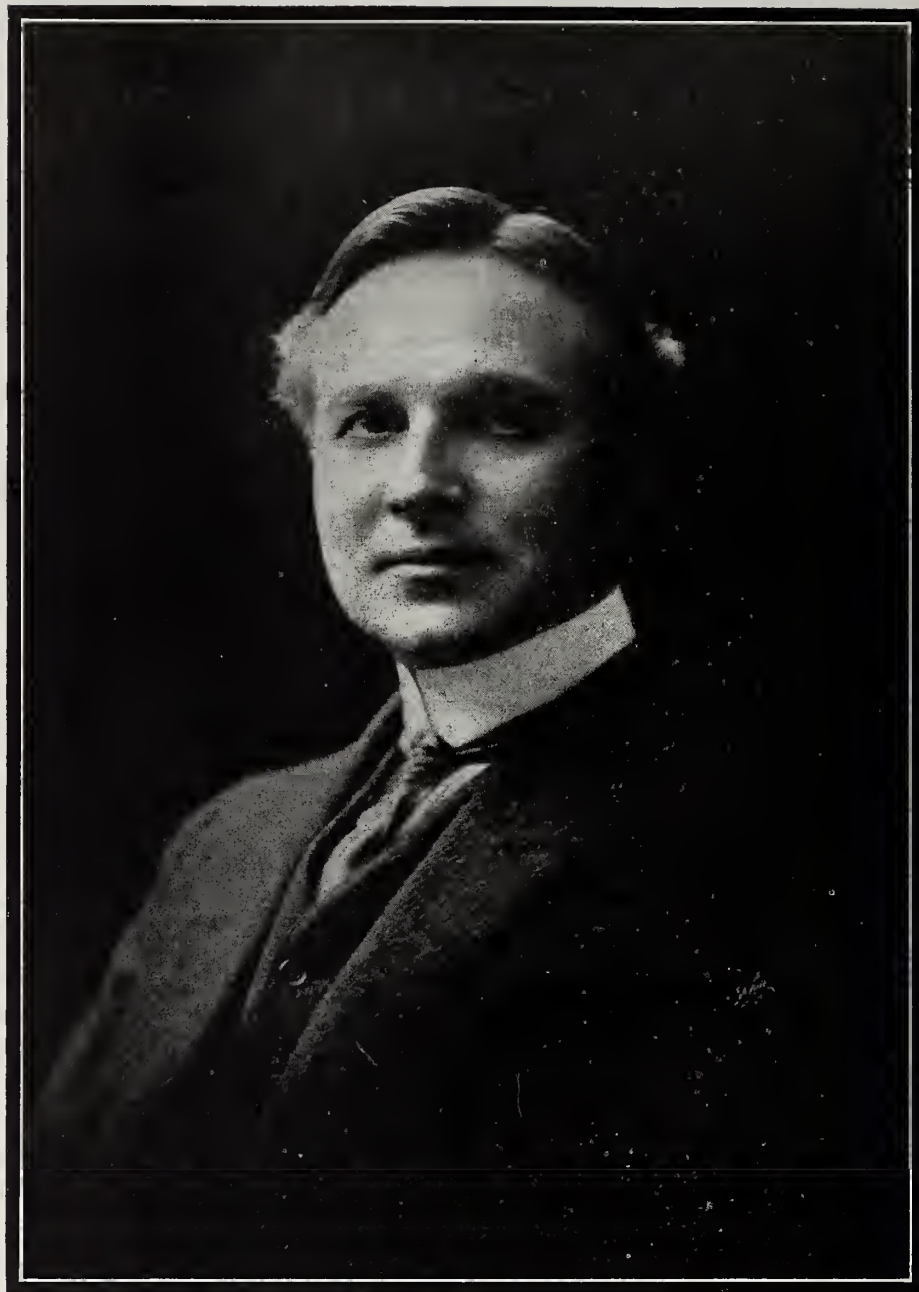
Cast:

The Colonel J. B. Sherry
His Son Wm. Myers
The Sergeant Mr. Kellar
His Daughter Miss Ethel Grandin
Indian warriors, squaws, and children.
Officers at the post, their wives, and daughters, cavalrymen, etc.

SCENE 1. FORT CORRALL.

Title: The Sergeant's Daughter, and the Colonel's Son.

Keller, Sergeant, discovered foreground with Ethel beside him—he is talking to her—Ethel looks young as possible—general business—Myers en-



DAVID WALL

Highly successful as actor and producer.

ters—Sergeant gets up and salutes him—Myers salutes back—Ethel also salutes—general business—Myers and Ethel exit off scene—Sergeant looks after them smiling.

SCENE 2. INTERIOR POST. TRYSTING PLACE.

Title: The Sunset Gun.

Stockade background—cannon foreground and cannon background—ceremony of firing sunset gun and lowering of colors—Ethel runs into scene followed by Myers—he catches her by gun—little love scene—get over proposal idea—cut as he is proposing.

SCENE 3. EXTERIOR ADMINISTRATION HALL.

Colonel enters from hall and goes off scene.

SCENE 4. INTERIOR POST. TRYSTING PLACE, BACKGROUND.

Myers and Ethel on by gun background—little love scene on—Colonel enters foreground and sees them and walks up toward them background.

SCENE 5. INTERIOR FORT TRYSTING PLACE.

Ethel and Myers on foreground—Colonel approaching from background—comes up—speaks to son—Myers tells him that he has just proposed marriage and has been accepted—Colonel can't see it that way at all—Colonel snubs Ethel—Myers apologizes to Ethel—excuses himself—Ethel nervous—leaves scene—Myers follows Colonel off scene.

SCENE 6. INTERIOR COLONEL'S QUARTERS.

Colonel entering room—get over idea he is very mad—takes off his hat and sits down awaiting son—cut.

SCENE 7. EXTERIOR COLONEL'S QUARTERS.

Myers, peeved, enters and exits into house.

SCENE 8. INTERIOR COLONEL'S QUARTERS.

Title: "I have decided to send you to college."

Colonel on at table thinking—Myers enters—father gets over sub title idea—Myers tells Colonel that he wants to be a soldier like the Col.—Colonel won't listen to it—father goes over kindly to son—puts hand on Myers' shoulder and says: "My boy, I am doing this for your own good."—finally Myers consents.

SCENE 9. INTERIOR POST. TRYSTING PLACE.

Title: The Good-bye.

Pathetic scene between Myers and Ethel—he finally leaves her—she remains on scene sobbing.

SCENE 10. EXTERIOR BARRACKS.

Stage coach on—Colonel on—soldier on to drive him away—other officers on—Myers enters—affectionate farewell with father—trunk on stage—grips, etc.—Myers enters coach and is driven off.

SCENE 11. INTERIOR POST. TRYSTING PLACE.

Cut back to cannon—Ethel crying—old Sergeant enters—discovers daughter there—takes her in his arms and comforts her.

SCENE 12. INTERIOR OF COLLEGE DORMITORY.

Title: College.

Myers on at table studying—great big figure of him—finally closes book—his thoughts are distant—Dissolve to Ethel by cannon—troop of cavalry with American flag coming up background—Dissolve back to Myers still thinking—get over idea that he has decided to go back—he starts to write letter—cut as he starts to write.

SCENE 13. EXTERIOR COLONEL'S QUARTERS.

Colonel's orderly on at door—other orderly brings mail in—gives it to Colonel's orderly who exits into quarters with it.

SCENE 14. INTERIOR COLONEL'S QUARTERS.

Colonel's orderly enters with mail and gives it to Colonel—he sorts mail and notices letter from college—quickly opens it and reads following:

Letter Insert:

My dear Father:

I cannot stand this life. I leave tonight to enlist in the army. That is where I belong.

Your loving son,

TOM.

Colonel reading letter—is heartbroken over news—gets over grief—finally sternness takes place of grief—gets over idea that he will disown son.

SCENE 15. EXTERIOR OF COLLEGE. (SANTA MONICA).

Myers coming foreground with grips—college background—Myers exits.

SCENE 16. EXTERIOR RECRUITING STATION. (SANTA MONICA.)

Myers sees sign and exits into recruiting station.

SCENE 17. INTERIOR FORT GATE.

Title: Two years later. Transferred to his father's garrison at Fort Laramie.

Myers and other recruits entering—Myers wearing sergeant's stripes—ask Lear about this scene—they exit through gate.

SCENE 18. EXTERIOR COLONEL'S QUARTERS.

Myers runs in—speaks to orderly at door excitedly asking to see father—orderly tells him to wait—exits into house.

SCENE 19. INTERIOR COLONEL'S QUARTERS.

Colonel on—orderly enters—tells him Myers is without and wants to see him—French bay window in all scenes of this set—Colonel goes to window and looks out—cut.

SCENE 20. EXTERIOR COLONEL'S QUARTERS.

Flash of Myers on waiting—cut.

SCENE 21. INTERIOR COLONEL'S QUARTERS.

Colonel staggers back from window—turns to orderly and tells him that he does not wish to see son—orderly exits.

SCENE 22. EXTERIOR COLONEL'S QUARTERS.

Myers on waiting—orderly enters—tells him he is very sorry but the Colonel does not wish to see him—Myers staggered—finally says: "Very well," and walks out of scene heart broken.

SCENE 23. INTERIOR COLONEL'S QUARTERS.

Cut back to Colonel, heart broken.

SCENE 24. EXTERIOR SERGEANT'S QUARTERS.

Character woman on—sweeping or something—sees Myers approaching—runs toward him—he is glad to see her—forgets his troubles—she calls into house—Ethel runs out—also old Sergeant—all glad to see him—Myers hugs Ethel—Sergeant sees Myers' rank stripes—says to him: "Well, we're both of the same rank, my boy," etc.

SCENE 25. IN THE HILLS.

Title: Indians!

Cattle being driven like mad—followed by prairie schooners and oxen—smoke pots burning background—settlers terrified.

SCENE 26. FORT GATE.

Title: News of the Uprising.

Settlers ride into scene like mad—halted by sentry—passed—all run into fort.

SCENE 27. INTERIOR FORT.

Bugler enters—blows bugle—men running from all directions—cut.

SCENE 28. FORT CORRALL.

Ethel and Sergeant on—Myers rushes in quickly—he is carrying saddle and blanket under his arm—Ethel runs to him—the hurried goodbye—Sergeant tells Myers to hurry—he runs for horse—cut.

HELEN GARDNER in the "WIFE of CAIN"

A Romance of the Primal. Written and Directed by Charles L. Gaskill.

Ready for Delivery not later than June 10

Exhibitors and exchange men must write or wire at once, if they want the territorial rights to this picture. A full line of printing and lithographs will be supplied—all in the good taste which marked "Cleopatra," as an extraordinary production.

[Produced by Helen Gardner's own company of players in her studio at Tappan-on-the-Hudson, New York.]

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LILA CHESTER

Standing at a window.

SCENE 29. FORT GATE.

Cavalry lead by Colonel.

SCENE 30. BURNED DOWN SETTLER'S HUT.

Woman, child, foreground found murdered—arrows sticking in them—logs smoldering—dead horse lying there—Colonel rides into scene leading men—they look at bodies—examine trail—Colonel orders men on—they exit from scene.

SCENE 31. BUSH FOREGROUND.

Indian looks through bush—big figure—head picture—startled—cut.

SCENE 32. VALLEY.

Flash of cavalry riding down valley.

SCENE 33. BUSH FOREGROUND.

Back to Indian watching—exits quick-

ly—gets over idea he is going to warn Indians.

SCENE 34. CANYON.

Indians on foreground—everybody make up for this scene—scout rides in on horseback—soldiers coming—they dismount—general confusion and excitement—prepare ambush.

SCENE 35. CANYON.

Soldiers strike trail—riding fast.

SCENE 36. AMBUSH SCENE.

Indians look and see soldiers coming—duck behind rocks and trees—soldiers come over foreground—general fusillade—big battle—double Indians back to soldiers—general fighting—as Indians fire, cut quickly.

SCENE 37. NEAR AMBUSH SCENE.

Horses falling.

SCENE 38. AMBUSH SCENE.

Indians fighting—shooting—Indians rush toward camera—cut.

SCENE 39. CANYON.

Soldiers beating it out of canyon—some running afoot—horses unsaddled—men dying foreground—smokepots background—general confusion—cut.

SCENE 40. CANYON.

Close up figure of Colonel lying wounded—three or four men dead around him—Myers' leg under horse—crawls out painfully—sees his father—father recovers consciousness and is on knees firing with revolver—Myers runs to father and puts his arm around him—father looks at his boy—Myers puts his arm about him, and shooting all the time with his free hand at the Indians, staggers from scene with father.

SCENE 41. CLIFF OR BIG ROCKS.

Myers staggers into scene supporting Colonel—lays father down gently—Myers gets over idea that he is still pursued—starts shooting toward camera—father recovers consciousness and tries to help him—cut.

SCENE 42. NEAR BATTLEFIELD.

Flash of horses without riders—some men riding—eight or ten horses without riders dash toward camera.

SCENE 43. CLIFF OR BIG ROCKS.

Cut back to Myers and father—Myers with back to camera shooting at three or four Indians in distance—Indians shooting back at Myers—Myers kills one or two—father unconscious.

SCENE 44. FORT GATE.

Horses run in riderless—few soldiers ride in—general confusion—sentry fires gun into air—great excitement.

SCENE 45. CLIFF OR BIG ROCKS.

Cut back to Myers—his gun useless—searches Colonel and finds his—Myers' arm bleeding—sucks blood from wound—calmly takes aim at Indians—three or four arrows fly into this scene—Myers shoots another Indian who is crawling toward them.

SCENE 46. FORT GATE.

Cavalry leaving stockade—dash madly through gate—bugle blowing—sabers drawn.

SCENE 47. CLIFF OR BIG ROCKS.

Myers out of ammunition—cartridges lying all around on ground—Myers sword in hand—Indians enter and shoot—he falls—is up again—swings saber into air—soldiers enter past camera—general confusion and fighting.

SCENE 48. INTERIOR COLONEL'S BED ROOM.

Title: Forgiveness is Sweet.

Big figure foreground of Colonel in bed—sun streaming in window—try and get it—Myers by Colonel's side—Serjeant and Ethel enter—Colonel tells Ethel to approach—she does so—holds out hand to her—she is timid—Colonel asks Myers: "Do you love her, my boy?" He joins their hands together and they kneel beside the bed seeking his blessing—work this scene out at rehearsal.

Advertising the Picture



We suggest the following scheme, believing that it may help the better class houses:

While the ticket book would prove a valuable advertisement for the high-class theatres, we doubt if it would be of any real advantage to other houses, as the scheme appeals to the refined element with ready cash.

The six tickets for 25 cents are a boom for the trolley roads, as when you have tickets in your pocket, you will jump on a car to ride a short distance that otherwise you would walk if you had to fish for a nickel.

The idea is to issue a neat book of fifty or one hundred tickets to be sold at \$2.25 or \$4.50.

Many lovers of motion pictures will purchase these ticket books, not on account of the small reduction but for the great convenience of enabling them to enter a theatre without having to get in line at the ticket office. A gentleman does not like to keep ladies waiting on the outside while he has to wind his way to the ticket office, and ladies themselves do not like to be pushed at the ticket office and open their purses in front of every one. There is another point to consider. Often a party composed of several persons passes in front of a theatre and a gentleman can say: "Let us look at the pictures," and the ladies will say: "No, let us go home." If the gentleman says he has some tickets, the result will be that they will walk in. Many men and even women, would visit a moving picture show to see one picture only, for the sake of resting a few minutes, if they had tickets, but if they have to pay the admission they want to see the whole show and as they have not the time, they walk away.

We must bear in mind that as soon as a man has purchased some tickets, the tickets seem to lose their money value and become to his mind nothing

else than free passes, and as he does not place any value on these little pasteboards, he uses them freely. Why should he walk two blocks when he has tickets in his pocket, and for the same reason, why should he not enter a moving picture theatre to rest himself a few minutes, as he has tickets, and why should he not invite his friends to the show, the moment that the tickets have no more real value?

The writer remembers what took place on the old York road trolley of Baltimore when the five-cents-straight fare was replaced by the six tickets for 25c.; the traffic nearly doubled. One of his old neighbors would go to the market on Saturday evening and would go alone on account of the five cents cash straight fare. When the six tickets were placed on sale, this man invested \$5 in them and the following Saturdays he would take his wife and children to the market, because, as he said, "It does not cost me anything. When I was going alone it was 10 cents a round trip, now the cost is only a few tickets."

We don't know if this system has been adopted by any theatres but we know that the same idea worked with good results on the old Ferris wheel at Atlantic City, N. J.

The South is not so slow in the motion picture game. An Exhibitor of Alabama tried to decide his two competitors to issue a book of hundred tickets jointly, in other words to have the tickets accepted by the three theatres doing business in the same town. The scheme did not go through because one of the Exhibitors, of the suspicious class, could not see his way clear and he had an idea that his two competitors had a string back of this joint ticket book. It would have been the very best thing for the three theatres as patrons walking from Jones' theatre and with only half an hour at their disposal, would have walked in the place of Smith as there would

have been no cash admission asked at the door but mere tickets. The next day the same persons could have gone in first to Smith, then to Jones or to Brown. In other words, the lovers of motion pictures would have taken two or three shows the same night.

While the scheme failed in Alabama, we hope to see it take effect in the near future, as the Exhibitors League is bringing the desired results of harmony and good will between the Exhibitors. This reform in the show business has been sought for a long time, because petty jealousy has been a serious drawback and would mean the ruin of many Exhibitors if allowed to prosper. There is no doubt in our mind that in the course of time, the league will get the Exhibitors to cut down their show to a normal programme and to stop certain managers from showing more than a certain number of reels, from making an abuse of ugly posters and from offering too many inducements in the shape of special songs, vaudeville acts, souvenirs, etc. This is the ambition of President Neff of the league and if no real actual work has been started in this line, it is due to the fact that all the national officers have been kept very busy getting the different states in line for the coming Big National Convention. July will tell a new story. Over forty well organized states will answer the call and as President Neff and his faithful associates will be relieved of the tedious work of organizing states, they will have time to devote to perfect the small details of the organization and then we hope to witness a general reform and a perfect entente between all the Exhibitors.

The idea of a "ticket book" should be considered seriously as there is no doubt that lovers of motion pictures would visit more than one show per day if they had handy tickets in their pockets.

J. M. B.

Post Cards of Popular Photo Players

Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Order Through Your Exchange if You Prefer.

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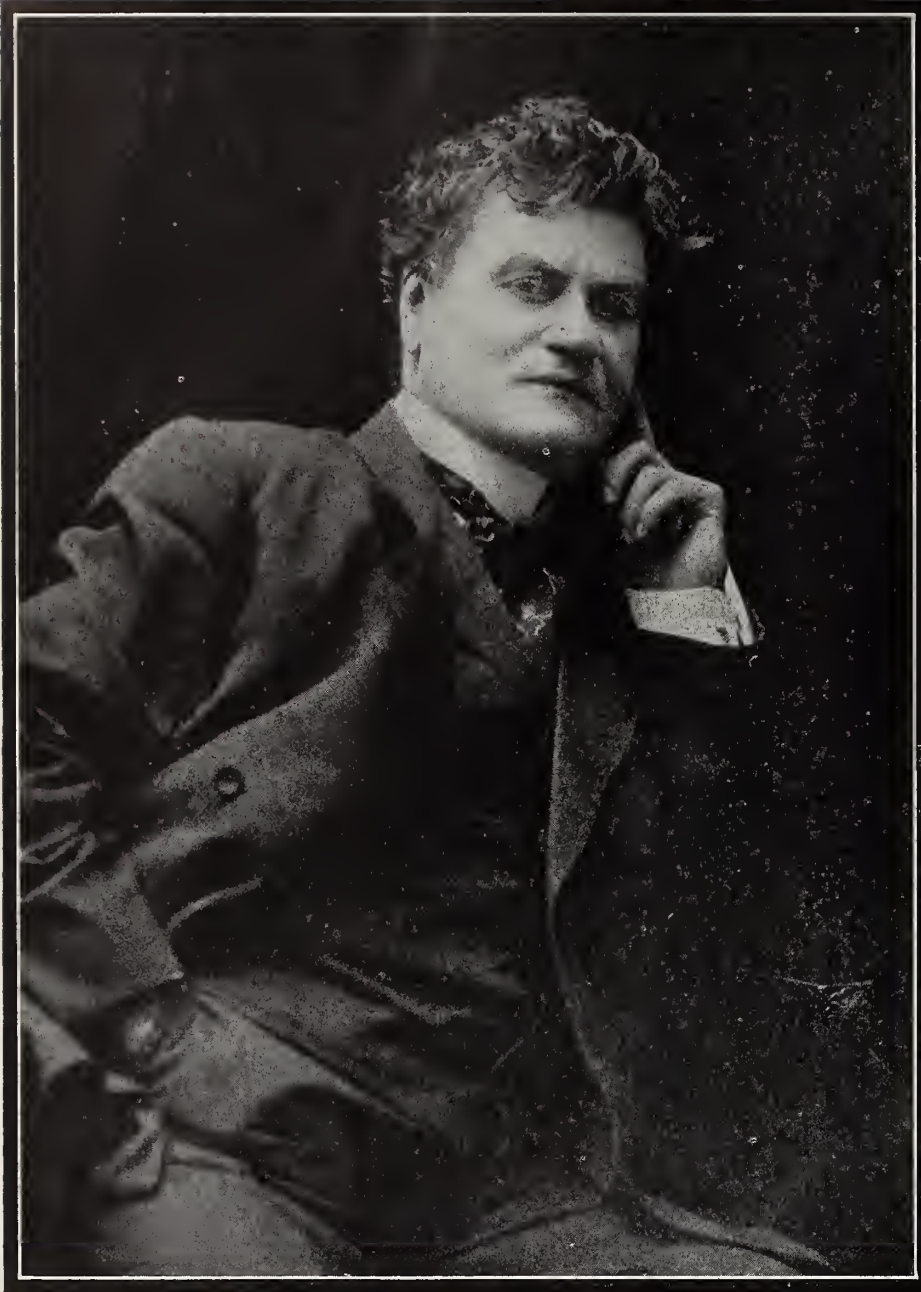
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E. P. SULLIVAN

A favorite actor and producer identified with the Reliance Films. Mr. Sullivan is deservedly popular for his excellent work and engaging personality.

MOTION PICTURE THEATRES IN SYRACUSE.

"Toledo," says The Blade proudly, "has fifty-three picture theatres and an estimated weekly quota of film fans of 150,000." From these figures it concludes that "Toledo has become one of the principal motion picture centers in the country."

Syracuse lacks 30,000 the population of Toledo. In this city are now fifty-two theatres, or one to every 2,700 of the population. The average daily attendance in Toledo is estimated at 21,000. In Syracuse the estimate runs higher. It is about 25,000 a day.

The proportion of theatres to population and the average daily attendance per theatre probably does not vary greatly North or South, East or West. The picture show has become a natural habit.

NEW FEATURE FILM COMPANY IN WICHITA.

The Kansas Feature Film company is the new company organized here the first of the year, handling nothing but exclusive state right feature film subjects. Although the company has been in business but a short time it is doing a fine business, supplying all the representative motion picture shows in Kansas and Oklahoma with their big feature attractions. The company owns and controls exclusive state rights for Kansas and Oklahoma on all the productions it has and Exhibitors looking for feature service would do well to write to the Kansas Feature Film company, First and Market streets, Wichita, Kansas.

MOTION PICTURES IN EUROPEAN SCHOOLS.

The use of motion pictures in the schools is spreading rapidly in Europe. Recently a professor in a Brussels school excited great interest by presenting a series of pictures illustrating the progress of aviation from the earliest days to the present. In Prussia the minister of public instruction has approved the use of the cinematograph in all the higher schools of the country, and the official programs give lists of films for geography, history and science. The expense of this material is met by appropriations from the government and municipalities and by private subscriptions.

MOTION PICTURES IN MID-AIR.

"What's the idea?" asked a workman standing on a narrow strip of iron at the very top of one of the highest buildings in the world. He had just been hoisted from the street below by a process of elevation, that had astonished the Lyman B. Howe camera man who was making a reproduction of it. He had been lifted to his work at a dizzy height at the rate of 600 feet per second, but this, to him was an ordinary incident. But to find a photographer at that altitude was distinctly extraordinary. It was a matter of much speculation on the part of the fearless worker. "Who wants to see this stuff?" one of the men queried. "I go to shows to see some real stunts, fights in an aeroplane or automobile races." "Wouldn't you sit in a racing car or fly in a biplane?" asked the camera man with a shiver as he looked down into Broadway. "I should say not," came back in a chorus from the three men who were bolting swinging girders together. This conversation took place while Lyman H. Howe's photographer was filming the series of animated scenes depicting the hazardous occupations of those who make the great buildings of New York possible, which will be shown at the Nixon theatre beginning tomorrow. The Howe camera staff that was assigned the work of taking the pictures was made up of men who had previous experience in high altitudes. They had made views in Switzerland which seemed to prepare them for the feeling one meets when he finds himself far above ordinary heights. It wasn't long before they discovered that carrying heavy apparatus up the skeleton of a skyscraper is very different to the difficulties of mountain climbing. There was no posing. The men who put the framework into position, others who follow them with concrete floors, the masons on swinging cradles—every member of the small army from bottom to fiftieth floor—have their work to do in a given time and have no leisure for other things. The Howe story of the industry with its thrilling points of view constitutes a startling record of the perils faced every moment by these fearless iron-workers.

"AGFA" MOTION PICTURE FILM FORMULAE.

Positive Developer.—Distilled water, 100 gals.; "Agfa" metol, 1 lb. 10 oz.; "Agfa" hydrokinone, 3 lbs. 4 oz.; sod. sulph. (crystals), 40 lbs. 10 oz.; sodium carbonate, 40 lbs. 10 oz.; potassium bromide, 1 lb. 10 oz.

Negative Developer, Normal Exposure.—Distilled water, 100 gals.; "Agfa" metol, 4 lbs.; "Agfa" hydrokinone, 5 lbs.; sodium sulphite (crystals), 65 lbs.; potassium carbonate, 32 1-2 lbs.; potassium bromide, 1 lb. 10 oz.

Negative Developer, Strong Over-Exposure.—Distilled water, 100 gals.; "Agfa" hydrokinone, 8 lbs. 2 oz.; sodium sulphite (crystals), 65 lbs.; potassium carbonate, 48 lbs. 12 oz.; potassium bromide, 8 lbs. 2 oz.

Fixing Bath.—Distilled water, 100 gals.; sodium hyposulphite, 244 lbs.
Sodium bisulphite (liquid), 10 gals.

Toning in Colors, "Agfa" Kine Film.

Blue Tone.—Distilled water, 100 gals.; oxalic acid, 6 1-2 lbs.; iron oxalate solution 25 B., 6 1-2 lbs.; ferric chloride, 3-4 oz.; when fully dissolved add potassium ferricyanide, 3 lbs 10 oz; this will take from 3 to 5 minutes to color. Solution will last from 1 to 2 days.

Brown Tone.—Distilled water, 100 gals.; uranium nitrate, 3 lbs 10 oz.; nitric acid, 25 per cent., 4 lbs. 14 oz.; to the above add ferricyanide potassium, 1 lb. 13 oz.; plus potassium permanganate 1-2 oz. Dissolve in 1-2 gallon of water. This will take from 3 to 5 minutes to color. Solution will last for 1 to 2 days.

Orange Tone.—Distilled water, 100 gals.; sodium citrate (crystals), 32 1-2 lbs.; copper sulphite (crystals), 4 lbs.; dissolve by stirring; then add potassium ferricyanide, 4 lbs; plus potassium permanganate, 11-4 oz. Dissolve in 1 gallon of water. This will take from 3 to 10 minutes to color. Solution will last from 1 to 2 days.

Red Tone.—Distilled water, 100 gals.; sodium citrate (crystals) 16 1-4 lbs.; copper sulphate, 6 lbs.; ammonia spec. gravity 91, 3 lbs. 4 oz.; dissolve and add potassium ferricyanide, 4 oz.; plus potassium permanganate, 1 1-4 oz. Dissolve in 1 gallon of water. This will take from 3 to 10 minutes to color. Solution will last from 1 to 2 days.

Sepia Tone.—Bleach in a solution of potassium ferricyanide, 40 lbs.; ammonia spec. gravity 91, 2 gals.; distilled water, 100 gals.; thoroughly wash for 10 minutes, then place in a solution of potassium sulphite, 16 3-4 lbs.; distilled water, 100 gals. Final wash of 10 minutes. The intensity of the Sepia Tone can be varied by the concentrating of the Sulphite solution.

**MARIAN LEONARD**

Miss Leonard has recently made some striking successes in Monopole Feature Films: she is one of the best known actresses on the motion picture stage, and with her valuable experience as an asset, may be expected to add to her laurels in the future.

Baltimore offers several features in the building of theatres, some very good ones that should be copied and a few others to be eliminated.

As the experienced manager always tries to close his show with a good comedy, as he believes that his patrons would rather walk out with a good smile than eyes still wet from tears after witnessing a great drama, we will show the bad features first and reserve the good

ones for the finish.

Baltimore retains too much the idea of heavy plastic relief decorations or what is called "ginger bread," although some of these ornaments are very artistic and out of the ordinary.

One very bad feature exists at the Lubin theatre, where the basement is used for a saloon, the steps of which are in the lobby a few feet away from the ticket office.

EUROPEAN AMERICAN FEATURE FILMS CO. IMPORTERS and SALE AGENTS

EXCLUSIVE SERVICE

T. A. Lucchese, Manager

1202 Race Street, Philadelphia, Pa.



HELEN GARDNER

Miss Gardner, the leading woman of the Fuller Feature Film Company, made a great success in the film of "Cleopatra." Her invaluable stage experience is apparent in her film work which is finished and thorough.

The Wizard is a grand exception, where plastic ornaments are eliminated. The front of the theatre is a great square arch built of trimmed granite and offering a very spacious high lobby. The doors, windows, side panels, ticket office, etc., are of hard dark wood with tasteful mouldings and cornices. Marble is also used and delicate paintings decorate the side walls and ceilings. This lobby is very attractive in its great simplicity and conveys the impression that the Wizard is a refined house. The ticket office is a beauty in design. The easels and poster frames are made of the same dark wood to harmonize with the lobby.

**ROBT. GRAY AND "BILLY" WEST
NEW LEADS FOR AMERICAN.**

Robert Gray and "Billy" West joined the American forces at Santa Barbara recently. Mr. Gray comes from fresh honors with Kalem, Edison and Pathe. Miss West is an ingenue in whom much confidence is expressed. They will play opposite each other in the second company. Miss Vivian Rich, who has been playing leads in the second company, has been transferred and hereafter will play opposite Warren Kerrigan.

**NEW POSTERS FOR AMERICAN
LEADS.**

The success which greeted the appearance of the lithographs of popular American players has induced the American Film Mfg. Co. to issue a new batch. These will include a lithograph of Louise Lester in her famous role of "Calamity Anne."

**S. S. HUTCHINSON RETURNS TO
COAST STUDIO.**

S. S. Hutchinson, president of the American Film Co., returned to the Santa Barbara producing headquarters after a brief stay in Chicago. Mr. Hutchinson expects to spend considerable time in California this summer directing the production of some coming two or three reel features.

**AMERICAN MAKES TWO-REEL
COSTUME PLAY.**

Something out of the ordinary is promised by the American Film Mfg. Co. in a two-reel French costume play soon to be released. Jack Kerrigan in the costume of a French cavalier is quite the Jack Kerrigan of the sombrero and chaps, yet quite another person, too.

**AMERICAN'S FACTORY SUPERIN-
TENDENT PERFECTS DEVEL-
OPING DEVICE.**

Charles A. Ziebarth, factory superintendent of the American Film Mfg. Co., has perfected a device to automatically time development of positive prints so as to obtain a perfect print. Under the old system the developer was compelled to gauge his own time. The device in question, however, does away with any possibility of error and the result is a print timed to the fraction of a second.

**R. D. ARMSTRONG NOW AMER-
ICAN SCENARIO EDITOR.**

R. D. Armstrong, the American's first scenario editor, is again, after a lapse of almost two years back on the old job. Mr. Armstrong is the author of a book soon from the press entitled "The Making of a Negative." Mr. Armstrong is sending out a call for good stories for one, two and three-reel stories.

**AMERICAN OFFERS ADVERTIS-
ING SERVICE TO EXHIBITORS.**

The American Film Mfg. Co. is now in a position to offer to Exhibitors cuts of popular players, glass slides containing pictures of Kerrigan, Richardson and Miss Lester, lithographs of all players, a matrice service where desired, weekly press sheets, etc. Exhibitors are invited to take advantage of the service.

Appearance and Manners.

A man who keeps clean, is clean in his work, in his dealings, in his manners and in his language. A dirty, unkempt usher pays no attention to his work, he is careless, he is not polite nor courteous with the patrons, he has no pride of himself and his manners and language are not inviting but on the contrary, they can keep many patrons away.

This is no pure imagination as the Army and Navy will testify that many bad young men have been reformed by enlisting. The Army and Navy uniforms have worked the favorable changes, as by being educated how to keep clean, the men have cleaned their morals as well as their body. On the other hand, if the government was as careless as most of the managers of motion picture theatres the good results would not obtain. The Army and Navy are very strict on the discipline and on the appearance and it is a great satisfaction to see how some poor down and out fellows go through a general transformation, as soon as they wear the uniform of Uncle Sam. They wash themselves, a thing that they could not do before, and they cultivate the pride of self-respect.

Many men object to the uniform because they have a mighty poor conception of the word "Liberty." As American citizens, they claim to be free and refuse the uniform, as in their mind it is a badge of slavery. Many men have refused the job of a motorman or of a conductor, not on account of the work but on account of the uniform. These men prefer to work in a dark basement with poor light and ventilation and at a smaller salary because there they can turn up their trousers and keep with the fashions.

We remember when the young elevator men of the Land and Title Building of Philadelphia went on a strike when the question of uniforms was popped to them.

These young men are wrong as the soldiers, sailors, postmen—in fact most of the employees who wear the uniforms of Uncle Sam, are not slaves. Any honest man should not be ashamed to be seen wearing the uniform, as there is no disgrace to show to his fellow men that he is working honestly, to support himself and family.

Too many managers do not adopt the uniform because they claim that their men would leave them, before wearing the uniform. A certain manager from Indiana was induced to purchase some uniforms and he asked the salesman to visit him. When the salesman appeared at the theatre to measure the men, the manager told him that he would have to cancel the order, as his ushers had declared that they would leave before wearing the badge of slavery. As the said manager was very satisfied with the work of his men, he gave in. The salesman made no objection and remained to see the show. The salesman was a practical man and to show the good fitting of his uniforms, he was wearing one him-

self. Shortly after, a lady with a baby in her arms, left her seat and spying the uniformed salesman, she rushed to him to ask him to direct her to the ladies' room. The salesman, a stranger in the place, was embarrassed and had to call on the manager. This was a lesson to the manager, he understood the value of the uniform, he fully realized that his ushers in their street clothes were not conspicuous enough and he reconsidered his order. At the close of the show he informed his ushers that they would have to either wear the uniform or go. When the ushers found out that they could not boss their own boss, they consented.

We know that some men will take advantage of a crowded theatre to annoy some ladies and unless uniforms are in sight, the ladies cannot distinguish the plain clothes ushers from the men standing in the aisles and are at a loss to know where they can apply for protection. Ushers should be visible from any part of the house, as we never know when their services can be required. If they refuse to wear the uniform, make them conspicuous by placing a flag or a lantern above their heads.

We are just and fair and while we urge the managers to uniform their attendants, we must also listen to the grievances of some of the employees.

Many of the attendants have no real objection to the uniform, as long as the said uniform is becoming and decent in appearance but they certainly refuse to make monkeys of themselves. We do not blame the usher or the doorman to refuse to work when the manager wishes to dress him in carnival style or make a living billboard out of him. Yes, some managers have a very poor taste and do not fully realize the meaning of the uniform. The uniform is not to advertise the business but to command respect.



For winter wear, this uniform can be made of either dark blue, dark green or dark maroon, trimmed with black mohair braid.

For summer wear, lighter shades can be used, but avoid the too light colors.

The less gold lace, the better for the appearance, remain dignified and avoid the following combinations: Light green cloth with yellow braid trimmings; red cloth with blue or yellow trimmings and many other such combinations too long to enumerate.

The lettering on the coat and on the cap should be modest; remember that your employees are to be polite and courteous to the patrons, so do not make them ridiculous. An usher or a doorman cannot respect your patrons if these patrons have to laugh at the carnival appearance of the employees. As your attendants are not sandwich men to carry your banners on the street, there is no need to letter the coats and caps like you would an advertisement.

The showy and gaudy uniforms cannot benefit you as they will act like the ugly sensational posters, they are sure to cheapen the appearance of your theatre. Remain dignified in everything. Have a neat, simple uniform, a uniform that will improve the personal appearance of the wear, that will please him, that will excite his pride and induce him to keep clean and be polite. Make your attendants feel at home and not ashamed of themselves.

Some managers told us that they had abandoned the uniform because the men would tear them to pieces. While we know of such cases, we cannot blame the men, as in most of the cases the uniforms were too ridiculous to be worn by any sensible man and in other cases, the uniforms were too badly worn or too dirty to please the attendants. The manager should be satisfied to replace the uniforms every six months and between time have them pressed.

Mr. J. H. Bennett of the Pickwick theatre of Baltimore, who conducts a first-class house and has a good patronage, is very particular on the appearance and manners of his men and to keep them neat looking he has a standing order with the tailor for new uniforms twice a year.

An Exhibitor of Illinois is still more particular. He orders new uniforms every three months. After three months the old uniforms are preserved to be worn on bad rainy days, while the new uniforms are worn on the clear days. This is not a bad idea, as patrons with wet umbrellas and overcoats are liable to touch the uniforms and the dampness of the place is enough to put the uniforms out of shape.

In some very few theatres, the managers wear the uniform themselves to give the good example to their employees; this places the house on a sort of military style.

(Continued on page 31)

LICENSED RELEASE DATES

BIOGRAPH.

May 12—The King and Copper (Com.).
 May 15—The Stolen Loaf (Dr.).
 May 17—The Yaqui Cur (2-Reel Dr.).
 May 19—Olaf—An Atom (Dr.).
 May 22—The Hicksville Epicure (Com.).
 May 22—Cinderella and the Boob (Com.).
 May 24—Just Gold (Dr.).
 May 26—Highbrow Love (Com.).
 May 26—The Trimmers Trimmed (Com.).
 May 29—A Dangerous Foe (Dr.).
 May 31—His Mother's Son (Dr.).

CINES.

(G. Kleine.)

May 13—Willie's Alarm Clock (Com.).
 May 13—Relics of Ancient Rome (Tr.).
 May 17—A Woman's Influence (Dr.).
 May 17—Gulf of Togulio, Northern Italy (Scen.).
 May 20—Red Wins (Dr.).
 May 24—Exceeding the Time Limit (Com.).
 May 24—The Maid and the Yarn (Com.).
 May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).

EDISON.

May 12—The Heart of Valeska (Dr.).
 May 13—The Prophecy (Dr.).
 May 14—The Two Merchants (Dr.).
 May 16—John Manley's Awakening (Dr.).
 May 17—A Concerto for the Violin (Dr.).
 May 19—By Mutual Agreement (Com.).
 May 20—The Good in the Worst of Us (Dr.).
 May 21—Glimpses of Colorado in Winter (Scen.).
 May 21—Brigg's New Suit (Com.).
 May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary") (Dr.).
 May 24—The Translation of a Savage (Dr.).
 May 26—Dances of the Ages (Nov.).
 May 27—An Unwilling Separation (Dr.).
 May 28—Newcomb's Necktie (Com.).
 May 30—The Honor of a Soldier (Dr.).
 May 31—An Almond Eyed Maid (Dr.).

ESSANAY.

May 13—The Ranch Girl's Partner (Dr.).
 May 14—The Same Old Story (Com.).
 May 15—Boosting Business (Com.).
 May 16—Two Social Calls (Dr.).
 May 19—Into the North (Special 2-Reel Dr.).
 May 20—Buster Brown, Tige, and Their Creator, R. F. Outcault (Com.).
 May 21—The Letter's Mission (Com.).
 May 22—A Widow of Nevada (Dr.).
 May 23—Jealousy (Dr.).
 May 24—Broncho Billy and the Express Driver (Dr.).
 May 27—The New Sheriff (Dr.).
 May 28—On the Job (Com.).
 May 29—Their Baby (Com.).
 May 30—The Good in the Worst of Us (Dr.).
 May 31—Alkali Ike's Misfortunes (Dr.).

KALEM.

May 17—The Poet and the Soldier (Dr.).
 May 17—The Battle for Freedom (Special 2-Reel Dr.).
 May 19—The Artist's Sacrifice (Dr.).
 May 21—The Circle of Fate (Dr.).
 May 23—The Black Hand (Com.).
 May 23—The Egyptian Mummy (Com.).
 May 24—The Infamous Don Miguel (Dr.).
 May 26—A Victim of Heredity (Dr.).
 May 28—Captured by Strategy (Dr.).
 May 30—The Widow from Winnipeg (Com.).
 May 30—The Comedy Team's Strategy (Com.).
 May 31—John Burns of Gettysburg (Dr.).

LUBIN.

May 12—Lucky Cohen (Com.).
 May 12—A Ten Acre Gold Brick (Com.).

May 13—The Padre's Strategy (Dr.).
 May 15—Longing for a Mother (Dr.).
 May 16—Breed of the West (Dr.).
 May 17—Retribution (Dr.).
 May 19—Margaret's Painting (Dr.).
 May 20—Kidnapping Father (Dr.).
 May 21—The District Attorney's Conscience (Special 2-Reel Dr.).
 May 22—A Perilous Ride (Dr.).
 May 23—Detective Dot (Com.).
 May 23—His First Experience (Com.).
 May 24—Brightened Sunsets (Dr.).
 May 26—The Reward of Service (Dr.).
 May 27—Doing Like Daisy (Com.).
 May 27—The Yarn of the "Nancy Belle" (Com.).
 May 28—Love and War in Mexico (Special 2-Reel Dr.).
 May 29—The Romance of the Ozarks (Dr.).
 May 30—Faith of a Girl (Dr.).
 May 31—Lone Dog the Faithful (Dr.).

MELIES.

May 15—The Black Trackers (Dr.).
 May 22—Gold and the Gilded Way (Dr.).
 May 29—The Foster Brothers (Dr.).
 May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scen.).

ECLIPSE.

(G. Kleine.)

May 21—In the Tyrolese Alps (Tr.).
 May 21—The Chicken Industry (Ind.).
 May 21—Big Game (Zoo.).
 May 28—The Indelible Stain (Dr.).
 PATHEPLAY.
 May 15—An Itinerant Wedding (Com.).
 May 16—The Jelly Fish (Zoo.).
 May 16—Along the Banks of the River Eure (Tr.).
 May 16—Saragossa (Scen.).
 May 17—A Wrecked Life (Dr.).
 May 19—Pathe's Weekly No. 21 (News).
 May 20—A Jockey for Love (Com.).
 May 20—The City of Rouen, France (Scen.).
 May 21—The Price of Silence (Dr.).
 May 22—The Right of Way (Dr.).
 May 23—Night Birds (Zoo.).
 May 23—The Ailanthus Silkworm (Nat. His.).
 May 23—The Open Secret (Special 2-Reel Com.-Dr.).
 May 24—A Woman Scorned (Dr.).
 May 26—Pathe's Weekly No. 22 (News).
 May 27—Bull Fight in France (Sport.).
 May 27—In the Forest of Cochin China (Lum.).
 May 28—The Fugitive (Dr.).
 May 29—White Lives (Dr.).
 May 30—The Spider Which Lives in a Bubble (Zoo.).
 May 30—Transportation Methods in Java (Trans.).
 May 30—The Human Vulture (Special 2-Reel Dr.).
 May 31—The Squawman's Awakening (Dr.).

SELIG.

May 14—Buck Richard's Pride (Com.).
 May 15—In the Long Ago (Com.).
 May 16—A Daughter of the Confederacy (Dr.).
 May 16—With the Students of the North Dakota Agricultural College (Top.).
 May 19—His Father's Deputy (Dr.).
 May 20—The Tattle Battle (Com.).
 May 20—The Leopard Tamer (Com.).
 May 21—The Stolen Melody (Dr.).
 May 22—Indian Summer (Dr.).
 May 23—The Noisy Six (Dr.).
 May 26—Wamba, a Child of the Jungle (Special 2-Reel Dr.).
 May 26—Religion and Gun Practice (Dr.).
 May 27—The Girl and the Judge (Dr.).
 May 28—The Wordless Message (Dr.).
 May 29—The Ex-Convict's Plunge (Dr.).
 May 29—Scenes in Manila (Tr.).
 May 30—The Woodfire at Martin's (Dr.).

VITAGRAPH.

May 17—Bunny and the Bunny Hug (Com.).
 May 19—Bunny's Birthday Surprise (Com.).
 May 19—Vitagraphs at Kama Kura (Top.).
 May 20—The Amateur Lion Tamer (Com.).
 May 21—Counsellor Bobby (Com.).
 May 22—A Lady and Her Maid, No. 4 of the Belinda Series (Com.-Dr.).
 May 23—Midget's Revenge (Com.).
 May 23—Going to Meet Papa (Com.).
 May 24—Cupid Through the Keyhole (Com.).
 May 24—The Still Voice (Special 2-Reel Dr.).
 May 26—Up and Down the Ladder (Com.).
 May 27—Tricks of the Trade (Com.).
 May 28—Cutey Plays Detective (Com.).
 May 29—The Only Veteran in Town (Dr.).
 May 30—A Husband's Trick (Com.).
 May 31—One Can't Always Tell (Com.).
 May 31—If Dreams Came True; or, Who'd Have Thought It (Com.).
 May 31—The White Slave (Special 2-Reel Dr.).

Licensed Releases Calendar for the Week of June 2nd

MONDAY, JUNE 2.

BIOGRAPH—The Rancho's Revenge (Dr.).
 EDISON—Professor William Nutt (Com.).
 KALEM—The Bandit's Child (Dr.).
 LUBIN—A Woman's Heart (Dr.).
 PATHEPLAY—Pathe's Weekly No. 23 (News).
 SELIG—When the Circus Came to Town (Com.-Dr.).
 VITAGRAPH—What God Hath Joined Together (Dr.).
 CINES—When a Woman Loves (2-Reel Dr.).

TUESDAY, JUNE 3.

CINES—The Irony of Fate (Dr.).
 EDISON—Right for Right's Sake (Dr.).
 ESSANAY—Let No Man Put Asunder (Dr.).
 LUBIN—A Jealous Husband (Dr.).
 PATHEPLAY—Dredges and Farm Implements in the West (Ind.).
 PATHEPLAY—A Market in Kabylia, Algeria.
 SELIG—The Flag of Two Wars (Dr.).
 VITAGRAPH—Bunny as a Reporter (Com.).
 VITAGRAPH—Three to One (Com.).

WEDNESDAY, JUNE 4.

ECLIPSE—The Armadillo (Zoo.).
 ECLIPSE—Delivering the Goods (Com.).
 EDISON—Some Spots in and Around Los Angeles (Scen.).
 EDISON—Don't Worry (Com.).
 ESSANAY—The Value of Mothers-in-Law (Com.).
 KALEM—When Fate Decrees (Dr.).
 PATHEPLAY—The Saving Lie (Dr.).
 SELIG—The Law and the Outlaw (2-Reel Dr.).
 SELIG—Woman, Past and Present (Ed.).
 VITAGRAPH—A Modern Psyche (Dr.).

THURSDAY, JUNE 5.

BIOGRAPH—Slippery Slim Repents (Com.).
 BIOGRAPH—Just Kids (Com.).
 LUBIN—Bob Builds a Chicken House (Com.).
 LUBIN—Kate, the Cop (Com.).
 ESSANAY—The Last Shot (Dr.).
 MELIES—Native Industries of Java (Ind.).
 PATHEPLAY—What the Good Book Taught (Dr.).
 SELIG—The Suwanee River (Dr.).
 VITAGRAPH—The Heart of Mrs. Robins (Com.-Dr.).

FRIDAY, JUNE 6.

EDISON—Mercy Merrick (Dr.).
 ESSANAY—Phillip March's Engagement (Com.).
 KALEM—The Terror of Conscience (Dr.).
 LUBIN—The Penalty of Jealousy (Dr.).
 LUBIN—The Accusing Hand (2 reel—Dr.).
 PATHEPLAY—Birds and Animals of Brazil (Nat. Hist.).
 PATHEPLAY—Tananarive, Madagascar (Travel).
 SELIG—An Embarrassed Bridegroom (Com.).
 SELIG—Manila Normal and Public Schools (Edu.).
 VITAGRAPH—The Butler's Secret (Dr.).

SATURDAY, JUNE 7.

BIOGRAPH—A Timely Interception (Dr.).
 CINES—Orbetello and Environs (Travel).
 CINES—The Ring (Dr.).
 EDISON—While John Bolt Slept (Dr.).
 ESSANAY—Broncho Billy's Capture (Dr.).
 KALEM—When Women Are Police (Com.).
 KALEM—Percy's Wooing (Com.).
 KALEM—The Tragedy of Big Eagle Mine (2 reel—Dr.).
 LUBIN—The Great Pearl (Dr.).
 PATHEPLAY—Get - Rich - Quick Billington (Com.).
 VITAGRAPH—The Forgotten Latchkey (Com.).

MOTION PICTURES OF TEXTILES.

The dry goods merchants of an American city have arranged for a motion picture exhibit showing in detail the process of manufacture of cotton textiles, gingham, blankets, laces and lace curtains and hosiery.

It is interesting to note that the films in this display measure 7,000 feet in length. A much clearer conception of the manufacture of the above mentioned commodities is gained from these motion pictures than can be obtained from books, illustrations or lectures; in fact, viewing the motion pictures, at the same time listening to the accompanying lecture, gives a much clearer idea of the processes than a visit to the factory, because every step is shown and in exactly the right order.

Word comes from many points where the exhibit has been shown that it is very interesting and highly entertaining and that in nearly every instance it has been shown to capacity houses, hence the advisability of securing tickets early.

MOTION PICTURES TO ADVERTISE A CITY.

A contract was closed Tuesday by the industrial bureau with the International Feature Film Company for the production of motion pictures advertising "Opportunity Town." The film will be 1,000 feet in length, and will contain pictures of many of the leading thoroughfares in the shopping district, West End avenue, some of the school buildings, and the Hermitage, home of Andrew Jack-

son. In fact, nearly everything of interest from the pictorial standpoint about Nashville will be thrown upon the canvas, in order that the outside world may know just what the Tennessee capital is like and the amount of "opportunity" it really offers.

The International Feature Film Company recently sent representatives here to secure motion pictures of the Greek pageant, which will be exhibited in the United States and foreign countries. This reel will be between 4,000 and 5,000 feet in length. The first 1,500 feet have already been developed, and the pictures are pronounced perfect in every respect.

MOTION PICTURES IN RELIGIOUS WORK.

Local churches, here and there, have used the motion picture feature as an aid to popular service, but the Presbyterians are the first to make it a part of general church work. Through an arrangement with a motion picture concern the Presbyterian Board of Publication and Sunday-school work is prepared to introduce the motion picture machine into Sunday-school work throughout the country. "Leslie's Weekly" advances the idea that "If rightly used, and there is every reason that it will be under such direction, the motion picture will become a powerful ally in telling the story of the Bible and in impressing religious truth. The Bible being an Eastern book, its scenes, people and customs are more or less strange to the average child. For clearing up dark places nothing excels a truthful picture, and to this the motion picture story

adds a strong dramatic interest, especially those of the Kinemacolor company, which reproduces the pictures in color. The day may not be far distant when motion pictures will be a part of public school instruction. Sunday-schools have generally been supposed to be behind the times in their methods, but in this instance at least, they have scored over the day schools."

By hair-splitting reasoning this method of inculcating religious instruction, might be held questionable, but experienced teachers everywhere, in every line of work, are a unit in the verdict that the first step in training is to interest the child. That done, the rest is comparatively easy, and this fact is true of both secular and religious education, and it is rapidly coming to be recognized that the church, to keep pace with worldly methods, must emerge from its chrysalis of conservatism that has so long enveloped it, though tact and prayerful consideration must be handmaidens with these strides of modernism.

MOTION PICTURES OF LINCOLN ASSASSINATION CAUSE PROTEST.

Senator Jacob H. Gallinger, of New Hampshire, recently characterized as "untalkable" the proposed presentation of a motion picture film portraying the assassination of Lincoln.

The film, which reviews the night on which the martyred President was killed, is to be released to Washington theaters.

YOUR OPPORTUNITY

Q The Captain Kelms Schmidt-Carnegie-Alaskan-Siberian Expedition in six reels of motion pictures.

Full of the most thrilling scenes and almost hand-to-hand struggles with the ferocious animals of the Arctics. These pictures have a wide appeal. Filled with scenes of educational, scientific and travel interest, there are no better animal pictures than these.

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1465 Broadway, Cor. 42nd Street, New York

Maj. Richard Sylvester, Superintendent of Police, said that his attention had not been called to the film. "I would not care to comment on the film before I see it," said Maj. Sylvester. "If there is anything objectionable in the film, I shall find a way to prevent its being shown."

That the police might have difficulty in preventing Washington motion picture Exhibitors showing the films was the fear of Senator Gallinger.

"It is absolutely untalkable," said the New Hampshire Senator in speaking of the film. "There is no use in harrowing our minds with the depiction of such scenes. Every person in the United States with any knowledge of American history knows the tragedy which resulted in the death of Lincoln. Such scenes should not be shown."

"The police, I think, may not be able to stop the presentation of the film. Former President Taft vetoed a bill which I introduced last year to prevent the showing of useless and harmful motion pictures, and I have not been able to find a section of police regulations that would seem to cover the case."

"If the Washington police can find a way to prevent the depiction of such a scene as that of Lincoln's death I should be glad. I deprecate very much the showing of the film, and would be glad to see some action taken to prevent its portrayal."

QUAKERS AROUSED BY MOTION PICTURES.

That the silence of the staid "Quaker meeting" that has existed in the brick meeting house of the Society of Friends at Calvert, established in 1710 by William Penn, should be replaced by the modern motion picture show and jigs and reels from a talking machine, has caused a profound sensation at that quiet village and created an unusual amount of argument.

Recently, when the first of a tri-monthly series of entertainments was held, was the second instance within the memory of the oldest resident that the historic meeting house was ever illuminated. Sixty persons comprised the audience, while twice as many feet kept time to the music on the bare floor.

While an admission fee of 10 cents was charged, it was announced that the purpose of the entertainment was to arouse a greater interest in the meeting house and its service. That has already been accomplished.—Rising Sun, Md., Correspondence Philadelphia "Ledger."

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 J. F. FAIRMAN, Manager
 250A Kingston Ave., Brooklyn, N. Y.

UNIVERSAL RELEASE DATES

IMP

- Apr. 28—The Cub. (Dr.)
 May 1—The Rise of Officer 174 (2 Reel).
 May 3—Her Lover's Voice and Opening the 1913 Baseball Season. (Split Com.)
 May 5—Eureka (2 Reels).
 May 8—The Whole Truth (Dr.).
 May 10—Leo Makes Good, and The Oyster Industry (Split).
 May 12—A Woman Loved.
 May 15—The Heart That Sees. (Dr.)
 May 17—Beetles.
 May 19—The Twins.
 May 22—She Never Knew. (Dr.)
 May 26—Secret Service Sam (2 Reels).
 May 29—The Heart That Sees. (Dr.)
 May 31—The Magnetic Maid and Hy Mayer, His Magic Hand. (Com. Dr.)

NESTOR

- Apr. 28—When Father Was Kidnapped. (W. Com.)
 Apr. 30—The Greater Love. (Dr.)
 May 2—The Ingrate. (Dr.)
 May 5—The Country Cousin.
 May 7—The Awakening of Papita. (W. Dr.)
 May 9—Miss Nobody.
 May 12—The Squashville Ladies' Fire Brigade.
 May 14—The Clean Up. (Dr.)
 May 16—An Eye for an Eye. (Dr.)
 May 19—Her Hero's Predicament. (Com.)
 May 21—The Boy Scouts to the Rescue. (Dr.)
 May 23—A Mine and a Marathon. (Dr.)
 May 26—On Cupid's Highway. (Com.)
 May 28—A Double Sacrifice. (Dr.)
 May 30—Be It Ever so Humble. (Dr.)

POWERS

- Apr. 30—In A Strange Land. (Dr.)
 May 2—Neighbors.
 May 7—The Black Small Pox Scare. (Com.)
 May 9—Bozo Arrives. (Com.)
 May 14—The Violet Bride. (Dr.)
 May 16—The Tarantula Girl. (Dr.)
 May 21—The Vurates Outing. (Com.)
 May 23—Black Jack's Atonement. (Dr.)
 May 28—Cheating. (Com.)
 May 30—The End of the Trial (Dr. 2 Reels).

REX

- May 1—The Turn of the Tide. (Dr.)
 May 4—The Rosary.
 May 8—The Smuggler's Daughter. (2 Reel, Dr.)
 May 11—The Poverty of Riches. (Dr.)
 May 15—The Cap of Destiny.
 May 22—In Slavery Days (2 Reel).
 May 25—The Trifler.
 May 29—The Tourist and the Flower Girl. (Dr.)

VICTOR

- May 2—The Unseen Influence.
 May 9—The Unknown. (Dr.)
 May 16—A Fair Exchange. (2 Reel Dr.)
 May 23—Good for Evil. (Dr.)
 May 30—The Plaything. (Dr.)

101 BISON

- Apr. 29—The Last Roll Call (2 Reel).
 May 3—The Vengeance of the Skystone. (2 Reel Dr.)
 May 6—The Indian's Secret. (2 Reel Dr.)
 May 10—The Northern Spy. (2 Reel Dr.)
 May 13—The Toll of War (3 Reels).
 May 17—In Secret Service. (2 Reel War Dr.)
 May 27—Love, Life and Liberty (2 Reel).
 May 31—The Honor of the Regiment.

CRYSTAL

- May 4—Pearl as a Detective and Oh, Whiskers.
 May 11—When Love is Young and His Awful Daughter (Split).
 May 18—Homlock Shermes and Our Willie.
 May 25—Toodleums, and Supper for Three.

ECLAIR

- Apr. 30—The Return of Crime. (2 Reel Dr.)
 May 4—Bewitched Matches and Salamanders (Split Com. Sci.)
 May 7—The Sons of the Soldier (2 Reel).
 May 11—A Wise Judge and Manufacture of Steel. (Amer. Com. Sci.)
 May 14—The Key. (2 Reel Dr.)

- May 18—He Loves to Watch the Flight of Time (Newlyweds) and Cattlefish. (Sci.)
 May 21—Thus Saith the Lord (2 Reel).
 May 25—Hearts and Crosses and Anaradhapura.
 May 28—The Faith Healer (2 Reel).

FRONTIER

- May 1—The Word of Jose. (Dr.)
 May 3—An Eastern Cyclone at Bluff Ranch. (Com.)
 May 8—The Sheriff's Rival. (Dr.)
 May 10—The Tenderfoot's Ghost. (Com.)
 May 15—In the Great Southwest.
 May 17—Betty's Bandit. (Com.)
 May 22—The Stage Driver's Chivalry. (Dr.)
 May 24—Where Wits Win. (Com.)
 May 29—A Romance of the Rail. (Dr.)
 May 31—Flossie Visits Bar U Ranch. (Com.)

GEM

- Apr. 29—Billy's Suicide, and Views of Cape Hattera.
 May 6—Billy's First Quarrel, and Call Him Whiskers.
 May 13—Billy's Adventure.
 May 20—Billy Plays Poker.
 May 27—Billy's Honeymoon.

Universal Releases for the Week of Sunday, June 1.

- CRYSTAL—Clancy, the Model (Com.).
 CRYSTAL—Hooked (Com.).
 ECLAIR—He Ruins His Family's Reputation (Com.).
 ECLAIR—All on Account of an Egg (Com.).
 REX—The Boob (Com.-Dr.).

MONDAY, JUNE 2.

- IMP—Just A Fire Fighter (Com.-Dr.).
 NESTOR—A Mixup in Bandit's (Com.).
 GEM—Billy in Armor (Com.).

TUESDAY, JUNE 3.

- BISON—The Battle of San Juan Hill (3 reel—Dr.).
 CRYSTAL—Mary's Romance (Dr.).

WEDNESDAY, JUNE 4.

- NESTOR—The Idol of Bonanza Camp (Dr.).
 POWERS—Dolly and the Burglar (Com.).
 ECLAIR—Why? (3 reel—Dr.).
 UNIVERSAL—Animated Weekly No. 65 (News).

THURSDAY, JUNE 5.

- IMP—Self Accused (Dr.).
 REX—The World at Large (Dr.).
 FRONTIER—The Pillar of Peril (Dr.).

FRIDAY, JUNE 6.

- NESTOR—Owana, The Devil-Woman (Dr.).
 POWERS—Why Grand-Daddy Went To Sea (Com.-Dr.).
 VICTOR—The Kidnapped Train (Dr.).

SATURDAY, JUNE 7.

- IMP—Pen Talks by Hy. Mayer (Com.).
 IMP—The Count Retires (Com.).
 BISON—The Spirit of the Flag (2 reel—Dr.).
 FRONTIER—The Ranch Girl and The Sky Pilot (Com.).

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HARMING THE BUSINESS

WITHOUT arguing the justification of the thing, we cannot fail to observe that the enemy is numerous: those individuals who spend their nights de-

vising reasons why moving pictures shouldn't be, and their days giving loud voice to their opinions. Nor can we fail to observe that film men no longer need a Thaw-White tragedy film to do feature business. THEN why degrade the industry with the exploitation of the notorious Jack Rose, Sam Schepps and Harry Vallon in a "feature" film? This trio of self-confessed gamblers, thugs and accomplices in murder are being advertised in a moving picture periodical, to the shame and disgrace of its publishers. *The Times* is in business for money, too. But no offer of cold dollars

could tempt us to offer such a picture to the exhibitors of this country. No theatre could be induced to accept the vicious trio if they were cast in a play; why, then, on a moving picture sheet? Are the audiences different?

WE are glad it fell to the lot of a "free lancer" to attempt to market this film; we should feel sorry indeed if a regularly releasing organization were behind it. Here is real work for local and national censors, but we predict that the exhibitors themselves will make censorship unnecessary—the film will never get that far.

MUTUAL RELEASES

AMERICAN.

May 10—Youth and Jealousy (Dr.).
May 12—Angel of the Canyons (Dr.).
May 15—The Kiss (Dr.).
May 17—The Great Harmony (Dr.).
May 19—Her Innocent Marriage (Dr.).
May 22—Calamity Anne Parcel Post (Com.).
May 24—The Modern Snare (Dr.).
May 26—Ashes of Three (2 reel—Dr.).
May 29—On the Border (Dr.).
May 31—Her Big Story (Dr.).

BRONCHO.

April 23—Retgression (2 reels).
April 30—Bread Cast Upon the Waters.
May 7—Way of the Mother.
May 14—A Slave's Devotion (2 reels).
May 21—The Sea Dog (2 reels).
May 28—Drummer of the 8th (2 reels).

EXCELSIOR.

April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

KAY-BEE.

April 25—Will-o'-the-Wisp (2 reels).
May 2—Black Conspiracy (2 reels).
May 9—Past Redemption.
May 16—For Love of Flag (2 reels).
May 23—The Miser (2 reels).
May 30—Child of War (2 reels).
June 13—The Boomerang (3 reels).

KEYSTONE.

April 14—A Life in the Balance.
April 17—Murphy's I. O. U.—A Dollar Did It.
April 21—Cupid in a Dentist Parlor—Sealing.
April 24—A Fishy Affair—Bagville Police.
April 28—New Conductor—His Chum the Baron.
May 1—That Ragtime Band.
May 5—Algy on the Force—Ups and Downs.
May 8—That Dark Town Ball—A Little Hero.
May 12—Mabel's Awful Mistake.
May 15—Their First Execution.
May 19—Hubby's Job (Com.).
May 19—Twixt Love and Fire (Com.).
May 22—The Foreman of the Jury (Com.).
May 26—Toplitsky & Co.
May 29—Gangsters (Com.).

MAJESTIC.

April 29—The Whim of Destiny.
May 6—The Children of St. Anne (Dr.).
May 11—Billy's New Watch (Com.).
May 11—Liquid and Air (Scientific).
May 13—My Lady's Boot (Dr.).
May 18—The Rivals Outwitted (Com.).
May 18—Oysters (Educ.).
May 20—Shep, the Hero (Dr.).
May 25—Legally Right.
May 27—Her Fairy Godfather (Dr.).

RELIANCE.

May 19—London Assurance (Dr.).
May 21—Early Oklahoma (Dr.).
May 24—Runa and the Blackhand (Com-Dr.).
May 26—Hearth Lights (Dr.).
May 28—Texas Feud (Dr.).
May 31—The Master Crackman (Dr.).

THANHOUSER.

May 20—A Business Woman.
May 23—In Their Hour of Need.
May 25—A Pullman Nightmare.
May 27—Carmen (3 reels).
June 1—A Victim of Circumstances.

Mutual Releases for the Week of Sunday, June 1.

MAJESTIC—The Fraternity Pin (Dr.).
THANHOUSER—A Victim of Circumstances (Com.).

MONDAY, JUNE 2.

AMERICAN—When Luck Changes (Dr.).
KEYSTONE—Barney Oldfield's Race for a Life (Com.).
RELIANCE—Italian Love (Dr.).

TUESDAY, JUNE 3.

MAJESTIC—The Queen of the Sea Nymphs (Dr.).
THANHOUSER—(Title Not Reported).

WEDNESDAY, JUNE 4.

BRONCHO—A Dixie Mother (2 reel—Dr.).
MUTUAL—Mutual Weekly No. 23 (News).
RELIANCE—Faithful Shep (Dr.).

THURSDAY, JUNE 5.

AMERICAN—The Wishing Seat (Dr.).
KEYSTONE—Passions—He Had Three (Com.).
KEYSTONE—Help! Help! Hydrophobia! (Com.).
MUTUAL—(Title Not Reported).

FRIDAY, JUNE 6.

KAY-BEE—A True Believer (2 reels—Dr.).
THANHOUSER—(Title Not Reported).

SATURDAY, JUNE 7.

AMERICAN—Via Cabaret (Dr.).
RELIANCE—The Mad Cap of the Hills (Dr.).

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EXHIBITORS TIMES
1465 BROADWAY NEW YORK

Philadelphia Convention

(Continued from page 12)

tivities to come—roof garden parties, sight-seeing tours and entertainments of varied descriptions.

Everywhere the younger element was in evidence. Slim, fresh, girlish figures passed and repassed, gathered and crowded the balconies. Among them were the "stars" of several scenario-producing companies—girls who are known well by sight to thousands of patrons of the photoplay.

Simultaneously with the opening of the convention the adjuncts of the motion picture business were placed on exhibition. The exhibition is being held on the second floor of the hotel in a capacious compartment which adjoins the banquet room, which has been converted into a convention hall for the delegates.

Motion picture cameras, film-perforating machines, and flamboyant feature-picture posters are included in the exhibit. The exhibition will continue throughout the convention, which will conclude on Wednesday evening.

Enormous Capital Represented.

In speeches at the morning's session of the convention a bright future was predicted for the photoplay business. Speakers outlined the marvelous growth of the business during the eleven years since its establishment, and spoke of the enormous capital which the enterprise represents in this country. Likewise, the keen competition existing in the field was dwelt upon.

Some idea of the rapid growth of the Motion Picture Exhibitors' League of America was given at the session. This national organization now stretches to thirty-seven states in the United States. Philadelphia's branch represents 80 per cent. of all the local proprietors of motion picture emporiums.

Definite plans for the enlargement of the league will be prepared at the convention. A campaign will be inaugurated to teach those who have so far failed to join the organization the value the league would be to them in conserving their interests.

Among those attending the session were motion picture men from States where the league has not yet organized. These men were at the meeting to consult with Clem Krer, of Dayton, Ohio, national organizer of the league, prior to starting a movement for the organization in their cities.

Director Loeb addressed the afternoon's session of the convention. This meeting began the concert and entertainment to be given the delegates and their friends by the entertainment committee of the league. M. A. Neff, national president, responded to the mayor.



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EXCLUSIVE SUPPLY RELEASE DATES.

DRAGON FILM.

(Formerly Ryno)

May 12—The Outcast (Dr.).
May 19—The Sergeant's Daughter (Mil. Dr.).
May 26—Love's Monogram (Dr.).

GAUMONT.

May 13—Through Mountains Majestic.
May 14—Gaumont Weekly No. 62.
May 15—Sweets to the Sweets.
May 20—The Eyes that Could Not Close.
May 21—Gaumont Weekly No. 63.
May 22—For Two Pins.
May 27—The Light that Kills.
May 28—Gaumont Weekly No. 64.
May 29—A Problem in Reduction.

GREAT NORTHERN

April 12—The Bewitching Rubber Shoes (Com.).
April 12—Spanish Towns (Scen.).
April 26—The Black Chancellor (3 reel—Dr.).
May 3—Who Is Most to Blame? (Com. Dr.).
May 10—Her First Love Affair.
May 10—The Harz.
May 17—The Three Comrades (Dr.).
May 24—Professor's Travelling Adventures.
May 24—Scenes on the Balkan Frontier.
May 31—Where is Doggie (Com.).
May 31—Loch Lomond (Scen.).

LUX.

By Prieur.

May 16—Pat Moves in Diplomatic Circles (Com.).
May 23—Playing With the Fire (Dr.).
May 30—The Dog and the Goat (Dr.).
May 30—Pat, the Electrician (Com.).

SOLAX.

April 14—Dad's Orders (Com.).
April 16—The Man in the Sick Room (Dr.).
April 21—The Amateur Highwayman (Com.).
April 23—The Man Who Failed (Dr.).
May 28—The Henpecked Burglar.
May 23—The Man Who Failed.
May 30—The King's Messenger.

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Exclusive Supply Releases for the Week of June 2.

MONDAY, JUNE 2.

DRAGON—Comrades (Dr.).

TUESDAY, JUNE 3.

GAUMONT—The Heart Humane (Dr.).

WEDNESDAY, JUNE 4.

SOLAX—The Hopes of Belinda (Com.).

GAUMONT—Gaumont's Weekly No. 64 (News).

THURSDAY, JUNE 5.

GAUMONT—A Passing Cloud (Dr.).

FRIDAY, JUNE 6.

SOLAX—Gregory's Shadow (Dr.).

LUX—By the Aid of Wireless (Dr.).

SATURDAY, JUNE 7.

GREAT NORTHERN—An Unwelcome Wedding Gift (Com.-Dr.).

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"Born Young Again"

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First of all, you can come here, any time for advice, information and practical help. Our advice is *impartial*; we have no interest in selling you any one thing. Our information is *correct*, for we have here specialists in every branch of motion pictures: a practical theatre manager, an expert operator, expert on projection, a builder, an all-around machinist and electrician. They will start you right and keep you right. Come and try them.

“Meet Me at the Center”

Secondly, the “Center” is a big, modern department store of motion picture supplies. Here you will find everything that goes into the modern theatre, all the latest novelties, things you have not seen on exhibition before. You buy on the open market, best and assured quality, at prices that are right and above-board. You buy everything under one roof, at one time; no waste of time and carfare and hotel bills in skipping about the city. We are in the “CENTER” of things.

WE want you to make the “Center” your headquarters. Make your appointments and write your letters here. You are always welcome, day or night.

MOTION PICTURE CENTER, Inc.
1465 BROADWAY, cor. 42d St., entire 6th floor, NEW YORK CITY

(Continued from page 23)

The trouble in a number of theatres, is that while the manager is very strict on the appearance of his place, he neglects himself and does not encourage his employees, but on the contrary he gives them the bad example.

Some managers do not realize the importance of the good example. They post notices that no smoking is allowed yet they are the first ones to stand in the lobby, walk down the aisles or go to the operating booth with a lighted cigar or cigarette. How can they expect the attendants to obey the orders if they are the first ones to violate them? We know of a manager who was very strict on the smoking question, yet he would stand at the door to take the tickets with a lighted cigar in between his lips.

J. M. B.

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1465 BROADWAY NEW YORK

A MOTION PICTURE WITH A MORAL.

When a crew of motion picture performers invaded the financial district a few weeks ago with their exaggerated make-up and proceeded to stage a thrilling bank robbery, brokers taking an airing on the Stock Exchange gallery looked on with a good deal of amusement. Recently they were regarding the matter in a very different light. It seems that the robbers, having obtained an auto load or two of bank notes, were only half-way through the reel of film. In the rest of the picture they demonstrate the futility of crime. Rushing into a marble-fronted building, over which hangs a big sign to inform the public that it is a branch office of the New York Stock Exchange, with direct wires to the floor, they speculate in M. Rumeley common or some other active issue, taking the long side, until they have lost all of their ill-gotten gains. Aside from the fact that the Stock Exchange has no branch and accepts no orders, the picture is considered sufficiently misleading to come under the inhibition of the proper authorities, and steps were taken to have further presentations of the picture enjoined.—New York Times.

WAR IN THE MOTION PICTURE.

(From the New York World.)

The house was full, the audience sober and the movies running to form in the Circle Theatre, Columbus Circle.

One or two good stunts had been pulled off, in which liberties had been taken with reality, imagination and geography. Then came a real peach, "Cinderella and the Boob," in which there were fun, pretty girls and pretty lingerie.

And then came the event of the evening.

A pathetic song preceded a splash and a splutter of the electrical fittings, and then unrolled on the screen was the legend: "Indian Summer."

"Ah, that sounds good," remarked a girl in the gallery to her bestest. "Something romantic, I'll bet."

"Sure," he said, then resumed his chewing gum.

"1861" was the first caption on the screen. A pretty girl, all in white and fluffy things, stood at the old garden gate. We knew she was waiting her lover, and she didn't have long to wait. Robert was the dashing fellow's name, and he came to break the news to her that he had enlisted with the grays. A tinker came along and the gallant young officer gave him \$2.

Don't laugh at this. Maybe he owed it to him. And don't think that it hasn't anything to do with the war play. It has lots. That's the way they surprise you sometimes in those movies. Well, Robert came with his regiment and Jim, his comrade, was next in command. The

girl was sobbing, for war, you know, is hell. She didn't look at Jim, but Jim looked ill. Robert gave his darling his gold watch and chain, and then the good-byes had to come. That was beautiful. The girl clung to the gate, SOB-BING, and the band didn't play "Annie Laurie."

The scene faded, and then there was thrown on the screen the caption:

"1864."

"Gee, how time flies," was heard in a private box.

The "tee hee" that followed was drowned in the potpourri of war. They were going over that little unpleasantness down South—all over again. But why digress? Robert, the brave, the gallant and faithful, got shot in the head and lost his memory. When the blue-coats asked him what his name was he shook his head. Then they shook their heads. The shake was well shaken.

The lights went out and then appeared on the screen the numerals: "1865."

"Still flying," chimed another voice, and Robert, very gaunt and very sad, came in to get his discharge papers. He couldn't tell what his name was, so they sent him to the almshouse.

The plot thickens. Our hero went to the almshouse, but he didn't go in. He wasn't as foolish as he looked. Then along came the tinker. Wasn't that clever? Oh, those playwrights are clever, clever people. They didn't throw that tinker in there in the first act just for color. No, siree! He was one of the real actors. He said that he would take care of the hero and he handed him his soldering pot, and with a look of scorn at the almshouse keeper, they go R. U. E., crying: "Tins to mend."

Meantime, there's a digression. Jim gets home, with his arm in a sling, and tells girlie that Robert is missing. More sobbing, and you can see that Jim has hopes, and the girl none. The scene shifts, and so does the time. On the screen are flashed the numerals:

"1874."

"Haw, haw, haw!" roared a gallery ticket holder.

"Ha, ha, ha! Ho, ho, ho! He, he, he!" came from all parts of the house.

"Oh, h—l!" growled a voice.

"Rotten!" bawled another.

"Get the hook!" came from another, in no whisper.

The tinker and his assistant appeared in the foreground, the hero still carrying the pot. They got a job from a very nice girl, and right there the real tinker falls over and dies in the arms of our hero and the young lady. Then we begin to get down to real business. The screen is decorated with the date:

"1894."

"Good God!" came from the body of the house.

"Don't they ever get tired!" came an inquiry.

"Time!" shrilled a voice, and the house was in an uproar, with a gale of laughter sweeping over it.

Well, there's Jim, still proposing to the lady, and she holding the watch on him—Robert's watch. When he got too insistent she would pull the watch on him, as much as to say: "Bob may be looking." Then along came the tinker. Neither recognized him. And he had been walking for twenty years to reach this place. They had no pots or pans for the good man to mend, so he went his weary way.

Jim leaves girlie, who is now white haired and wrinkled, and a wicked hobo, with a big stick, crawls from under a fence. He raises the big stick to whack the heroine upon her whitened locks and Bob rushes back and receives the crack on the coco instead. Now shiver!

It was a blow that took away the memory. It was a second blow that restored it.

Gee! how we laughed.

The kind old lady nursed the mused up and smut and dirt stained tinker, and while he is lying in her dainty bed and watching her do the work, a vision of long ago is conjured up before them. There is a "tee hee" runs through the house. He gets better, leaves and gets shaved. He borrows a suit from Jim, then goes back to the love of long ago, looking like a Colonel. She falls on his neck, and lo, it is Indian summer. The band plays "Just a Song at Twilight," the audience laughs like—well, the lights go out and a boy is heard whistling "When I Get You Alone Tonight."

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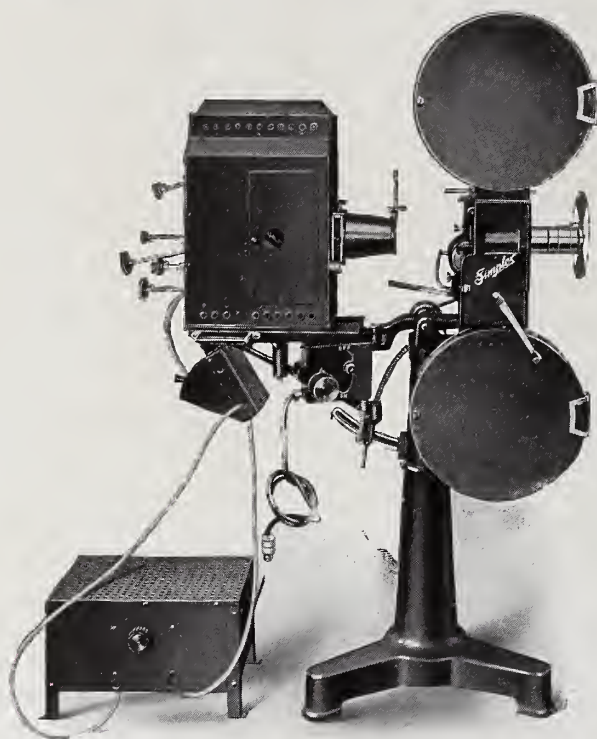
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Exhibitors' Times



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In this issue, we inaugurate a Department Service in the columns of this publication and from now on you should not miss a single copy. This service will deal with every important phase of the motion picture industry, and one suggestion alone, may be worth thousands of dollars to you.

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Your name and address on a slip of paper, with a dollar bill pinned to it, and both placed in an envelope and mailed to us will make you a *Subscriber of Record* at once.

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EXHIBITORS TIMES
1465 Broadway, New York, N. Y.

Exhibitors Times

Vol. 1, No. 4

June 7, 1913

Price 10 Cents

“QUO VADIS?”

A Cines Chef d'Ouvre.

When the Cines Agency for the United States was on offer two years ago it was taken up by one of the shrewdest men in the motion picture business, Mr. George Kleine, of Chicago. Anybody who has watched Mr. Kleine's career will concede that he rarely makes a false move. It may be allowed that his business acumen is a valuable asset to the motion picture industry, not merely of this country, but of the world, for it is due to this business acumen that at the moment Mr. George Kleine ranks as a Master Impresario. The wonderful success of "Quo Vadis" equals, from every standpoint, any operatic or dramatic success ever presented to the public of this or any other country. These be large words, but the box office receipts confirm the estimate.

The Cines Company of Rome is one of the great motion picture making companies of the world. It has vast resources in money and material. The man in the street says: "The Pope is at the back of the concern." Probably this is not true in the literal sense, but it may be safely conjectured that Vatican money is either directly or indirectly in the venture. The Vatican is an enormously rich institution with its hand in many enterprises. It is said that the late J. Pierpont Morgan had agreed shortly before his death to recognize the Vatican finances. After the German Army, and Standard Oil, the Catholic Church, of which the Roman Vatican is the centre, is quoted as the greatest organization in the world. It is something, then, that the third greatest organization in the world is allied actually or by esteem, with a motion picture producing company. It shows business astuteness on somebody's part.

The production of "Quo Vadis" in film form is, therefore, an event of world interest. In the first place, it makes a pointed appeal to three hundred million people. There are three hundred million Roman Catholics in the world. Hence, we can appreciate the shrewdness of the motion picture makers (that is, the Cines Company), and the shrewdness of the motion picture distributor (that is, Mr. George Kleine). It is a great idea; it is handled in a great way.

In the early years of Christianity in Rome there commenced a series of what are known as persecutions. These people, the followers of the Nazarene, found themselves between two fires. The old dispensation of which Moses may, in a sense, be said to be the founder, treated them with scorn. Pagan Rome not merely scorned them, but thought them worthy only of extermination. It is to be credited to the Jewish race that in all those vicissitudes it has never assumed the

ghastly rôle of persecutor. In fact, even to-day we see the wonderful spectacle of Jews and Catholics existing in perfect amity, though their spiritual outlooks are so antipathetic.

The Pagan man, however, who rested his hopes of future life on more or less mythological foundations, was a perfect bigot. He tolerated nothing that interfered with his bigotry. He worshiped Venus—the goddess of sensual love; Bacchus, the god of wine; Mars, the god of war; Diana, the goddess of the chase, and so on down the list of an interesting lot of seductive personalities of a pleasure provoking kind. Any student of Greek or Roman history at the period when Christianity was introduced will come to the conclusion that the Greeks and Romans of the time were materialists. In the modern vernacular they lived to have a jolly good time, just as most of us right here in New York to-day are bent upon having—a good time. "Carpe Diem"! This freely translated means "have a good time." So that when a new cult arose (that of what to-day we should call the "simple life," for after all that is what Christianity is, or at any rate is supposed to be), the Romans, headed by their Emperors, resented the innovation. Thus arose the persecutions of which that of the young Emperor Nero is amongst the most conspicuous.

Cardinal Wiseman, a scholarly prelate of the Roman Catholic Church, in the middle of last century wrote a fine piece of fiction entitled "Fabiola." "Fabiola" preceded "Ben Hur" by General Lew Wallace, and "Quo Vadis," by Henry Sienkewicz, the theme of the film under review. Life in Pagan Rome in the first century of the Christian era has always been a favored theme with painters, novelists, historians. Anybody having access to the Vatican Library will find a wealth of authentic material enabling him to weave romances around this stirring period of the world's history.

It was to this source that Cardinal Wiseman went for the facts upon which to build his fine romance. But "Fabiola" is something more than a romance, it is a history into which the human element enters, as the human element enters the Sienkewicz story. That there will ever be another such film as "Quo Vadis," it is hardly fair to suppose, but it is certain that in the annals of early Christianity there is scope for any number of great film plays, if it be found desirable to again tap that source for motion picture purposes.

As presented, "Quo Vadis" (Whither goest thou?) is a superb piece of motion picture work in eight reels. It is practically divisible into three acts. It is one of

(Continued on page 5)

EXHIBITORS TIMES

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THE FIFTH ESTATE

Baltimore, this week, welcomes a successor to the Motion Picture Exhibitors' Convention which met in the Maryland city on June 2nd and 3rd. This is a convention of advertising men—men who make publicity the business of their lives. Everybody advertises, or is advertised, to-day, and the custom applies to inanimate as well as to animate things. Deny publicity to the world, and chaos would supervene. Publicity, or advertising, is as essential to successful business as light is to life. Platitudinous, but true.

A poor old lady once had to take to selling matches to get a living. This didn't happen in the United States; no, it was in a country where advertising is not so brisk as here. Let us say Spain. So she took up her position on the sidewalk, stock in hand, called out "Matches," and hoped to God nobody would hear her. A somewhat tedious way of making money.

By way of contrast to this exemplary case of "letting quality only sell the goods," is the following true story. Some years ago an American man descended upon an European city with an agency agreement in his pocket, some capital, and a small stock. He spent all his money in plastering the boardings with big litho ads, and then leaned back in his chair to await results. The office boy (paid at the equivalent rate of \$2 per week) remonstrated with his employer for spending all his money in advertising. "I guess it 'll all come back, sonny," was the dry rejoinder.

It came back. In a year the adventurous American who spent his all in advertising was making a fortune. This is true. The goods were Allen & Ginter's Richmond cigarettes. The advertising gambler was Henry K. Terry, latterly of Richards, Terry & Co.; the office boy became a prominent employee of the American Tobacco Co., and the office boy's friend, who writes this article, has smoked Richmond Straight Cut cigarettes for more than 25 years in recognition of the wisdom of backing up quality by plucky advertising.

Many of the advertising men at Baltimore have already asked themselves and others in open session, "How can we utilize the motion picture for advertising purposes?" When the master minds of publicity start thinking this way we may look for great developments

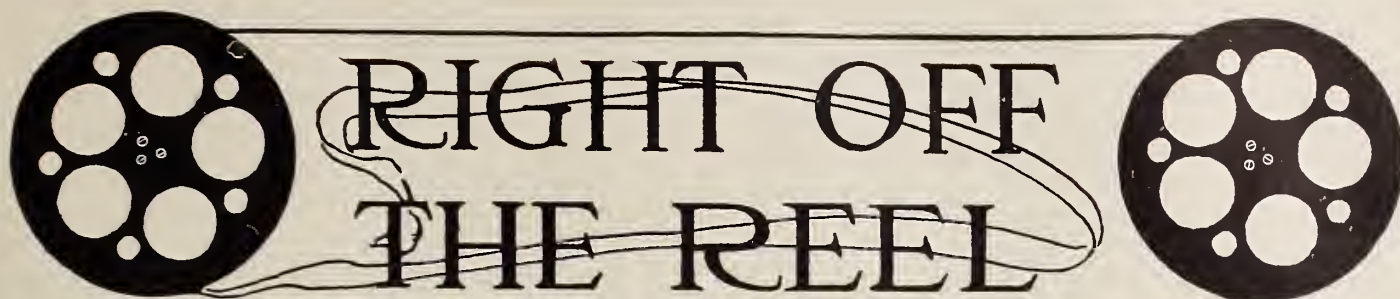
along what to us are fairly obvious lines. We write "to us" with deliberation. Motion pictures have been used for advertising purposes for several years; but not of course on a National scale. There are companies like the Industrial Motion Picture Company of Chicago, which specialize in this direction, but the idea is capable of infinite expansion. If the great advertising magnates attack the matter seriously they will find plenty of co-operation among film manufacturers. The latter are, in many cases, just as willing and able to make advertising films as dramas and comedies.

Were Edmund Burke alive and talking he might conceivably term the motion picture the Fifth Estate, as he is credited with calling the newspaper press the Fourth Estate. The newspaper men themselves are taking cognizance of the motion picture as a factor to be reckoned with in making up their pages. Thirty-five million people in this country look at motion pictures every week. Thirty-five million probable readers are therefore clearly interested in the subject. This demand for information on the subject has influenced the controllers of the foremost newspapers in the country to print articles and illustrations about motion pictures, plays, news, future happenings and so forth.

Indeed, in many newspapers, the motion picture is challenging the stage play for supremacy of space and treatment. The picture interests more people than the stage play. It is a case of cause and effect.

It is trite to say that the picture has "come to stay" and that it is "only in its infancy." This was said years ago, when newspaper men were sceptical of the importance of projected motion pictures as factors in instructing and educating people of all sorts and conditions. "The Exhibitors' Times," in recognizing the enterprise of the great newspapers in disseminating a better knowledge of motion picture possibilities among the millions, offers its contemporaries the privilege of quoting from these columns to the limit of opportunity none the less freely because it is our aim to make these columns authoritative and accurate in our treatment of the subject.

The fact that the Essanay Company is making motion pictures of this convention substantiates our theory that the film makers desire to co-operate with advertising experts in the making of pictures to be used for publicity purposes. It is to be hoped that the convention will not separate before some definite advance has been made in the popularization of the motion picture for advertising purposes. Let us close this article with a concrete illustration of how valuable this agency may be made for disseminating information that leads to sale. In a prominent Broadway automobile store recently there was installed a small projector worked by hand. At the anterior axis of the system a ground glass screen was placed, and upon this passers-by could study motion pictures incidental to the handling of automobiles. The display was interesting and instructive. Motion pictures for night advertising might frequently be used to advantage.



RIGHT OFF THE REEL

By *T.B.*

As the accredited spokesman of the Motion Picture Exhibitors of the United States, the utterances of Mr. M. A. Neff command respect. The first faint streaks of dawn were slanting along East Fourteenth Street, New York City, on the morning of June 20, 1912, when two tired figures alighted from an automobile that stopped outside the subway. There were other tired figures in the automobile, but how and when THEY alighted concerneth us not, gentle reader. The automobile came from the classic splendors of Coney Island where, the night before, the New York Exhibitors had assembled to dine at Henderson's as a fitting finale to a day of convention work at the Union Square Hotel.

* * *

The proceedings of that convention will be "photographically lined on the tablets of my mind, till a yesterday has faded from its page." I wish you could have heard Sam Trigger's speech at the dinner. I didn't and couldn't. New York Exhibitors are so enthusiastic and so applausive. I wish I could have heard my own speech at the dinner. We certainly had a great time. But at the subsequent very artistic cabaret show there wasn't so much applause and Sam and I got off our little bits of eloquence to appreciative audiences. I do not know who Sam spoke to, but I spoke to Florence Turner, who has gone from our gaze like a beautiful dream—to Europe.

* * *

Mr. Neff also spoke—pointedly and sincerely—to the assembled Exhibitors. There is no doubt at all of Mr. Neff's thoroughgoing earnestness in his office of National President. He has done, and is doing, colossal work all over the country, organizing State Leagues and teaching the Exhibitor the vital importance of his duty to the community. The hour brought forth this man to shoulder the burden of welding the Exhibitors of the country into one solid homogeneous body, actuated and animated by community of interest. I do not think you could find a better man for the job, or get the work done in a more satisfactory manner. This is not an effusive compliment; but it is a true and sincere one and Mr. Neff and others will, I know, appreciate it.

* * *

The "two tired figures" alluded to in the first paragraph were those of (1) M. A. Neff, (2) the Present Writer. We stood on the pavement. The following dialogue then ensued:

T. B.: Good-night, Mr. Neff, we've had a fine time, haven't we?

Neff: Indeed, we have.

T. B.: I congratulate you on your work.

Neff: Thank you.

T. B.: I specially admired the parliamentary way in which you conducted the proceedings at the Union Square Hotel this morning. You are a born chairman.

Neff: Glad you think so.

T. B.: Also your general work as National President and your leadership of the Exhibitors deserves applause. Having had some experience along parallel lines in another part of the world, I can appreciate your efforts and the labor they involve.

* * *

Neff: I'm pleased to hear you feel that way.

T. B.: I do, and wherever I am writing I shall consider it my duty to encourage such splendid service on behalf of motion picture Exhibitors.

Neff: Thank you. Good-night.

T. B.: Good-night.

It was morning, of course, and so we parted. On a subsequent occasion when I had the pleasure of meeting Mr. Neff in New York City "A Square Deal for All" was his avowed policy in reply to my question as to what his intentions were in exercising the great powers which the Exhibitors had placed in his hands. And a study of the man at a distance only further deepens one's persuasion of his singleness and earnestness of purpose—that of the uplift of the motion picture business and the Exhibitor.

* * *

Fortressed by such commanding claims to attention, Mr. Neff's views on the troublous censorship question are of vital importance. He speaks the mind of many thousands of Exhibitors and speaks it, apparently, clearly and decisively. As I understand things, what Mr. Neff wants is a set of conditions, governing the censoring of motion pictures, which shall be uniform in all the States of the Union. This seems a reasonable thing to ask for. Morality and ethics are not, or should not be, dependent upon latitude and longitude for the incidence or methods of their application.

* * *

To step from the abstract to the concrete: if a picture is good or bad in New York City it is (or should be) good or bad in Chicago, and not good in New York and bad in Chicago. But as things stand at present, ideas on the matter are confused and antagonistic. There is a conflict of "censoring" authorities. The index expurgatorius varies with the geography of the matter. Ohio says one thing; New York another; Illinois another. Mr. Neff, if I understand him aright, wants this censorship matter handled nationally and not merely locally. This seems a reasonable demand.

Right Off the Reel (Continued)

An amusing book could be compiled on the curiosities of censoring. I was once present at a censorship conference when a pretty and pathetic little picture showing, in part, how a poor little boy appropriated a superfluous turkey in order to appease the hunger of a starving brother, was ruled out as inadmissible. God knows that hunger is a terrible stimulant to such awful crimes as this. I wonder if those Censors (none of them act now) ever knew what real hunger was in the midst of plenty. Only those who KNOW could sympathize with that poor desperate kid. So much

for the heinousness of turkey swiping! But what about this for "censoring?" Not many weeks ago I sat and saw a film passed parts of which illustrated (1) a bestial drinking orgy in a cafe; (2) a sensually minded woman luring, by a trick, an unsuspecting workman into her bedroom; embracing him; and—"Further comment is superfluous" as editorial writers put it. Casuistry must decide which is likely to produce the more harm from the screen (1) turkey stealing by a hungry gamin; or, (2) profligate promiscuity.

LIFE OF GENERAL BOOTH SHOWN IN MOTION PICTURES.

Several thousand members of the Salvation Army filled Carnegie Hall recently and saw motion pictures of their departed leader, General William Booth. They watched the actions of the old white-haired evangelist, and laughed or wept with Commander Eva Booth as she told them about his life and personality.

"My Father" was her subject. For more than two hours Miss Booth, head of the Salvation Army in this country, related incidents of her father's career. She described his life as a philanthropist, as an evangelist, as a man and as a father.

As she talked pictures, taken before the General's death last fall, were thrown on the screen. They illustrated every phase of the veteran's activity and of the work of the Salvation Army.

Seven hundred out-of-town officers and enlisted men and women of the army are in New York attending the thirty-eighth annual congress of New York and its vicinity. Miss Booth's talk followed a morning of small council meetings.

Recently the twentieth anniversary of the establishment of the Bowery Corps of the army was held in Cooper Union. Commander Albert Peart was in command.

Intense Enthusiasm Shown.

Among the pictures of General Booth were many showing him at work in Canada, Australia, Japan, China, Switzerland and others of the many countries in which the Army operates. As the venerable commander moved on the screen or smiled out at the audience a quiet but intense enthusiasm was manifest through the large hall.

There were many present to whom the Salvation Army is but a name, or the recollection of plaintive faced women and enthusiastic men singing on the street corner accompanied by a drum and cornet. They were impelled into the hall by curiosity to see Commander Booth, daughter of the Army's founder. Perhaps some came to scoff.

However, when the motion pictures showed the pitiful sides of the problem met by every soldier of the Army or

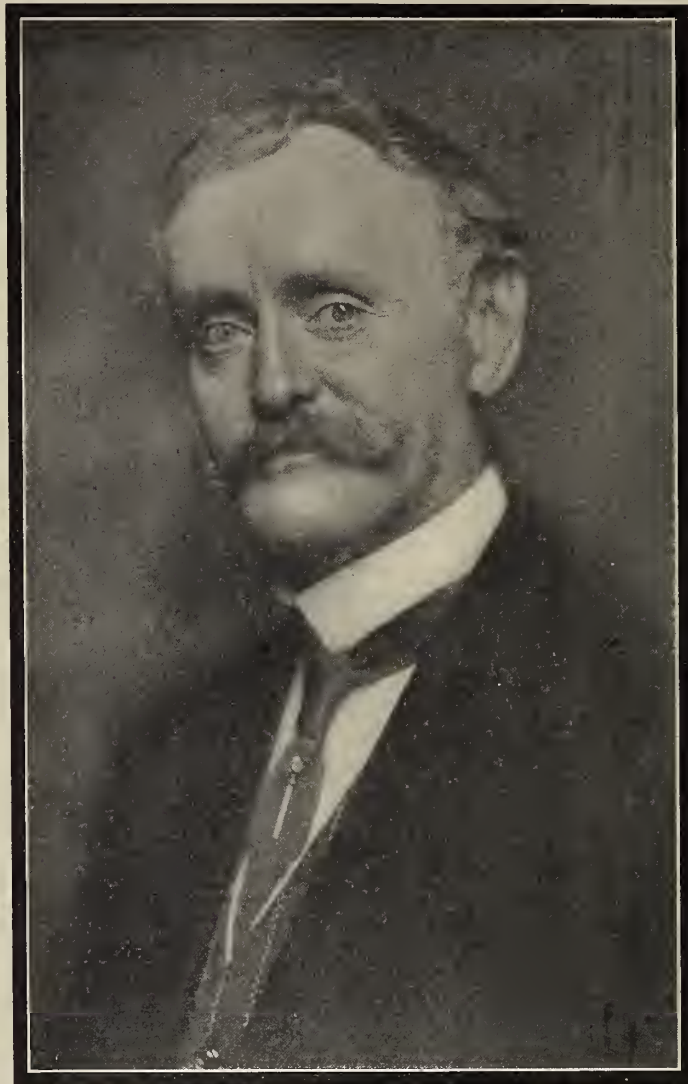
the exhibitions of gratitude shown toward the old General by the unfortunates he had aided there was scarcely a dry eye in the house. Several times Miss Booth was on the point of breaking down as she related the touching parts of her father's life.

"Benefactor of Poor."

"He looked into the underworld," she

said, "and thought, 'I will help them.' He was known to the world as the greatest philanthropist; to the church as the greatest evangelist, and to the poor as their greatest benefactor."

Many motion pictures were shown of the funeral ceremony and procession in London last fall when General Booth



M. A. NEFF

President Motion Picture Exhibitors' League of America

was buried. Intensely impressive was a picture of the great religious leader's bier. As those in the crowded hall watched the picture they heard music and what sounded like the booming of cannon as a last military honor.

Several pictures of the procession and the many thousands that crowded the streets were shown to the soldiers here who before only knew of the funeral by newspaper descriptions. As they viewed the last exercises they arose to their feet and with hushed voices every one sang. "Hiding in Thee," a final tribute to their leader. "the poor man's king."

Rescue Work Shown.

Interesting pictures of the Army's Industrial Home work, of the nursery work and the rescue work were shown. Miss Booth described them and quoted statistics. She showed pictures of herself dressed as a woman of the streets, the costume she first wore to gain the confidence of her fallen sisters. Most interesting of all were the pictures of the Army's work in gathering little waifs and babies to be loved, kissed and played with.

HIS OWN FAULT.

A certain singer who wanted to suit his own convenience asked of the manager of a popular theatre to let him sing after the first reel of a two-reel feature. The film was the well-known production of the Vitagraph Company, "Vengeance of Durand." The audience was so annoyed at having such a splendid picture interrupted by a song that the singer, although an able artist, received a cool reception and left the stage without the least applause.

Never sandwich a song between the reels of a feature film, as the audience will not stand for an interruption in the story.

J. M. B.

(Continued from page 1)

those subjects which defy criticism; that is, criticism of the usual-kind. There is no standard of comparison to go by. "Quo Vadises" are not made every day. You may compare one Hamlet in Shakespeare's play with another. But how can you compare a "Quo Vadis" Nero with some other Nero? There is only one Nero and that is the Nero of this film, at any rate at the present time. Nero has been figured, it is true, in other Cines films, so has his mother Agrippina, but you cannot make comparisons. The former Nero and Agrippina just live in the memory and that is all. They were written about at the time, but these writings do not offer any basis of material for making comparisons.

So we have to look at this picture from exactly the same standpoint as the producer's. They went to first-hand authorities for the archaeological details. They have, as it were, reenacted history. There are various ways of writing history, but there is only one correct way and that is to look up your authorities on every statement you make. There are historians and historians. Sometimes a Macaulay sits down and writes a beautifully impassioned piece of history, which is good reading, but bad history, because it is at variance with the facts. Here in "Quo Vadis" the producers give you real history, accurate in respect of incidents, scenes, costumes, story. It is absolutely on record that these things took place. Christian men, women and children were tortured, thrown to the lions, killed. Sometimes they held fast to their new faith, occasionally they faltered, for the human interest of love entered so often into the matter. Still, the new faith triumphed over Paganism. These people suffered and died rather than give up the faith that was in them, and so founded a new Martyrology which all admire to-day, even though it may not be appreciated. When it comes to the question of human suffering for a cause then we are united in admiration of those qualities which showed that these early Christians could suffer and be strong and brave in trials.

When we sat looking at this wonderful picture (for it IS a picture), superbly acted, mounted and directed all through, a young man who accompanied us turned and said, "Is this true?" He is a type of the superficial modern, imperfectly acquainted with history. We replied, "It is." Further questioning on his part led to our referring him to some text-books. At this moment

this young fellow is reading accredited history, and is a motion picture enthusiast.

What applies to our acquaintance in the Astor Theatre in New York City applies probably to thousands, if not millions, of people who will be seeing "Quo Vadis." They will wonder in a way if it is only purely dramatic, or if it is true, wholly or in part. A great many of them will learn, as our young friend learned, that the picture is built up on a solid historical foundation. The educational value of the film, therefore, cannot, in the cant phase, be over-estimated.

We are all talking and writing now-a-days about the educational value of films. Here is a lesson in that value in the film of "Quo Vadis." It is really history. It is life as it was lived at a sanguinary part of the world's story. It improves upon our school books, however carefully written, read and expounded. It shows, as we should say "the real thing." It IS real, excepting, of course, that the people in the picture are ACTORS, BUT such actors!! The Italian actors are among the finest in the business. Novelli is a worthy successor to Salvini. As for the other members of this great cast it is superfluous to praise them! They are just a magnificently drilled host of intensely serious impersonators.

One of the recent visitors to our shores took away with him a competent American producer for the purpose of making historical scenes in his own country. This is an experiment which will be watched not merely by ourselves, but by many others, with interest. In the particular country referred to, there is a great wealth of material for treatment on the grandiose scale, that is, the "Quo Vadis" scale, as in Italy. "Quo Vadis" teaches a lesson from which others may well learn. That of accurate presentation of historical facts to the brain through the medium of the film.

There are many subjects to be suggested in this connection, but we defer developing this part of our theme until further occasion.

It would be hyperbole to further praise this great film. Everybody should see it. We cannot close without again congratulating Mr. Kleine upon his shrewdness and his success in releasing "Quo Vadis" here.

The New Home of Kinemacolor in Paris

Kinemacolor having established itself in London and New York is about to lay seige to Paris also. The photograph accompanying this article represents the theatre which Mr. Charles Urban is building in the heart of the amusement centre of the city, on the new Rue Edouard VII. The projected memorial to King Edward will be reared just in front of the theatre and Mr. Urban is awaiting permission to name the new house the "Theatre Edouard VII."

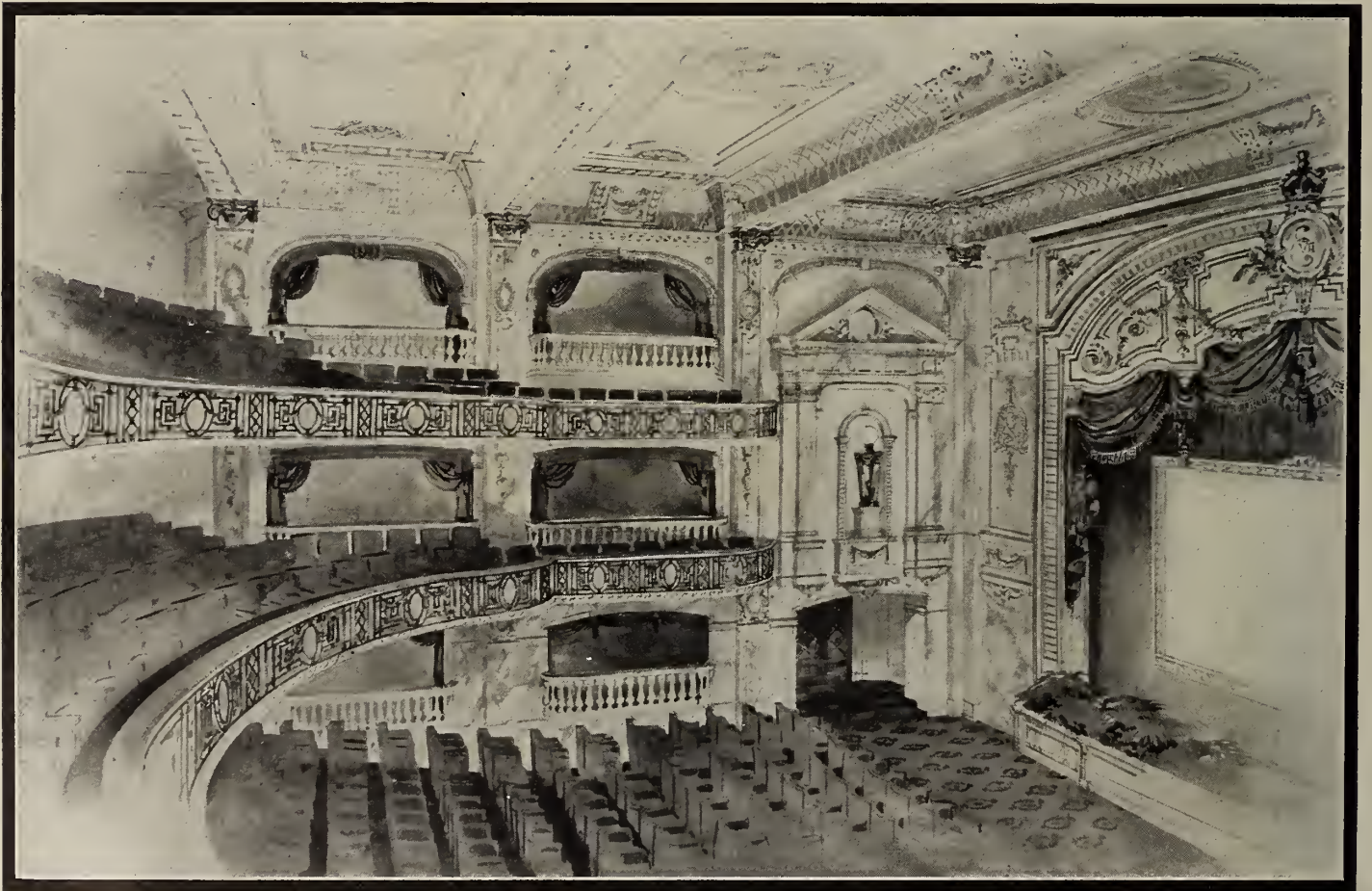
The new theatre follows the general lines of architecture of the buildings in Paris associated with the name of Nenot. The decorative scheme is being carried out in consultation with the French ar-

chitect, by Mr. W. C. R. Sprague, whose work is so well known in London.

The building is in the true Renaissance style and the decorations exemplify a color scheme of ivory and gold and Rose du Barri. There are lounges and foyers and a tea room apart from the theatre to which it is expected will be attracted the Paris for the "five o'clock." There is a colonnaded entrance hall. The theatre has in addition to twenty private boxes seating accommodation for 800 persons—a number that might well have been increased to 1,200—but that each patron will enjoy an allowance of twenty-two inches. It has been a reproach to the larger Paris theatres that

visitors are unduly cramped for room in the anxiety that is manifested to seat as many as possible in the theatre. Mr. Urban intends to make a break from this tradition, and in regard to staffing, he will follow English lines, avoiding the frequency with which in Paris theatres, tips are demanded by attendants. The bars and tea rooms will be under the best service.

Meanwhile Mr. Urban, at his new theatre, will give continental investors a lesson in the possibilities of Kinemacolor as an entertainment, no matter in what country it is presented. He will show that the wonders of this process make an equal appeal to every nation.



It is sometimes claimed that Motion Picture Theatres in Europe are superior in luxury and equipment to those of the United States. The above illustration will enable our readers to judge of the justice of the comparison.

The Motion Picture Business In Philadelphia

The lure of large profits in motion pictures has caught investors in its grip, and hundreds of thousands of dollars are being spent in building and equipping film theatres in this city.

All neighborhoods are being invaded and film theatres of all sizes and degrees of ornamentation are being erected. Some costing \$100,000 or more, are theatres in every sense of the word, while others, to seat "499 and the pianist," are for the production of photo plays only.

Altogether, there are from fifty to sixty now projected or in course of erection, in addition to the theatres already built and in operation in various sections of the city.

So huge has this branch of the amusement industry become, that the authorities have for some time recognized the necessity for the proper supervision of the construction and operation of motion picture theatres.

Regulations have been made by the department of public safety in the past, but the danger from panic in case of fire was not fully recognized until recently. Working in conjunction with the department of public safety and the fire marshal's office, Chief Pike, of the electrical bureau, after an exhaustive study of the subject, has framed a new set of regulations regarding the manner in which film theatres shall be equipped electrically, that are more drastic than any before enforced.

New Regulations Stringent.

In the first place, as explained by Chief Pike recently, it has been provided that all exhibitions of motion pictures, where the ordinary combustible films are used, must have the machine inclosed in a fire-proof booth. The regulation had previously been framed, but the booths in many cases were not really fireproof.

"In past times any old booth would do," said the Chief. Because a film is so highly inflammable and produces an explosive mixture as the product of combustion in the air, it is necessary that the explosive gases generated during a fire shall be piped off.

Regulations have been framed providing for ventilation of booths, but the rules were regarded as providing for the comfort of the operator only; and holes were often bored in the booths. In reality, the holes allowed the gases to escape into the auditorium. Under the new regulations there must be a pipe leading from the booth to the outer air and an electric fan kept going, continually sucking the air from the booth and expelling it outside the building.

A permanent form of booth will be required in all regular amusement places, but for theatres, lodges, or places where exhibitions are of infrequent occurrence, a portable booth must be used. That booth has a framework of light iron, covered with sheet metal or asbestos

lumber bolted to the frame. The regulations regarding the booths are not the result of fear for the results of the burning of a single film. It is the resultant panic that records show to have been in many instances fatal to persons in the audience.

Forced to Improve Wiring.

At the present time the electrical wiring and installations in motion picture theatres are first class. This has not always been the case. In many of the theatres the wiring has been of a highly dangerous character. Managers of these theatres have been forced to improve conditions or go out of business.

Averaging 800 persons to a theatre, and counting sixty new theaters in course of operation, it is a conservative estimate that 48,000 persons can be accommodated nightly in the new film theatres being erected.



ARTHUR V. JOHNSON (Lubin)

An idea of the magnitude of the theatre building operations under way or projected may be gained from the following operations:

Theater for the Cambria Amusement Company, northeast corner Twenty-fifth and Cambria streets, 50x124 feet, seat 500 persons; cost, \$15,000.

Theater, southeast corner Ridge avenue and Latona street, for Park Amusement Company, cost \$15,000, seat 1200, size 90x90.

Northwest corner Fifty-fourth street and Baltimore avenue, 123x72 feet, seat 520, cost \$12,000, for Fort & Smith.

Fifty-second street and Girard avenue, for George Felt, 245x280 feet, seat 1500. Broad and Reed streets, for Margolin & Bloch, 178x56 feet, seat 1,000.

Sixty-third street and Haverford ave-

nue, for Overbrook Amusement Company, cost \$20,000, seat 1,000, 48x167 feet.

Northwest corner Fifth street and Olney avenue, seat 500, 51x100 feet, for Frank Hess, cost \$11,000.

Twenty-ninth and Dauphin streets, 74x182 feet, seat 2,400, cost \$150,000.

Sixth street and Girard avenue, 50x171 feet, cost \$25,000.

Kensington avenue and E street, seat 1,500, 91x108 feet.

Colonial Theater, Germantown and Maplewood avenues, 135x165 feet, \$200,000.

Ninth and Morris streets, for J. M. McKenna & Son, seat 500.

4032-40 Market street, cost \$200,000, 100x124 feet.

2775 Kensington avenue, 18x8 feet, seat 1,500, cost \$25,000.

Northeast corner Franklin street and Fairmount avenue, 45x92 feet, cost \$18,000.

1426-28 South Fourth street, 36x140 feet, cost \$10,000.

Kensington avenue and Somerset street, for F. C. Michaelson, 56x109 feet, cost \$25,000.

Theater 1 for J. J. Goodstein, 201 Frankford avenue, 36x120 feet.

Film theater, 1142-46 Passyunk avenue, 55x160 feet, \$15,000.

Theater to cost \$20,000, for Eureka Amusement Company, 3941-43 Market street, 40x125 feet, seat 800, cost \$20,000. Another, 2926 Richmond street, 60x100 feet, seat 1,000, cost \$35,000.

Franklin Amusement Company, Twenty-third and South streets, 40x100 feet, seat 500, cost \$13,800.

Sixth and Pike streets, 103x74 feet.

McKean and Twentieth streets, for James McMonigle, 41x73 feet.

Big One for Frankford

Frankford avenue and Margaret streets, 96x185 feet, \$150,000.

Forty-ninth street and Woodland avenue, 100x140 feet, \$170,000.

Germantown avenue and Hortter street, for Margolin & Bloch, 40x150 feet.

Twelfth and Girard avenue, for Kahn & Greenberg, 36x100 feet, seat 500, \$15,000.

1121-25 Fairmount avenue, 48x79 feet, seat 500, cost \$15,000.

Northwest corner York and Hope streets, seat 1,000, 72x106 feet, cost \$25,000.

Northeast corner Fifth and Olney avenue, 51x100 feet, seat 500, cost \$11,000.

Theater at 1239 North Forty-second street, seat 1,500.

Southeast corner Germantown avenue and Dunton street, for Wayne Amusement Company, seat 500, cost \$12,000.

Southwest corner Broad and Snyder avenue, 225xirregular in size.

Richmond and Clearfield streets, 62x133 feet, cost \$25,000.

Nos. 1918-24 North Front street, 54x73 feet.

Frank W. Buhler

Frank W. Buhler, the enterprising manager of the Bijou Dream, 1205 Market street, is credited with being the first Exhibitor to give his patrons the multiple reel photoplay, which has been in great demand recently, in from two to five reels.

He began his theatrical career at the early age of 10 years, at that time living in a small western village, where he became a member of an amateur theatrical company that gave monthly entertainments, which finally led up to his first road company in 1900.

Today Mr. Buhler is manager of one of the most successful and up-to-date photoplay theatres on Market street, showing pictures clear as crystal and a program that in comparison is second to none.

MOTION PICTURES AT THE WILLIAM PENN THEATRE.

Last week witnessed the closing of the regular season at the William Penn theatre, but this does not mean that the

beautiful and successful West Philadelphia playhouse is to close its doors to the public. For Manager Miller an-



FRANK W. BUHLER

nounces a summer policy of entertainment which will doubtless find high

favor with the patrons of the house. In brief, the William Penn is to be temporarily transformed into a high-grade motion picture house. Three Edison projecting machines of the latest and most improved models have been installed in one of the largest constructed booths of its character in the country, and steady and clear pictures are guaranteed. The latest foreign and American features in motion photography will be offered and the present high character of the house will be consistently maintained. The admission prices will be five cents in all parts of the house for the matinees and five and ten cents for the evening performances. For this week an especially fine program has been arranged and whatever one's preference for motion picture subjects may be it will be thoroughly satisfied by the varied list of plays, travel stories, scenic views and other achievements. A very extensive repertoire has been selected for the first three afternoons and evening, the big feature being "Cleopatra," a masterpiece in five reels. There is no need to speak of either the dramatic interest or stage beauty of this famous play. It called forth the best efforts of Sarah Bernhardt and Fanny Davenport. This love tragedy of the dark-eyed siren of Egypt and the Roman Antony is shown in spectacular scenes of great splendor. Helen Gardner, who interprets the role of "Cleopatra," has won distinction both for her ability as an actress and her great beauty. For three days commencing Thursday the big feature will be Madame Rejane in Sardou's celebrated comedy, "Madame Sans Gene." Another, "The Kentucky Feud."

PHILADELPHIA NOTES.

Chas. W. Rapoport has purchased one of Becker Brothers' theatres situated at 5th and Jackson street. This home has a capacity of over 1,000 and is doing a record-breaking business.

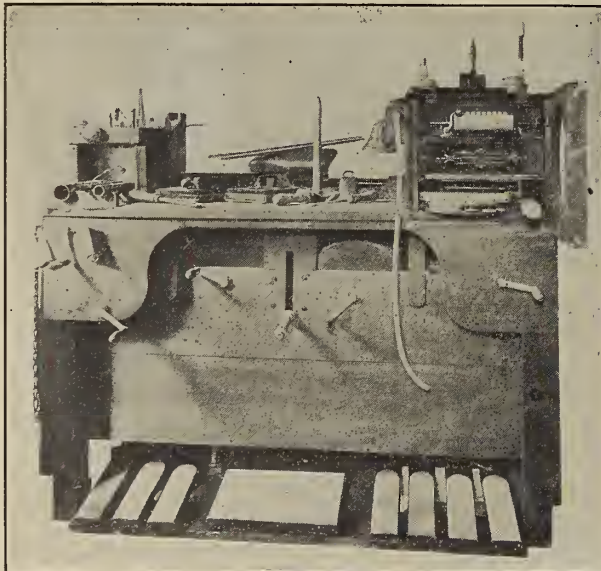
Ben Abrams, local manager of the Philadelphia branch of Warner's features, announces that starting from September 1 his firm will occupy the entire spacious three-story building, of which they now occupy the first floor of 1302 Vine street.

This extraordinary move is in accordance with the rapid growth of Warner's popular features of which lately there has been an unusual demand in Philadelphia.

A film service will also be inaugurated soon and the Eclair's entire output of two and three-reel features will be exclusively handled by Warner.

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"Half a Chance", a Three-Reel Reliance Feature

The picture dramatization of Frederick Isham's novel, "Half a Chance," announced by the Reliance as a two-reel picture, was found to be too worthy a subject to be limited to such brief treatment. Mr. J. V. Ritchey decided to release it in three reels and the result is said to be a better feature than even "The Man from Outside" or "The Bawlerout," both previous three-reel Reliance offerings.

Aside from the dramatic value of the picture, the scenes produced aboard the Convict Ship "Success," built in 1790, which was in service during the period in which the story is laid, are historically interesting.

Frederick Isham was the guest of Mr. J. V. Ritchey recently at the Reliance studio where he viewed the picture dramatization of his novel, "Half a Chance," which will be released in three reels on June 14. Mr. Isham was so interested in the picture interpretation of his work that he is considering writing a story for Mr. Ritchey, especially for screen presentation.

Forrest Halsey was won over to being a regular contributor of stories for the Reliance by viewing one of his novels on the screen, and the result has been so gratifying to the Reliance scenario department that Frederick Isham's visit is doubly interesting.

Essanay to Film Ad Men.

The Essanay Company of Chicago will make motion pictures of the Baltimore convention of the Associated Advertising Clubs of America.

This film will show the officers of the National Association; the pageant, the arrival of the delegations, the open-air meeting at Druid Hill Park, the ladies touring Baltimore, and every interesting incident which takes place.

Copies of this film will be made and afterwards loaned to all the advertising clubs who are members of the National Association.

Arrangements will be made by the various ad clubs, whereby they can either show the film at one of the local theatres in their city and attend in a body, or exhibit it in their own club rooms.



HALF A CHANCE

Scene from the Reliance Film Adaption of Frederick Isham's Well Known Novel



In our previous issues we tried to show that the success of a theatre does not depend on the amount of noise from the orchestra pit, but on an appropriate music to fit the picture.

We do not believe in the pipe organ as the main instrument to accompany the picture from beginning to end, nor in the automatic musical instrument that is too noisy and never follows the picture. We do not approve of a full orchestra, unless one can be shown the picture ahead of time and given the opportunity to prepare the selections and rehearse. We come to the conclusion that a clever pianist with a repertoire and good common sense, to follow the picture, was the most appropriate music, and we added that a trap drummer could be employed, provided the man was willing to give the proper sound effects at the right time.

Most of the automatic musical instruments contain several effects as drums, cymbals, triangle, flute, etc., but the main trouble is that these instruments will play the full music roll without any consideration of the scenes depicted on the screen. It is then annoying for the patrons, when their attention is concentrated on a pathetic scene, to hear the automatic play loud drums, cymbals, etc. If the managers could have enough music rolls and change them according to the picture, the automatic instruments would not be so objectionable. This is not generally the case. If some of these instruments are built to accommodate four or five rolls of music, the chances are that the music roll of a lively waltz or march will fall on a sad or pathetic scene and vice versa.

As it is so hard to find pianists and trap drummers to follow the picture properly, we cannot expect automatic instruments to do better than human beings.

Sound effects should be assembled in a small space and within reach at all times, allowing the operator to keep his eyes on the picture so he can give the effects at the right time, as he can lay his hand on what he wants without looking for it.

The following is a partial list of sound effects produced by an outfit as we called at the factory to inspect same:

Locomotive effect, foundry effect, rain, wash of waves, motor boat, pulley and hoisting, donkey bray, sewing machine, tom tom, phone bell, engine bell, sleigh

bells, spurs, anvil, church organ, horse trot, china and glass crash, hail, roar of waterfall, automobile exhaust, baby cry, police rattle, slap sticks, railroad whistle, bicycle bell, door bell, tin rooster, sword clash, church chimes, telegraph, steam exhaust, wind—light and heavy, thunder, dip of oars, automobile horn, duck quack, flying machine, drum, cow moo, cow bell, patrol and fire gongs, bird whistle, fencing, steamboat whistle, closing doors, lion, elephant, tiger and bear growl combined; cannon, rifle and pistol shots—single or in volley, etc.

With all the effects so conveniently arranged and most of them worked by cranks, pedals and knee joints, the operator can produce several combinations at the same time. In a war picture the shooting and the horse effects can be produced together, and if necessary the operator can add the bugle, wind and other sound effects that may be required, and this without interfering with the first effects. The steamboat can be heard in a heavy sea and storm with high winds, thunder, etc.

Combinations can be multiplied. It would be difficult to give a complete list of them. The possibilities are great for the intelligent operator wishing to make a study of the picture and give it full life.

The rotary movements and pedals allow the operator to either soften or increase the volume of the effects. He can imitate a light wind or fill the auditorium with the noise of a high wind of great velocity, something like a cyclone. The horse trot can be made soft when horses are trotting on soft ground or snow and made heavy when they travel on a pavement; it can also be regulated to hear one or more horses.

The Excelsior Sound Effect Cabinet is in use in many theatres, and as we have been privileged to listen to the effects of the cabinets placed in the Family theatre (C. L. Bradfield), 1311 Market street, Philadelphia, and at the theatre of M. Jay Emanuel of 1734 Ridge avenue, same town, we can state that they are giving satisfaction.

While we take pleasure to recommend the Excelsior Cabinet, we do not advise a manager to purchase unless he has an operator with enough pride in himself to work it properly. The Sound Effect Cabinet can enhance the beauty of the

picture and pack the house, as was the case at the Family theatre of Philadelphia, when the operator produced the war effects of the Kalem special two-reel production, "The Battle of Freedom," in a realistic manner. On the other hand an inattentive operator on the Excelsior Cabinet can disgust an audience as much as a poor drummer if he uses no judgment, if he wants to shine by the noise he can make and if he considers the various cranks, bellows, pedals, etc., as so many toys provided for his personal amusement.

If the Excelsior Sound Effect Cabinet fills a long-felt want in motion pictures, we do not change our views on sound effects proper. We believe in them and we know that the conscientious drummer tries to keep his traps in the best condition, is always willing to add to them, to improve them and to even combine effects of his own. He takes pride in his profession and is never satisfied until he can find a new effect. We know from experience that the competent trap drummer can give sound effects far superior to any devised instrument, but as good drummers are scarce and as many managers are not willing to pay the wages to either secure proper men or encourage others, we have to welcome new devices that can answer the purpose.

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THE BATTLE OF GETTYSBURG (New York Motion Picture Co.)

Motion Pictures and Smoke Prevention

That motion pictures are one of the greatest foes of the smoke nuisance was the consensus of opinion expressed yesterday at the fifth annual convention of the International Railway Fuel Association in the Hotel Sherman.

It was announced that the Union Pacific, Rock Island, and Illinois Central lines already have adopted a scheme for using motion pictures to instruct firemen in the proper use of fuel, and that other railroads are planning to follow their example. The motion pictures illustrate to firemen how smoke can be produced by slovenly methods and how it can be minimized by careful work.

"Experience on several roads which have used the motion pictures has demonstrated that they are potent factors in interesting firemen in the important subject of smoke prevention," said D. C. Buell, chairman of the association's committee on firing practice. "Proper firing is the easiest, least laborious and most satisfactory method known. Careful firing and co-operation between engineer

and fireman will prevent practically all smoke. Undue use of the blower should be avoided.

"Smoke prevention devices are not necessary except under special conditions, such as on suburban engines and switch engines used in terminal territory."

In discussing the subject of educating firemen, Mr. Buell said:

"Firemen should be broken in by a traveling fireman, if there is such a man on the division, or, if not, by the road foreman of engines. If this is not possible, then the new man should be placed under the guidance of an engineer and fireman who know how to do the right thing."

It was a question of censoring a series of motion pictures which was being telephoned to the office of the authorities clothed with responsibility for the protection of public morals in the matter of "Movies." "And what is the subject

of the film?" asked the censor's office. "'Alice in Wonderland,'" was replied. "Ah, 'Wonderland,'" said the censor. "Well, we are going to be very careful about these beach pictures this summer."

The two celebrated motion picture actors in France are M. Prince, of the historic Varieties Theatre, and Max Linder. They are both exceedingly inventive and manage to evolve every week some clever pantomimic comedy in which they take the principal parts and stage manage the entire production.

Although both regularly employed in playing leading parts in the best theatres of Paris and the provinces, the earnings of these two actors in royalties from the motion pictures far exceed not only their own considerable salaries from the "legitimate" practice of their art, but probably the profits of most popular actor-managers. Max Linder alone is understood to have received over \$200,000 from his motion picture work in the past three years.



Motion Picture Theatre Construction Department

While New York can erect skyscrapers in the shortest time on record, the proverbial sleepy South can once in a while teach us a lesson.

During the summer of 1912 Messrs. Hill & Knox, the owners of the Plaza theatre of Montgomery, Ala., failed to renew their lease and had to look for another location. No time was to be wasted, as October 1 was the term. It was no easy task, as the shopping district of Montgomery is entirely too restricted to accommodate the increased business of this growing town. After many efforts the best Messrs. Hill & Knox could do was to lease a property on Dexter avenue, a few doors above the old Plaza theatre, but they could not secure possession before October 1.

On October 1 the old buildings were torn down and a sign announced that the New Plaza theatre would open its doors by the middle of November. This sign was the laugh of everyone, as it was considered impossible to erect a new theatre within six weeks unless as some one said: "They intend to put up a cheap shanty."

Messrs. Okel & Cooper, the architects of Montgomery, had all the designs ready and Messrs. Hugger Brothers, the contractors, did not lose time in ordering the building materials and pushing the work.

When the New Plaza theatre opened its doors it was a general surprise, as not one had anticipated such a hand-

some building for a moving picture theatre.

The auditorium is about 100 feet long with a width of about 36 feet, well adapted for motion pictures. The floor is inclined and covered with a thickness of cork flooring, making it noiseless, non-slippery and sanitary. The seats—400 in number—are of the latest and most comfortable style and easy of reach by means of two wide aisles. Back of the seats is a foyer, or a place railed off by a brass railing, where patrons can stand while waiting for a seat.

An orchestra pit is provided to accommodate five musicians, and on each side of the pit are short stairs to reach comfortable dressing rooms back of the stage and also to reach the rear exit doors. A small stage is provided in front of the curtain large enough to accommodate a trio or a quartette of singers.

The construction of the operating booth has been supervised by the operator, a man of long experience. It is most complete in all details and everything is new, including two new No. 6 Power machines. The Power machine is practically the only machine used in the theatres of Montgomery. The Plaza, the Orpheum, the Empress, the three houses for white patrons, are using each two Power machines, while the Pekin, one of the theatres for the colored class, is using Power machines. The Empire theatre, the leading vaudeville house is also using a comparatively new Power machine.

The lobby, while simple in construction, is artistic with marble trimmings and tasteful decorations. The ticket office is not a ginger bread affair, but is elegant and is placed between the two doors of the auditorium. It is a wrong idea to have the ticket office too close to the sidewalk, as in case of bad weather the patrons are exposed to the rain, snow and winds.

The New Plaza is perhaps the best ventilated theatre. First, the front doors are in a direct line with the stage doors, giving on a back alley and forming a natural draught. Beneath the stage is located a 78-inch exhaust fan which furnishes, when pulled by a 10 H. P. motor at 700 revolutions per minute, 225,000 cubic feet of air. In addition there are some 28 ceiling and buzz fans in the auditorium.

One up-to-date feature is the elegant marquee in front of the theatre and extending some 9 feet over the sidewalk. The marquee is illuminated by 75 electric lights placed back of some art glass with the name "The Plaza" worked in the glass.

It was time for Montgomery to have a new motion pictures as a year ago, the Famous and the Pekin, the two houses reserved for colored patronage, had better looking fronts and better chairs than the three houses devoted to the white patronage.

While the admission remained at 5 cents for the colored theatres, the admission was raised to 10 cents a year ago for the white houses. J. M. B.

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps. **Order Through Your Exchange if You Prefer.**

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6,000 ft.	of comic and drama including one feature	- - -	\$ 90
12,000 "	" " " " " " two	- - -	200
24,000 "	" " " " " " four	- - -	350
50,000 "	" " " " " " six	- - -	750

We also include free 10 posters for each reel, extra posters @ 10c. per sheet, and banners for features. Splendid assortment of dramas, comics and travel films, guaranteed condition, title and finish, perfect sprockets @ one cent per ft. Send us your requirements. We carry everything in stock from a camera to a bottle of cement. **TERMS STRICTLY CASH WITH ORDER.**

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HEROINES OF THE MOTION PICTURE

(From The New York Press.)

She's a vision of beauty in a pale pink frock. A dimpled face and the pearliest of teeth peep bewitchingly from a lace-draped hat. Cupid lips radiate vivaciousness and limpid optics of the richest brown are woefully shy when mere man gazes in admiration. Two hours ago she was slashing a militant, wild-eyed, plunging broncho across the ears with the wooliest of Wild West sombreros.

Who is she? Miss Vinnie Burns, and the most daring daredevilress in the pay of a leading New York moving picture impresario. If there's anything Vinnie Burns hasn't tried and "got away with" a dozen of the most fertile-brained scenario makers will thank you for the information and hand you a fat check besides.

And Vinnie Burns will be there to play the heroine in the most foolhardy stunt that emanates from your melodramatic imagination. She's the "Girl who isn't afraid of fire, water, air or beast." The proof of it is seen daily and nightly in almost every town of importance throughout the United States. Wherever the "movies" show there you'll find Vinnie Burns.

Heroine of Many Dangers.

This slip of a girl has spurred her mount off a thirty-foot cliff into the Hudson, driven a racing auto across the widening chasm of an open drawbridge, clutched the neck of a plunging horse in its headlong dive from a seventy-five-foot pinnacle into a shallow pool and faced vicious lions in their cages. But—Rats!

Rats is the word that strikes terror to Vinnie Burns's heart.

Big, sleek, fat, sassy, sharp-fanged rats she hates. Rats are all right in their place, vows Vinnie, but not as co-stars in the enactment of a horror film recently put upon the market.

"I've taken some awful chances, I guess," mused Miss Burns, "but it never has affected my nerve. But when I think of those rats I tremble and wonder I ever survived that terrifying chamber scene. There were 100 of them, and they glided about me with the friendliness of a household cat. I tried to cover my face, but that was as bad as a nightmare, so I bit my lip and stuck it out."

In Game for Love of It.

What keeps Vinnie Burns risking her life once, twice, perhaps three times a week in some fool-killing stunt? Pri-

marily, it's the weekly pay check, for there's hardly space on the paper for the number of figures the boss is forced to inscribe. But it isn't really money, nor the glamour of seeing herself on the screens that keeps this bundle of nerve at the most hazardous job in the world. It's the danger, the fun of just flirting with death—almost pressing one's lips to his and then darting to safety—and the constant surprise she is to herself.

She can't for the world explain how she gets up the courage for each new venture into the vestibule of the hereafter. She never talks about consequences till it's all over. Then it's too late.

"The danger is half the fun of this game," laughed Miss Burns. "It's only when the act is over that you realize Old Grim Reaper for the moment is experiencing a slump in his batting average, or else you are galloping the bases with an abandon that for the moment appals and paralyzes him.

Surprised at Own Self.

"You're constantly surprised at yourself—you wonder that you had it in you. Some new act, just a trifle more danger-

(Continued on page 20)



ANNIE LAURIE (Reliance)

Appearances and Manners

As summer is here and the hot sultry days are at hand to force the people to shun motion pictures and rush for cool spots in the parks or by the sea, we will examine once more the grotesque advertising of the past seasons.

Most of the Exhibitors have an unlimited faith in signs and banners and do not stop to consider that in many cases we have better advertising means at our disposition.

Within a few days we will see in front of many theatres signs and banners calling the attention of the patrons to a new cooling air process, or to the number of tons of ice used to cool the interior of the auditorium. Some will "go one better" by having flashy signs showing icebergs with frolicking white bears with the belief that such pictures of the Polar regions are just the thing to convey to the patrons the assurance that the inside of the theatre is cool and comfortable.

While these signs and banners are expensive, they not only deface the lobby, but they fail to convey the desired impression, because the public has been bitten before and because the other environments are not in keeping with the reading of the signs.

If you want to advertise that your theatre is the coolest and most comfortable place on the street for any one to rest a couple of hours and keep away from the torrid rays, you must do something to prove your claims. Signs and banners will not do it.

Look at most of the cashiers. They are confined in a sort of air-tight ticket office with no ventilation whatever; they have to keep a fan in constant motion and must have a glass of ice cream soda or other beverage close at hand: No matter how many painted icebergs and white bears you can have in your lobby, the girl cashiers are a living testimony that the said signs are lying and that your house is a real furnace.

Look at the doorman. For a question of economy, and a very poor economy at that, he is kept perspiring in his heavy winter uniform. He cannot keep his cap on his head because he must mop his forehead constantly; he cannot keep his coat buttoned as it would be asking him too much, so he shows a dirty soaked shirt and collar. He looks miserable, and no matter how many tons of ice you advertise, the doorman creates the natural impression that the ice is still at the storehouse, or if there is any ice in the theatre, it is in the small cooler of the private office for the use of the manager.

We remember a certain manager who had spent much money to decorate his lobby with many alluring signs and banners, and who could draw no business, while his neighbor up the street was well patronized. The manager was greatly worried and he could not understand why the patrons of motion pictures

would patronize the neighbor who had no signs in his lobby, and shun him.

The reason was simple.

The manager in question was in shirt sleeves, no collar, the shirt opened at the neck, the sleeves rolled up to the elbows and he was kept busy mopping his forehead and arms. While he was a perfect image of distress, he had not the common sense to remain in his office, but on the contrary he insisted on pacing his lobby in front of the public. The sight of such a piece of suffering humanity was enough to keep the patrons from entering the place, especially as the cashier and doorman created as poor an impression.

The neighbor up the street was doing the business, and this without signs, but he knew how to advertise his place. He had all the side glasses removed from the ticket office, allowing plenty of fresh air to the cashier, and, as an extra measure, he had an awning to shade the sidewalk and keep the reverberations of the sun on the street away from the ticket office. At the door stood the perfect image of comfort—a doorman neatly uniformed in white duck was not only inviting, but created the impression that the theatre was the coolest and most comfortable spot on the street. The doorman was fresh and clean; he had no need to remove his cap or to keep his coat open, as he was not perspiring. The manager himself in white trousers, fresh outing shirt, light summer coat, etc., looked as cool and as inviting as the doorman.

This is the whole secret. Signs will deceive, but the appearance always conveys the best impression.

The less we talk of the heat, the less we see men and women fanning themselves, the less we suffer from the heat. The discomfort of sultry summer days is contagious and in many cases purely imaginary. As a matter of fact, we may not suffer so much from the heat, but as soon as we see others in agony, we begin to realize that the heat is unbearable and we start to fret, and the more we try to fight the discomfort, worse we feel. On the other hand, the mere sight of a cool person, showing perfect comfort, refreshes us at once and we cool down.

The above facts have been tested by many Exhibitors and they have found that the investment in white duck uniforms is the cheapest and best advertising they can display during the torrid days and bring far better results than the best worded signs. By the increased demand for white duck uniforms, we know that they have been tested and that they have given the desired results. Motion picture managers have not been the only ones to experiment on these lines, as other corporations have made the same tests. The Interborough Rapid Transit has tried the white duck uniforms for the employees of the subways and we feel safe to say that the experi-

ment has been satisfactory, otherwise the company would not assume such an expense if the sight of white uniformed employees on the trains had not helped the public to endure the suffocating atmosphere of the subways.

Evidently the uniform must be worn correctly as if the man is careless in his appearance he will not be so inviting. We know from experience that we have many men in this world who never look good no matter how expensive clothes they can buy and no matter how neat and tasty can be the uniform furnished to them. It is their style to be dirty and careless in everything, they do not believe in appearance and manners; anything is good enough for them.

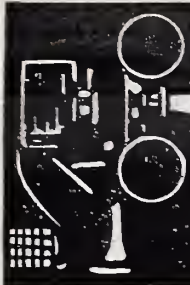
Last summer the writer witnessed the effect created by the white duck uniform. It was on the main street of the town; it was a sultry July day and the walking was a great exertion. As the writer passed on the sidewalk opposite the Gem theatre he noticed two ladies in front of him. One lady suggested an ice cream, the other lady claimed that it was too much ice cream the same day and that the cooling effect of eating ice cream was not lasting, but was calling for more. As this second lady spied the Gem theatre she said, "Let us take in motion pictures; the place looks so cool and tempting." A smiling cashier in an open ticket office, a clean white uniformed doorman at the door and a neat white uniformed usher standing at the exit door had done the trick.

While we are not opposed to signs, we claim as stated above, we have often better advertising means at our disposition.

J. M. B.



MABEL TRUNELLE
(Edison)



The Operators Forum and Question Box

By C. R. Wood.

MOTOR DRIVE.

Before going into the details of the motor drive, as to its effect on picture projection, its method of installation, maintenance, etc., I am first going to talk to the operators who at the present time are fortunate enough to have their machines so equipped.

There is a well-known fable of The Goose that Laid Golden Eggs, and I guess that the most of you are familiar with it. To those who are not, let me give the point of the story, which is, that the man who owned this wonderful fowl, tired of getting one egg a day, thought that by killing the producer he could get all of the eggs at one time.

I quote this fable for one reason and that is to impress upon you the wisdom of taking care of something that is surely taking care of you.

Many of you are lucky enough to be in charge of equipments where the machines are motor driven, and can enjoy the privileges that go with them, but, and here is where the fable fits in, don't abuse these privileges. It certainly is fine to be able to get up from the operating stool, stretch your legs and uncramp your muscles by walking around your booth, you likewise have the opportunity of looking over your machine while same is running and making sure everything is in good order. You get away from the heat of the lamp and you are not arm-tired from constant crank turning.

The abuse of privilege I refer to is this, (and a number of you have been found guilty of it), leaving your machine running while you rewind reels outside of your booth, standing in the doorway of your booth and talking to friends, and in one or two cases sitting with your lady friend in the seats near the booth; (this is not imagination) one or two of you know it.

This is "killing the goose" with a vengeance, and the penalty is very easy to forecast.

Most of you know that obtaining permission from the various city departments to allow the use of motors to drive picture machines was quite a task, and took time and patience, before same was granted. The departments were not in favor of it and even though they have approved certain machines they are not greatly in its favor to-day. It is only a matter of their collecting a few more violations of the rules by the operators, (they already have a number) and the finish of the motor drive will soon be written.

I am now speaking of the action that the city of New York is liable to take but I want to add that other cities will govern their action in this matter by that of New York and that any adverse action taken here would very shortly be followed throughout the United States.

Therefore, be warned in time, perhaps not so many of you need this warning, and I personally know that many of you do not, but wouldn't it be a shame if the carelessness of a few "Don't Cares" should result in the doing away with this improvement that has bettered the operating conditions of so many?

Motor construction, installation and wiring diagrams will appear in the next issue as well as a few suggestions on the care and maintenance of the various types and makes of motors.

UNION NOTICE.

Theatrical Electric, Calcium Lamp, Moving Picture Machine Operators' Union of Greater New York and Vicinity. Office 259 West 42d Street. Phone 2010 Bryant.

Meeting Room, 409 West 47th St., 1st and 3rd Sunday of each month.

The following is a list of the Union Officials and the Delegates elected to the Convention at Seattle, Wash.:

President, John S. Stevens; vice-president, Harry Dignam; recording secretary, John S. Clark; secretary-treasurer, G. Durkin; sergeant-at-arms, H. Koenig; business agent, Harold Williams. Brooklyn business agent, F. J. Brennan. Trustees—B. Fisher, J. V. Lee, A. Beckner, W. McVey. Delegates to the I. A. T. S. E. Convention—Harold Williams, H. Dignam, J. S. Stevens, A. Beckner and A. Charlesworth.

NEW YORK BOOTHS AND OPERATING CONDITIONS.

Considerable agitation of the above subject is being stirred up, and in a way that strikes the writer as a very poor way to obtain the results desired. Admitting that the booths are poorly ventilated, it is not the fault of the Board of Health there is a law governing the construction of booths and when the builder has met the requirements the Board of Health cannot step in and say "change this and change that. The said Board of Health has been appealed to many,

many times before on this subject, but until a law or ordinance has been passed they are powerless to interfere.

I am glad to be able to state, however, that the I. A. T. S. E. has taken action on this matter in a very sensible way, and that by having the board of aldermen of the city add to the Folks ordinance covering the moving picture theatres a clause providing for suitable ventilating openings and apparatus, as well as other desirable improvements, the ordinance has been passed by the board and now only awaits the signature of the mayor.

Conditions are, however, not quite as bad as some people would have us believe, and furthermore if such conditions do exist in some of the booths, as I have read of in a recent weekly publication, it can only be the fault of the operator. We are not all dying of consumption, most of us are able to take three meals a day, take fairly good care of ourselves, and if there are any operators working under the conditions described they are certainly the exception and not the rule.

QUESTIONS AND ANSWERS.

Al Hackett, Jamestown, N. Y.—Thanks for your subscription. The apparatus you describe to me and ask for the name of is a Wagner Rotary Converter, and you are quite right in saying it's a good thing. I have installed one or two of them and they have been running on a steady run for some months; they are more than giving satisfaction. Try a longer focal length condenser for your long throw; I would suggest an 8 inch or 9 inch.

Jim McC., Brooklyn, N. Y.—Get a longer tube or lens jacket, and get your lens closer to your aperture plate; no wonder you cannot get a focus. Your rheostats are connected correctly for 220 volts, and if the resistance given is correct you should have 42 amperes with 40 volts at the arc.

J. V. C., Yonkers, N. Y.—His fuses blow sometimes twice a night, and he asks the reason why. You should have said reasons why, because there are any number of them. What amperage are you using, what size are your fuses? What resistance do you use? Tell me and I'll tell you. Your trouble may be due to a ground in your lamp burner on your line or in your rheostat. It may be a loose connection.

THE BALTIMOR

Motion picture Exhibitors from Maryland gathered on Monday, June 2, at the Emerson hotel to inaugurate the first annual convention of the Maryland State Branch of the Motion Picture Exhibitors' League of America. The attendance was all that had been anticipated, representatives coming from all parts of the state. The clerk at the door was kept busy and it is said that over 100 visitors had registered before the noon hour. Several delegates from neighboring states are expected this evening or early tomorrow morning.

The convention opened with a reception in the exhibit hall.

At 1:15 the visitors met in the convention hall on the seventeenth floor for an open meeting. A short recess was taken as his honor, Mayor Preston, had notified that he could not be present before 1:30.

At 1:45 Mr. Robert E. Lee, the secretary of the mayor, arrived and made a very fine speech in the name of the mayor, who, on account of previous en-

agements, could not be present. In his speech of welcome to the Monument City, Mr. Lee referred to motion pictures in eloquent terms and hoped that our manufacturers would offer their assistance to take some pictures of the coming event, the celebrating of the anniversary of the author of the National Anthem.

President M. A. Neff, in one of his best speeches, answered Mr. Lee and assured him that the days of common sensational plays had passed and that both manufacturers and Exhibitors were working for a higher class of pictures. Mr. Neff added that the Exhibitors who were looking for the dollar of today, with no thought of the morrow, were fast disappearing and replaced by capitalists with good common sense and much experience.

At the close of this meeting every one was invited to the court house where grouped in front of this magnificent building still pictures were taken by several of the Baltimore newspapers and

also a motion picture by a camera man sent to Baltimore for this purpose by Mr. S. Lubin of Philadelphia.

Automobiles were in waiting and every one enjoyed a splendid ride, viewing Baltimore and its suburbs.

The committee of the Baltimore convention did everything in their power to maintain the proverbial hospitality of the Monument City.

While amongst strangers you feel at home. None of this selfishness of New York, none of this questioning of Philadelphia, Baltimoreans offer you the glad hand freely and until they find differently they consider you worth their greeting and confidence.

They secured the best and newest hotel, the Emerson, a palace in itself. As to the exhibit room, allow me to state that while small it was the costliest affair ever offered to Motion Picture Exhibitors. The tasteful decorations of the room reflected great credit to the Baltimore managers, as it showed without a doubt, how particular they are to please



CONVENTION

and see to the comfort of the patrons of their theatres. It would be impossible, or at least too long, to describe the beauties of this room, but I can say that the flags, bunting, artificial and natural flowers were so tastefully arranged as to form the most harmonious and artistic effect with the already fine decorations of the room proper. At a mere glance you can see that the work was not left to the care of a few amateurs, but entrusted to a master decorator. As to the exhibits, they were numerous and varied. The five machines—Edison, Motograph, Power, Simplex and Standard were there as usual, so were the Newman brass frames and posters. Who would keep Newman away from a convention? His frames were not only attractive, but they were in great demand. The R. Wurlitzer Company were absent, although they had been expected.

If Mr. Wurlitzer was not present, we did not lack music, and good music, as under the clever playing of a pianist, the Tank piano proved once more that mo-

tion pictures need more sentimental playing than noise. The Tank piano, like any self-playing piano, can be played automatically when the pianist is called away. The Dramagraph of Camden, N. J., represented by Mr. J. J. Hartlove of Baltimore, was another sound effect cabinet with many features of interest in its favor.

It would be a sad neglect to pass in silence the beautiful display of the Operators' Union. The emblem of the Union was worked in red and blue satinette trimmed with gold and rested on a captioned white background and an American flag artistically draped the base of the frame. The frame rested on an easel with four palm plants, one at each corner and connected with streamers of the Baltimore colors.

The Windsor Cutout Slide Company have a fine exhibit of their perforated and other announcement slides; they had installed a projector to show their slides. Carbons and other supplies were well represented. The automatic ticket sell-

ing machine was represented by Mr. Lee 'Hervey and was not only a very attractive exhibit, but proved to be a good seller.

The E. E. Fulton ticket-selling machine was also on exhibition.

The General Electric Company was demonstrating the mercury rectifier and had also a display of fans and of a new device called the "Ozonator" to purify the air of a theatre by blowing ozone by means of an electric fan.

Another similar device made to answer the same purpose was exhibited by the West Pennsylvania Chemical Manufacturing Company of Manor, Pa., and demonstrated by Mr. John H. Heinz of the Gem theatre of Baltimore.

The Louis A. Dieter Company had a very artistic exhibit of plaster relief and statuary work for theatres.

The New York Clothing House (uniforms), the Maryland Sign Company, the Baltimore American, the Baltimore Sun, the Baltimore News, the Trades Unionist, the Westinghouse Company



(arc lamps), the Standard Specialty Company (Wondershine metal polish), sanitary drinking cups, vacuum cleaners, etc., all had very creditable exhibits.

The General Film Company had a booth and represented an interesting booklet. The Universal Film Manufacturing Company was also represented and if we fail to mention the Mutual Corporation it is that we were unable to locate them.

The first day of the convention closed with a high class entertainment on the roof garden, during which several licensed and independent films were shown; also films of the Baltimore Weekly. The large attendance was a genuine surprise and showed once more that the Exhibitors of Baltimore spared no pains nor money to make a grand success of their first convention.

This convention will mean another jewel in the crown of President Neff and will bring his work to a point that the most sanguine Exhibitors of the United States had never hoped to reach in such a short limit of time. On August 13, 1912, eleven states answered the call of Chicago. Today, June 3, 1913, we have thirty-eight bona fide states, in other words, a gain of twenty-seven in less than ten months. This is some work and there was only one man to undertake such a task, M. A. Neff; and he would have never accomplished this work if he had not put aside family and personal interests to devote his whole life to the welfare of the Exhibitors. The success of Mr. Neff is due to the fact that the League is his child, and as a loving father he took pleasure in seeing the League prosper. Each victory gave him a new courage to work the harder for the good cause. If Chicago had elected another president, this new president would have been a **foster father** to the League, and we all know what the word "**foster**" means.

While the League is getting very powerful and is doing much for the betterment of the industry, the League is still young, and, as a young man who has not yet gained the experience of life, the League needs a master hand to fortify itself against temptations.

Such conventions as the one we are now enjoying awaken the vanity of certain men who think that there is no real work attached to the presidency. They are much like those men who believe that there is no expense and no work in the management of a theatre, except to get in the nickels and carry them to the bank. We all know better and we all agree that while motion picture theatres may be a profitable investment, the management is not an easy task. The writer, who has visited Cincinnati several times during the three past years, has never found President Neff free to leave his office to enjoy

life, but on the contrary, has found him working late at night and on holidays. The man who can dream of being president of the League will be sorry of the burden if he is ever elected, as he will find many thorns in the roses.

President Neff has been ably seconded by Clemken, the man who can never rest as long as there is some work to do for the League, and L. A. Thomas, another faithful and hard worker. These two men go as an advance guard and when everything is ready, Mr. M. A. Neff comes to put the last touches and organize the state.

Second Day.

"This is surely a convention," said President Neff, and he should know, as he is the active spirit of every convention. President Neff had some hard work to convince the Baltimore Exhibitors, as they had made a number of fruitless attempts to organize themselves, but once he had planted the seed and made Mr. J. Howard Bennett a national vice-president, the seed developed into the most healthy flower, and when Mr. Neff arrived he had no need to urge harmony and good will, as he found an anxious bunch of Maryland Exhibitors ready to form a branch of the League.

Mr. Neff is right, as it is surely a convention and more important than the one of Philadelphia. The attendance is the cause of much comments, as no one had anticipated such a general answer to the call. We know that certain manufacturers of films and of other goods, certain trade papers, etc., laughed at the idea of a Baltimore convention and did not think it worth the trouble to visit the Monument City. This was not the case with the Exhibitors' Times, the trade paper that stands for the Exhibitors and the League. The Exhibitors' Times, which has its private sources, went to Baltimore to gather some news previous to the convention, advertised the convention and was the only trade paper to shake hands with the Maryland Exhibitors at their great convention.

The spirit of the convention is all over the town.

Most of the theatres are handsomely decorated with flags, bunting and appropriate mottoes, even some stores have done likewise.

The Baltimore newspapers are not behind; they all come out with full columns devoted to motion pictures, and if even the convention should fail in the object of forming a State Branch, the work would not be a waste of time and money, as the convention has stirred Baltimoreans and is placing before them motion pictures as they should be considered, viz.: "The great universal educator" and not as they have been considered by so many.

In no other convention have we seen so many visitors enjoy the exhibition and entertainments.

The greatest surprise this morning was to find at 9 o'clock a string of Exhibitors waiting before the desk of Mr. J. Howard Bennett their turn to pay the initiation fee, so as to participate in the official meeting. The writer, after witnessing some twenty Exhibitors fall in line without being coaxed, decided that it was time to go for his breakfast and not disturb any longer such a string of willing workers for the League. Generally Exhibitors have to be coaxed; they must be shown where by paying an initiation fee they can profit themselves. This was not the case with the Baltimore Exhibitors; they had agreed to meet and see, and when they heard Mr. Neff they were satisfied. There was no more hesitation, and as soon as Mr. Bennett announced that he was ready to receive applications the rush started.

Baltimore Branch will be one of the youngest at the big national convention of New York, but wait and you will see a real bunch of live wires for the League and its president.

As several trolley cars were waiting to take us on an excursion, there was nothing doing, except a good social time, until 1:30 p. m. when the official meeting took place.

What a delicious trolley ride in the beautiful suburbs of Baltimore! Nothing was missing, as the ladies were there to emphasize the hospitality of the Monument City. Refreshments were provided, as the committee knows that a trolley ride in the open air always stimulates an appetite.

Mr. Harry Levy was busy with his camera taking motion pictures for his Baltimore Weekly, and we hope that he can persuade some of the other weeklies to take some copies, as it would be a good thing to show to the world how Baltimore Exhibitors know how to entertain their visitors.

Mr. E. A. Jeffries, the newly-elected president of the Pennsylvania League, just arrived, and for a moment he was dazzled, as every one wanted to greet him and extend him a royal welcome. His pleasing smile showed that he fully appreciated the reception and he had to compliment National Vice-President Bennett on the good-natured convention and splendid exhibition.

Business Meeting.

The meeting was called to order at 1:30 with Mr. Harry Moorehead as chairman.

National President Neff made a short talk to explain the motives of the League and then took charge of the meeting.

The following officers were elected: National Vice-President, J. Howard Bennett of the Pickwick Theatre; President of the Maryland State Branch,

Marion S. Pearce of the Victoria Theatre; First Vice-President, O. J. Allenbaugh of Baltimore; Second Vice-President, J. J. Hartlove of Baltimore; Secretary, Frank H. Durkee of Baltimore; Treasurer, Harry Moorehead of Baltimore; Sergeant-at-Arms, J. Rosenberg of Annapolis.

Delegates to the national convention of New York, July 7 to 12: J. Wertheimer, Cumberland, Md.; Geo. List, Frederick, Md.; Isaac Ulman, Salisbury, Md.; A. Anderson, Baltimore, Md.; M. S. Pearce, Baltimore, Md.; Wm. Fait, Baltimore, Md.

The following six gentlemen were made alternates: T. J. Bohannon, Baltimore, Md.; Wm. Kalk, Baltimore, Md.; Bernard Depkin, Jr., Baltimore, Md.; H. Levy, Baltimore, Md.; J. Brodie, Baltimore, Md.; G. Benjamin, Baltimore, Md.

The delegates to the national convention of New York were instructed for M. A. Neff, National President, first, last and always. In other words, the Exhibitors of Maryland in convention, realized the fact that if it had not been for the hard work of Mr. Neff they would be out of the great National Family, and by instructing the re-election of Mr. Neff they publicly acknowledge his work.

A committee was appointed to prepare the By-Laws to be submitted to a meeting of Maryland Branch No. 36 to be held at the New Howard Hotel on next Wednesday, June 11.

Other business of less importance was transacted and the meeting closed, as it had opened, in the most harmonious spirit with the good will on the part of every one to make Branch No. 36 one of the most prosperous of the United States.

The spirit of Baltimore had to reveal itself once more, and before the meeting adjourned a rising vote of thanks was tendered to Mr. Clem Kerr and L. A. Thomas for their able assistance and hard work at this convention. Both gentlemen deserve every vote and all applause and the Exhibitors' Times is pleased to be able to recognize their faithful services to the Exhibitors, to the League and to the good cause.

Dr. Herbst, president of the Washington, D. C., Branch of the League, came just in time to take part in the meeting and to welcome the Maryland Exhibitors in the National Exhibitors League. Dr. Herbst came to see President Neff in reference to a meeting to be held in Washington on June 5.

This great and most successful convention closed with a big banquet.

The following prominent speakers were scheduled for the evening: "City of Baltimore," Major Preston; "Maryland," Congressman Linthicum; "The National League," President M. A. Neff; "Good Fellowship," J. Thos. Lyons of the News; "Motion Pictures in Baltimore,"

Marion S. Pearce and others, then some pictures.

A name has been omitted and a name that calls for much credit, as the success of the exhibition, the best ever held, is due to Mr. Bernard Depkin, the able assistant of Mr. J. H. Bennett of the Pickwick theatre. The Pickwick should be named the Bon Ton because both Mr. J. H. Bennett and B. Depkin believe in appearance and manners. J. M. B.

"THE WAGES OF SIN."

There is a discussion at present as to the film, "The Wages of Sin," and as to the action of the National Board of Censorship of motion pictures in passing it. Dr. Frederic C. Howe, chairman of the National Board, when interviewed on the subject, said:

"The film 'The Wages of Sin' was passed by our Board as being an ordinary, harmless melodrama. There was nothing either in the titles or scenes to suggest crime or to degrade moral standards. There was no portrayal of the details of crime in any way that could be either attractive or imitated.

"All mention whatever of Messrs. Rose, Vallon and Schepps was eliminated from the main title and sub-titles before the Board approved the film. The Board did not consider that it had any right to prohibit these men from going on the film stage, but it had a right to prevent the morbid exploitation of these men's reputation. The Board's control does not go beyond the film. The way it is advertised—the kind of posters or verbal advertising which the Exhibitor gives the film—is outside the Board's jurisdiction, and within the jurisdiction of the local police authorities anywhere in the country. The Board has frequently called attention to the need for local regulation of posters and advertising, but has never been able itself to undertake local regulation.

"It is worth mentioning that Rose, Vallon and Schepps were not convicted of crime, but even if they had been and had gone to the penitentiary this Board would not have felt justified in forbidding them to go on the film stage. As stated above, the Board is concerned with the moral effect of motion pictures, not with the moral character of the people who produce motion pictures or act in them.

"Some years ago the Board condemned a film in which Beulah Binford was featured. This film exploited the name of Beulah Binford in its titles and was in fact a dramatization of her own life history, or part of it. In the present case the facts are reversed. The film makes no mention of Rose, Vallon or Schepps and does not pretend to dramatize the facts of their life in any way.

"Before anyone condemns the Board for action on this film he ought to take the trouble to see it."

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(Continued from page 13)

ous than the previous one, and you begin to speculate on what next. Why, I wouldn't give it up for the world.

"How long do I expect to tarry here? Oh, let's change the subject. Let me tell you some of my most thrilling experiences.

"In the making of one reel I was compelled at times to face a lion and a tiger, not aged, toothless specimens, but snarling brutes that scared the children who saw their images on the screen.

"I was a bit afraid of the tiger at first, for every time I'd snap a whip at her and hold out the iron prong she would crouch down in her corner and spit like a big cat. I'm not usually afraid of anything, but when I had to approach her, why—well, I'm not ashamed to admit I was nearly scared to death!

"She watched me and I watched her, but she had the advantage. You see, she was pretty certain of me, but I never had the slightest idea what she would do.

"One day she flashed right past me to snatch at the cat that had wandered on the stage. Everybody nearly had a fit, and her trainer was so upset he fired all his blank cartridges and it took nearly two hours to drive her back into the cage.

"The lion was an awful beast! When he stood on his hind legs and opened his huge mouth and roared the whole studio shook, and—well, I'm not particularly keen to meet any more beasts of the jungle of that sort.

"It's queer that the public doesn't think of the everyday danger; they only notice it if it is something out of the ordinary. Now I love horses; I've virtually been brought up on them, and there's not a horse in the world I am afraid of. But even though I can't be scared when I am on one I know that often I am taking greater chances than if I were doing something spectacular.

"There isn't any doubt that you're taking your life in your hand when you ride on one of those wild chases over the cliffs or down a rocky or sandy mountainside.

"Although it looks easy when a rider falls as his horse is shot in a battle scene, it's really risky business, and if you aren't caught under the horses or struck by the hoofs of other horses, you can breathe another prayer of thankfulness. It's just pure luck."

Descends on Bed Sheets.

It's a thrilling film that shows a woman descending from a window by means of sheets knotted together, or sliding down a shaky ladder. Those are the commonplace dangers. Miss Blanche Cornwall had an extraordinary one the other day. With her hands clasped about the neck of Barney Gilmore, she hung tightly while he made his descent hand over hand upon a rope dangling from the top of the Palisades and swaying in the wind to a sheer depth of 250 feet. According to Miss Cornwall, she wanted terrifically to let go when she first swung out into the void, but she only clasped her hands tighter, and in an instant lost

all consciousness. She only regained it when her feet touched the ground again.

Do you know what it is like to strike a "thank-ye-ma'am" on a smooth country road? It's most annoying, surely. But to strike one at the end of an open drawbridge, with the water swirling fifty feet below—

Listen! It is the sound of a throbbing auto racing down the road in a cloud of dust. Seated beside the driver, urging him to go faster and faster, sits Miss Lillian Gish. Her eyes gleam, her cheeks are aflame, her hair streams behind as she rises to glimpse the road.

Machine Spans Chasm.

The machine spurns the earth in its tremendous speed. Nearer and nearer it approaches the drawbridge. It reaches it—and, ha! the villain slowly starts it



Louise Glaum

swinging open. The machine races onward, the eyes of the occupants are on the further shore. It gains a newer impetus; it strikes a plank at the end of the bridge and hurtles high in the air, bridging the chasm of four or five feet, and safely strikes the other side. What matter the bumps? The villain is foiled and the hero is saved!

Miss Mae Marsh had a thrilling experience as she sat behind a "movie" policeman on an unbroken horse. In the middle of the scene the horse developed blind staggers and raced down the road, a demon incarnate. The man attempted in vain to stop its progress, but finally pulled its head around until she, leaning forward, pluckily was able to clasp its neck in her arms. Still the horse would not stop, and so the man threw it. Miss Marsh was in a hospital for two weeks.

How many pedestrians have felt just a bit shaky when halted by a red flag and by a dignity that prevents their running from the blast they know is about to follow? Before a wooden hut in which 100 pounds of giant powder are about to work destruction stand Miss

Cornwall, already mentioned, and a man. They wait for the detonation; it comes amidst a flash of flames, and the house is torn into fragments while they are hurled to the earth. Of course all sorts of care has been taken so that they shall not be injured.

Dares Death on a Cable.

Miss Martha Russell, while in Austin, Tex., had a particularly narrow escape from death. She made a perilous journey across a 500-foot gorge in an ore bucket to rescue the leading man, "who had been thrown over an embankment by Mexican strikers." Upon the return trip, when Miss Russell and Robert Kelly were at the highest point above the bottom of the gorge, the patent fastening which held the bottom of the bucket fast became unloosened and both were in imminent danger of falling to death.

Mr. Kelly linked one arm about the slender cable above his head and seized Miss Russell, who persistently refused to faint. The camera caught that scene and the film was called, "Their Lives by a Thread."

Neither microscopic examination nor years of practice will minimize the likelihood of accident when a young girl, dressed in true Western fashion, mounts a fiery broncho and rides at breakneck speed down steep hills, flies over the crevices in cliffs or crashes through the forest.

Misstep Means Injury.

Whether the scene is really taken in the West or over in the hills of Staten Island, the risks are the same. The slightest misstep of the horse, the rolling of a tree branch or a stone beneath his hoof, spells injury or death to the rider. Such a film doesn't create any particular thrill when it is exhibited, and yet it's the sort which, if she permitted herself to fear at all, the actress would fear most.

Riding 'cross-country, swaying down a "mountainside" in a lurching stage coach with brakes unset, whizzing along a road in an automobile at sixty miles an hour, these are the ventures that tighten the throat and clench the hands. Fate, and Fate only, drives then, and it has the whip hand.

Few of the photo-play "fans" who sit comfortably in their chairs watching the acting of their favorite artists little realize how strenuous and dangerous is the work of producing these pictures.

Recently a can of powder exploded and one of the assistant directors was so badly injured that he spent two weeks in the hospital.

Blown Fifty Feet by Powder.

Miss Anna Little, a leading "movie" actress, was lifted off her feet and blown several yards away from the scene, luckily landing on a pile of tents and paraphernalia lying ready to be used in the scene.

The same day, while Miss Little was driving one of the old-time prairie schooners across the plains, a premature explosion blew one of the wheels off the wagon. The force of the powder

threw it fifty feet, nearly killing one of the horses. Again Miss Little's luck god was with her and she escaped.

She has on several occasions been thrown from her horse in front of the flying hoofs of a squad of pursuing Indians and only saved from instant death by the expert lariat throwing of an accompanying cowboy, who drew her to one side just in the nick of time.

Heroine Almost Drowned.

Miss Mabel Normand, another leading woman, has gone through many nerve-racking experiences and had narrow escapes. Miss Normand was playing the heroine in a burlesque melodrama film and was bound by the "Desperate Desmond" villain to a hole in the water at low tide.

The villain was supposed to watch her die by inches from the quickly rising water, and in order to give the film the desired realistic look Miss Normand remained in the water so long that continual buffeting made her unconscious. The director, oblivious of this, continued with the scene until the waves rolled over Miss Normand's head and she was released barely in time to revive her, half drowned and thoroughly exhausted.

She has driven a racing automobile at eighty miles an hour, accompanied by Barney Oldfield, and held the car with as steady a hand as that expert himself could do. She has been required to make airship flights, plunged from a supposedly burning building into the nets of the firemen below and has had so many hairbreadth escapes and strange experiences that one wonders how she keeps her charming, vivacious manner and perfect poise.

From Evacustes A. Phipson, of Hog Hill, Rye, England, comes this suggestion to the manufacturers of American motion pictures—a suggestion which might be adopted with profit to films intended for American observation:

"Whatever may be the case with the American public, we in England are getting somewhat weary of the lack of variety in the subjects of cinematograph pictures from your side, which consist almost entirely of acted love scenes, cowboys, chases of policemen and war incidents.

"It would be far more interesting to many in this country to be given some idea of ordinary city or rural life in your United States, showing the street and other scenery, especially such distinctive features as the skyscrapers, elevated railroads, river steamboats, etc.

"The pictures usually give one the impression of being cramped, the figures being often far too near the camera, spaces much restricted and rendered unnatural by everybody being apparently warned off except the actors, whose faces, too, recur again and again with tiresome frequency."

As a writer in the London Times has said, the only grudge one has against the motion picture impresarios is that they will go to any amount of expense



FORD STERLING (Keystone)

Mr. Sterling graduated from the regular stage so recently as the spring of 1912 and has since achieved very marked success as a "Keystone" star.

and trouble in dramatizing romantic stories which take place in cardboard castles in the outskirts of a metropolis, when the streets are full of pictures at once more comic, more tragic and possessed of the incomparable recommendation that they are true. A half dozen pictures of real people going about their business in real streets in different sides of the world, with all the little oddities and incidents that one would delight in detecting, would set up an image of the earth and mankind that would surpass all the lovers and all the bears in America. Evacustes A. Phipson's hint is

recommended to the photographers, who, however, says a writer in the Chicago Tribune, no doubt, know more about what the people want than anybody in Hog Hill, or the London Times, or in this department of the Chicago Tribune.

Mr. E. J. Hudson of the publicity department of the Universal Film Manufacturing Company has resigned that position to take up the management and direction of his own company, the Exhibitors Publicity Company, 143-145 West 45th street, New York City.

A Model Ordinance for Regulating Motion Picture Theatres.

(The following abstract of the National Board of Censors' pamphlet on the subject is reprinted at the request of many readers.)

GENERAL CONSIDERATIONS AND FACTS

Local, Not State Regulation.

The motion picture theatre can in most particulars be better regulated by local than by State laws. The exceptions to this statement are (a) the construction of the booth enclosing the projecting machine, which can be standardized for all possible conditions, and (b) the general conduct and construction of picture theatres in unincorporated villages.

Such matters as the supervision of the performance, the admission or non-admission of children, the building requirements and, generally, the hours and days of opening and closing, are matters which vary between city and city and between large and small cities. They should be attended to through local laws.

Hazards Peculiar to Picture Theatres.

The picture theatre presents peculiar physical hazards, but is free from some other hazards which must be guarded against in regular theatres. The main fire hazard in theatres comes from the stage with its scenery and costumes. The motion picture show has no such danger, its danger being concentrated in the projecting machine with inflammable machinery and electric wiring. This danger, if the electric connections be properly seen to, can be confined in a fire-proof booth. Then there remains only the panic danger, which is really the most

serious, and this should be provided against through exits and aisles and through the equipment of the separate booth with automatic devices, so that it will be at once hermetically sealed in case of fire within it.

These conditions, while requiring certain specific safety provisions for picture theatres, make it possible to exempt picture theatres from some of the requirements applicable to regular theatres, and this has an important bearing on the cost of construction.

The Motion Picture a Form of Dramatic Art.

This is too often forgotten. The motion picture as a labor saving device is new, but the motion picture as a form of pantomimic drama is possibly the oldest form of drama in existence. Pantomime, re-inforced with music, can be used to interpret any theme or plot, and the motion picture does utilize almost the whole range of dramatic topics. In addition, the motion picture is a form of journalism, of editorial discussion, and of platform discussion.

In view of this fact, motion pictures must from the outset be treated with that respect which is given to art, free press and free speech. They should not be subject to inquisitorial control or censorship before they are publicly exhibited, any more than such methods should be applied to newspapers, theatres or the pulpit. The motion picture may within a few years become the most important vehicle of free public discussion in America.

The Motion Picture a Neighborhood Institution.

The picture theatre can be made profitable even with a small audience and become a desirable family resort if objectionable features are eliminated. Therefore the laws should permit and encourage the building of picture theatres seating three, four and five hundred people and located in the residence neighborhoods.

Needs for Education, Churches, Etc.

The framers of motion picture laws should be careful not to forbid, wittingly or unwittingly, the use of motion pictures in public institutions. The law regulating the construction of booths should explicitly permit the use of portable booths, which could be used in churches, schools, family restaurants, etc. The use of the motion picture in public education has been almost prohibited in New York for two years through a failure to make legal provision for portable booths.

Attendance of Children.

There are two problems with reference to children:

1. The programs in commercial picture theatres are not selected for children, but for a general audience of men, women and children. So long as trade conditions make this necessary, the film programs cannot be strictly adapted to the child mind. As soon as the schools begin to use motion pictures extensively, the theatres will be compelled to adapt to the new conditions and make a special bid for child patronage, otherwise they will lose the patronage of the children, and in large measure of the parents of children as well.

2. Unaccompanied children go in large numbers to the picture theatres. Some states have forbidden this by law, but the prohibition has not been successful. It cannot be successful so long as the American city provides for its children no alternative to the motion picture theatre except the street. Laws which prohibit the admission of unaccompanied children under any and all conditions are unenforceable and demoralizing. They contribute to the prevalent disrespect for law.

Yet it is certainly true that unaccompanied children should not be allowed to go to any and all motion picture theatres. A law now proposed in New York State and likely to be passed allows the admission of unaccompanied children to picture theatres where the program is strictly confined to films with accompanying music and recitation, but without vaudeville; where the unaccompanied children are segregated away from adults; where a matron, licensed by the municipality, but salaried by the proprietor, is constantly present; and where the interior is adequately lighted throughout the course. Such a law would be enforceable and would give real protection.

Procedure in Framing a Law.

This is referred to elsewhere. In large cities, whether the motion picture theatres are regulated by statute or not, the following departments are compelled to make themselves responsible for the safety and morality; the Departments of Building, Fire, Electricity, Health, Police and Licenses. Each of these departments knows a great deal about its part of the subject, though, as a rule, unless there is a law which they are carrying out, it will be found that their requirements are inadequate and conflicting. The experts from these departments should be called into consultation with the framers of the law.



EDWIN AUGUST

It is equally urgent to consult with the men engaged in the production, distribution and exhibition of the films, and this includes the film operators, who are generally neglected.

A competent lawyer should study the State constitution and the local laws and court decisions, and should determine the amount of discretionary power which is lodged by fundamental law in the licensing authority. It is important to preserve the discretionary power in many particulars, and if necessary to confer it by new laws.

DETAILS OF REGULATION.

Concentration of Responsibility.

There should be a License Department, responsible for the inspection of picture theatres and the enforcement of the law, but required by law to co-operate in specified ways with the other city departments whose help is needed. The License Department should be equipped with a force of inspectors. It should be required by law to proceed according to a definite routine governing the request for the license, the inspections to be carried out before the license is granted, the public hearings which ought to be held, and the maximum period of delay in reaching a final decision in the premises. There should, if possible, be an appeal from the License Bureau either to some higher administrative authority or to the courts, but the appeal to the courts should not be on questions of fact, but only on questions affecting the reasonableness of the decision which the License Bureau may reach.

The License Bureau should be required to keep exact records, and should have a force of inspectors to make periodical inspections. These inspectors should report in writing, and the reports, as likewise the complaints of citizens, should be matters of public record. It should be insured by law that before the license is issued the License Bureau will at least get written reports from the Building, Fire, Health and Electricity Departments; whether the reports of these departments should be binding on the License Bureau is a matter to be decided in view of local conditions.

Approval of Location.

It is not desirable to forbid by statute the location of a picture theatre in any particular place or to establish a zone around institutions which must not be penetrated by picture theatres. This matter should be left discretionally with the License Bureau, but a public hearing in the matter of location should be required by law.

It is generally undesirable to locate motion picture theatres in tenement or lodging houses, factories or work shops, except where the theatre is separated from the rest of the building by unpierced fire-proof walls and floors. It is of the first importance that the main floor of the theatre be not above or below the ground level.

Description of Performance.

The license fee should be based on seating capacity. Reasonable fees would be \$50 or \$100 for theatres seating not more than 600 people, and \$250 to \$500 for larger theatres.

There should be two sets of building requirements, one set applicable to regular theatres with stage and scenery, and the other set applicable to picture theatres without stage and where no performances in costume are given. This discussion relates wholly to the picture theatre.

Furthermore, the license should specify the type of performance which is to be allowed. It is important to exclude vaudeville and human theatricals from motion picture theatres, both because of the additional fire hazard involved in vaudeville, and because of the tendency of vaudeville to become degraded, and the increased difficulty of regulating the general physical and moral conduct of the show if vaudeville is allowed.

The following is a suggested definition for a motion picture performance or for the type of program to be allowed in a motion picture theatre:

A motion picture theatre shall be deemed any public hall or room in the city of _____ in which motion pictures are exhibited, and in which there is no stage or scenery.

A motion picture performance shall be deemed a display of pictures representing characters or objects in motion, without entertainment in costume and

without other forms of entertainment save the accompanying features of music, lecture, recitation or song.

Construction of Picture Theatres.

The law should require that the builder of a prospective picture theatre should file with the proper authority, complete plans and detailed statements showing clearly the location and width of all exits, passage-ways, stairs, fire-escapes, aisles, etc., the material to be used in construction, the arrangement of seats, size of floor beams, walls, supports, etc.; the location and construction of the booth in which the film machine is to be confined; a diagram of the lot or plot showing outlets from all exits.

Before being licensed the building should, as above stated, be inspected to see that plans, which will already have been presumably approved by the proper department, have been lived up to.

It is not necessary that the picture theatre be constructed of fireproof material, but the walls and ceiling of the auditorium should be covered with some substance like expanded metal lath or wire mesh plastered with three coats of plaster; or metal on ½-inch plaster boards would suffice. If there be a basement or cellar under the theatre the ceiling of this basement should be similarly protected and it should be required that this basement be kept free except for the space used for heating apparatus, for coal and for the machinery connected with the theatre.

(To be continued)



MARY ALDEN (Ramo)

LICENSED RELEASE DATES

BIOGRAPH.

May 22—The Hicksville Epicure (Com.).
 May 22—Cinderella and the Boob (Com.).
 May 24—Just Gold (Dr.).
 May 26—Highbrow Love (Com.).
 May 26—The Trimmers Trimmed (Com.).
 May 29—A Dangerous Foe (Dr.).
 May 31—His Mother's Son (Dr.).
 June 2—The Ranchero's Revenge (Dr.).
 June 5—Slippery Slim Repents (Com.).
 June 5—Just Kids (Com.).
 June 7—A Timely Interception (Dr.).

CINES.

(G. Kleine.)

May 24—The Maid and the Yarn (Com.).
 May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).

EDISON.

May 21—Glimpses of Colorado in Winter (Scen.).
 May 21—Brigg's New Suit (Com.).
 May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary") (Dr.).
 May 24—The Translation of a Savage (Dr.).
 May 26—Dances of the Ages (Nov.).
 May 27—An Unwilling Separation (Dr.).
 May 28—Newcomb's Necktie (Com.).
 May 30—The Honor of a Soldier (Dr.).
 May 31—An Almond Eyed Maid (Dr.).
 June 2—Professor William Nutt (Com.).
 June 3—Right for Right's Sake (Dr.).
 June 4—Some Spots in and Around Los Angeles, Cal. (Scen.).
 June 4—Don't Worry (Com.).
 June 6—Mercy Merrick (Dr.).
 June 7—While John Bolt Slept (Dr.).

ESSANAY.

May 20—Buster Brown, Tige, and Their Creator, R. F. Outcault (Com.).
 May 21—The Letter's Mission (Com.).
 May 22—A Widow of Nevada (Dr.).
 May 23—Jealousy (Dr.).
 May 24—Broncho Billy and the Express Driver (Dr.).
 May 27—The New Sheriff (Dr.).
 May 28—On the Job (Com.).
 May 29—Their Baby (Com.).
 May 30—The Good in the Worst of Us (Dr.).
 May 31—Alkali Ike's Misfortunes (Dr.).
 June 3—Let No Man Put Asunder (Dr.).
 June 4—The Value of Mothers-in-Law (Com.).
 June 5—The Last Shot (Dr.).
 June 6—Phillip March's Engagement (Com.).
 June 7—Broncho Billy's Capture (Dr.).

KALEM.

May 30—The Widow from Winnipeg (Com.).
 May 30—The Comedy Team's Strategy (Com.).
 May 31—John Burns of Gettysburg (Dr.).
 June 2—The Bandit's Child (Dr.).
 June 4—When Fate Decrees (Dr.).
 June 6—The Terror of Conscience (Dr.).
 June 7—When Women Are Police (Com.).
 June 7—Percy's Wooing (Com.).

KALEM (Special).

June 7—The Tragedy of Big Eagle Mine (Dr.), Part I.
 June 7—The Tragedy of Big Eagle Mine (Dr.), Part II.

LUBIN.

May 21—The District Attorney's Conscience (Special 2-Reel Dr.).

May 22—A Perilous Ride (Dr.).
 May 23—Detective Dot (Com.).
 May 23—His First Experience (Com.).
 May 24—Brightened Sunsets (Dr.).
 May 26—The Reward of Service (Dr.).
 May 27—Doing Like Daisy (Com.).
 May 27—The Yarn of the "Nancy Belle" (Com.).
 May 28—Love and War in Mexico (Special 2-Reel Dr.).
 May 29—The Romance of the Ozarks (Dr.).
 May 30—Faith of a Girl (Dr.).
 May 31—Lone Dog the Faithful (Dr.).
 June 2—A Woman's Heart (Dr.).
 June 3—A Jealous Husband (Dr.).
 June 5—Bob Builds a Chicken House (Com.).
 June 5—Kate, the Cop (Com.).
 June 6—The Penalty of Jealousy (Dr.).
 June 6—The Accusing Hand (Dr.), Part I.
 June 6—The Accusing Hand (Dr.), Part II.
 June 7—The Great Pearl (Dr.).

MELIES.

May 22—Gold and the Gilded Way (Dr.).
 May 29—The Foster Brothers (Dr.).
 May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scen.).
 June 5—Native Industries of Java (Edu.).

ECLIPSE.

(G. Kleine.)

May 21—Big Game (Zoo.).
 May 28—The Indelible Stain (Dr.).
 June 4—Delivering the Goods (Com.).
 June 4—The Armadillo (Zoo.).

PATHEPLAY.

May 22—The Right of Way (Dr.).
 May 23—Night Birds (Zoo.).
 May 23—The Ailanthus Silkworm (Nat. His.).
 May 23—The Open Secret (Special 2-Reel Com.-Dr.).
 May 24—A Woman Scorned (Dr.).
 May 26—Pathe's Weekly No. 22 (News).
 May 27—Bull Fight in France (Sport.).
 May 27—In the Forest of Cochui China (Lum.).
 May 28—The Fugitive (Dr.).
 May 29—White Lives (Dr.).
 May 30—The Spider Which Lives in a Bubble (Zoo.).
 May 30—Transportation Methods in Java (Trans.).
 May 30—The Human Vulture (Special 2-Reel Dr.).
 May 31—The Squawman's Awakening (Dr.).
 June 2—Pathe's Weekly No. 23, 1913 (Top.).
 June 3—Dredges and Farm Implements in the West (Ind.).
 June 3—A Market in Kabylia, Algeria (Cus.).
 June 4—The Saving Lie (Dr.).
 June 5—What the Good Book Taught (Dr.).
 June 6—Birds and Animals of Brazil (Nat. Hist.).
 June 6—Tananarive, Madagascar (Travel).
 June 7—Get Rich Quick Billington (Com.).

SELIG.

May 22—Indian Summer (Dr.).
 May 23—The Noisy Six (Dr.).
 May 26—Wamba, a Child of the Jungle (Special 2-Reel Dr.).
 May 26—Religion and Gun Practice (Dr.).
 May 27—The Girl and the Judge (Dr.).
 May 28—The Wordless Message (Dr.).
 May 29—The Ex-Convict's Plunge (Dr.).
 May 29—Scenes in Manila (Tr.).
 May 30—The Woodfire at Martin's (Dr.).
 June 2—When the Circus Came to Town (Com.).
 June 3—A Flag of Two Wars (Dr.).
 June 4—Woman—Past and Present (Com.).
 June 4—The Law and the Outlaw (Dr.), Part I.
 June 4—The Law and the Outlaw (Dr.), Part II.
 June 5—The Suwanee River (Dr.).
 June 6—Manila Normal and Public Schools (Edu.).
 June 6—An Embarrassed Bridegroom (Com.).

VITAGRAPH.

May 23—Midget's Revenge (Com.).
 May 23—Going to Meet Papa (Com.).
 May 24—Cupid Through the Keyhole (Com.).
 May 24—The Still Voice (Special 2-Reel Dr.).
 May 26—Up and Down the Ladder (Com.).
 May 27—Tricks of the Trade (Com.).
 May 28—Cutey Plays Detective (Com.).
 May 29—The Only Veteran in Town (Dr.).
 May 30—A Husband's Trick (Com.).
 May 31—One Can't Always Tell (Com.).
 May 31—If Dreams Came True; or, Who'd Have Thought It (Com.).
 May 31—The White Slave (Special 2-Reel Dr.).
 June 2—What God Hath Joined Together (Dr.).
 June 3—Bunny as a Reporter (Com.).
 June 3—Three to One (Com.).
 June 4—A Modern Psyche (Com.-Dr.).
 June 5—The Heart of Mrs. Robins (Com.-Dr.).
 June 6—The Butler's Secret (Dr.).
 June 7—The Forgotten Latchkey (Com.).

Licensed Releases Calendar for the Week of June 9th

MONDAY, JUNE 9.

BIOGRAPH—Red Hicks Defies the World (Com.).
 BIOGRAPH—Jenks Becomes a Desperate Character (Dr.).
 KALEM—The Rube and the Boob (Com.).
 KALEM—The Scheme of Shiftless Sam Smith (Com.).
 LUBIN—The Legend of Lover's Leap (Dr.).
 PATHEPLAY—Pathe's Weekly No. 24—1913 (Top.).
 SELIG—Sweeney and the Fairy (Com.).
 VITAGRAPH—How It All Happened (Com.-Dr.).
 EDISON—"Othello" in Jonesville (Com.).
 ESSANAY—The Final Judgment (Dr.), Part I.
 ESSANAY—The Final Judgment (Dr.), Part II.

TUESDAY, JUNE 10.

EDISON—Two Little Kittens (Dr.).
 ESSANAY—The Shadowgraph Message (West. Dr.).
 PATHEPLAY—Max's First Job (Com.).
 PATHEPLAY—The Chateau of Chenonceau, France (Arch.).
 SELIG—Dad's Little Girl (Dr.).
 VITAGRAPH—Cutey Tries Reporting (Com.).
 LUBIN—Violet Dare, Detective (Dr.).

WEDNESDAY, JUNE 11.

EDISON—Beau Brummel and His Bride (Com.).
 KALEM—The Pawnbroker's Daughter (Dr.).
 ECLIPSE—Behind a Mask (Dr.).
 ESSANAY—The Star (Com.).
 PATHEPLAY—His Lordship's Romance (Com.).
 VITAGRAPH—His House in Order; or, The Widower's Quest (Com.-Dr.).
 SELIG—A Rose of May (Dr.).
 VITAGRAPH—A Regiment of Two (Dr.), Part I.
 VITAGRAPH—A Regiment of Two (Dr.), Part II.

THURSDAY, JUNE 12.

BIOGRAPH—The Well (Dr.).
 ESSANAY—Cinderella's Gloves (Com.).
 LUBIN—Nearly in Mourning (Com.).
 LUBIN—The Professor's Predicament (Com.).
 MELIES—The Stolen Claim (Dr.).
 MELIES—Samarang, Java (Edu.).
 PATHEPLAY—The Artist's Dream (Com.).
 SELIG—The Fate of Elizabeth (Com.).
 SELIG—The Birth of a Butterfly (Edu.).
 VITAGRAPH—His Tired Uncle (Com.).
 VITAGRAPH—Capers of Cupid (Com.).

FRIDAY, JUNE 13.

EDISON—Along the Nile (Scen.).
 ESSANAY—The Mysterious Stranger (Com.-Dr.).
 KALEM—Brought to Bay (Dr.).
 PATHEPLAY—Athletics in France (Edu.).
 PATHEPLAY—Places of Interest in Colorado (Trav.).
 SELIG—The Jealousy of Miguel and Isabella (Dr.).
 VITAGRAPH—An Infernal Tangle (Com.-Dr.).
 LUBIN—Panita's Destiny (Dr.).
 PATHEPLAY—The Governor's Double (Dr.), Part I.
 PATHEPLAY—The Governor's Double (Dr.), Part II.

SATURDAY, JUNE 14.

EDISON—Apples of Sodom (Dr.).
 ESSANAY—The Ranch Feud (West. Dr.).
 LUBIN—The Wine of Madness (Dr.).
 PATHEPLAY—For Mayor—Bess Smith (Com.).
 VITAGRAPH—Does Advertising Pay? (Com.).
 KALEM—The Gypsy's Band (Dr.).
 BIOGRAPH—Death's Marathon (Dr.).
 SELIG—Alone in the Jungle (Dr.), Part I.
 SELIG—Alone in the Jungle (Dr.), Part II.

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UNIVERSAL RELEASE DATES

IMP

May 5—Eureka (2 Reels).
May 8—The Whole Truth (Dr.).
May 10—Leo Makes Good, and The Oyster Industry (Split).
May 12—A Woman Loved.
May 15—The Heart That Sees. (Dr.)
May 17—Beetles.
May 19—The Twins.
May 22—She Never Knew. (Dr.)
May 26—Secret Service Sam (2 Reels).
May 29—The Heart That Sees. (Dr.)
May 31—The Magnetic Maid and Hy Mayer, His Magic Hand. (Com. Dr.)
June 2—Just a Fire Fighter (Com.-Dr.).
June 5—Self-Accused (Dr.).
June 7—Pen Talks, by Henry Mayer (Nov.).
June 7—The Count Retires (Com.).

NESTOR

May 2—The Ingrate. (Dr.)
May 5—The Country Cousin.
May 7—The Awakening of Papita. (W. Dr.)
May 9—Miss Nobody.
May 12—The Squashville Ladies' Fire Brigade.
May 14—The Clean Up. (Dr.)
May 16—An Eye for an Eye. (Dr.)
May 19—Her Hero's Predicament. (Com.)
May 21—The Boy Scouts to the Rescue. (Dr.)
May 23—A Mine and a Marathon. (Dr.)
May 26—On Cupid's Highway. (Com.)
May 28—A Double Sacrifice. (Dr.)
May 30—Be It Ever so Humble. (Dr.)
June 2—A Mixup in Bandits (Com.).
June 4—The Idol of Bonanza Camp (Dr.).
June 6—Owana, the Devil-Woman (Dr.).

POWERS

May 9—Bozo Arrives. (Com.)
May 14—The Violet Bride. (Dr.)
May 16—The Tarantula Girl. (Dr.)
May 21—The Vurates Outing. (Com.)
May 23—Black Jack's Atonement. (Dr.)
May 28—Cheating. (Com.)
May 30—The End of the Trial (Dr. 2 Reels).
June 4—Dolly and the Burglar (Com.).
June 6—Why Grand Daddy Went to Sea (Com.-Dr.).

REX

May 8—The Smuggler's Daughter. (2 Reel, Dr.)
May 11—The Poverty of Riches. (Dr.)
May 15—The Cap of Destiny.
May 22—In Slavery Days (2 Reel).
May 25—The Trifler.
May 29—The Tourist and the Flower Girl. (Dr.)
June 1—The Boob (Com.-Dr.).
June 5—The World at Large (Dr.).

VICTOR

May 9—The Unknown. (Dr.)
May 16—A Fair Exchange. (2 Reel Dr.)
May 23—Good for Evil. (Dr.)
May 30—The Plaything. (Dr.)
June 6—The Kidnapped Train (Dr.).

101 BISON

May 6—The Indian's Secret. (2 Reel Dr.)
May 10—The Northern Spy. (2 Reel Dr.)
May 13—The Toll of War (3 Reels).
May 17—In Secret Service. (2 Reel War Dr.)
May 27—Love, Life and Liberty (2 Reel).
May 31—The Honor of the Regiment.
June 3—The Battle of San Juan Hill (3-Reel Dr.).

June 7—The Spirit of the Flag (2-Reel Dr.).

CRYSTAL

May 18—Homlock Shermes and Our Willie.
May 25—Toodleums, and Supper for Three.
June 1—Clancy, the Model (Com.).
June 1—Hooked (Com.).
June 3—Mary's Romance (Dr.).

ECLAIR

May 11—A Wise Judge and Manufacture of Steel. (Amer. Com. Sci.)
May 14—The Key. (2 Reel Dr.)
May 18—He Loves to Watch the Flight of Time (Newlyweds) and Cuttlefish. (Sci.)
May 21—Thus Saith the Lord (2 Reel).
May 25—Hearts and Crosses and Anaradhapura.
May 28—The Faith Healer (2 Reel).

June 1—He Ruins His Family's Reputation (Com.).

June 1—All on Account of an Egg (Com.).

June 4—Why? (3-Reel Dr.).

FRONTIER

May 8—The Sheriff's Rival. (Dr.)
May 10—The Tenderfoot's Ghost. (Com.)
May 15—In the Great Southwest.
May 17—Betty's Bandit. (Com.)
May 22—The Stage Driver's Chivalry. (Dr.)
May 24—Where Wits Win. (Com.)
May 29—A Romance of the Rail. (Dr.)
May 31—Flossie Visits Bar U Ranch. (Com.)
June 5—The Pillar of Peril (Dr.).
June 7—The Ranch Girl and the Sky Pilot (Com.).

GEM

May 6—Billy's First Quarrel, and Call Him Whiskers.
May 13—Billy's Adventure.
May 20—Billy Plays Poker.
May 27—Billy's Honeymoon.
June 2—Billy in Armor (Com.).

UNIVERSAL.

June 4—Animated Weekly No. 65 (News).

Universal Releases for the Week of Sunday, June 8.

SUNDAY, JUNE 8.

CRYSTAL—The New Typist (Com.).
CRYSTAL—Black and White (Com.).
ECLAIR—The Spider (Zoo.).
ECLAIR—He Could Not Lose Her (Com.).
REX—The Shadow (Dr.).

MONDAY, JUNE 9.

IMP—The Comedian's Mask (2-Part Dr.).
NESTOR—The Spring in the Desert (Dr.).
GEM—Hearts and Flowers (Dr.).

TUESDAY, JUNE 10.

101 BISON—The Grand Old Flag (2-Part Dr.).
CRYSTAL—False Love and True (Dr.).

WEDNESDAY, JUNE 11.

NESTOR—The Man Who Tried to Forget (Dr.).
POWERS—Mrs. Lacey's Legacy (Com.-Dr.).
ECLAIR—When Light Came Back (2-Part Dr.).
UNIVERSAL—Animated Weekly No. 66 (News).

THURSDAY, JUNE 12.

IMP—The Higher Law (Dr.).
REX—The King Can Do No Wrong (3-Part Dr.).
FRONTIER—The Call of the Angelus (Dr.).

FRIDAY, JUNE 13.

NESTOR—The Knight of Her Dreams (Com.).
POWERS—The Strength of the Weak (Dr.).
VICTOR—Sincerity (Dr.).

SATURDAY, JUNE 14.

IMP—The War of the Beetles (Nov.).
IMP—Hy Mayer's Cartoons (Nov.).
101 BISON—The Capture of Aguineldo (2-Part Dr.).
FRONTIER—The Twins of "Double X" Ranch (Com.).

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MUTUAL RELEASES

AMERICAN.

May 17—The Great Harmony (Dr.).
May 19—Her Innocent Marriage (Dr.).
May 22—Calamity Anne Parcel Post (Com.).
May 24—The Modern Snare (Dr.).
May 26—Ashes of Three (2 reel—Dr.).
May 29—On the Border (Dr.).
May 31—Her Big Story (Dr.).
June 2—When Luck Changes (Dr.).
June 5—The Wishing Seat (Dr.).
June 7—Via Cabaret (Dr.).

BRONCHO.

April 30—Bread Cast Upon the Waters.
May 7—Way of the Mother.
May 14—A Slave's Devotion (2 reels).
May 21—The Sea Dog (2 reels).
May 28—Drummer of the 8th (2 reels).
June 4—A Dixie Mother (2-Reel Dr.).

EXCELSIOR.

April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

KAY-BEE.

May 2—Black Conspiracy (2 reels).
May 9—Past Redemption.
May 16—For Love of Flag (2 reels).
May 23—The Miser (2 reels).
May 30—Child of War (2 reels).
June 13—The Boomerang (3 reels).
June 6—A True Believer (2-Reel Dr.).

KEYSTONE.

April 28—New Conductor—His Chum the Baron.
May 1—That Ragtime Band.
May 5—Alvy on the Force—Ups and Downs.
May 8—That Dark Town Ball—A Little Hero.
May 12—Mabel's Awful Mistake.
May 15—Their First Execution.
May 19—Hubby's Job (Com.).
May 19—Twixt Love and Fire (Com.).
May 22—The Foreman of the Jury (Com.).
May 26—Toplitsky & Co.
May 29—Gangsters (Com.).
June 2—Barney Oldfield's Race for a Life (Com.).
June 5—Passions—He Had Three (Com.).
June 5—Help! Help! Hydrophobia (Com.).

MAJESTIC.

May 6—The Children of St. Anne (Dr.).
May 11—Billy's New Watch (Com.).
May 11—Liquid and Air (Scientific).
May 13—My Lady's Boot (Dr.).
May 18—The Rivals Outwitted (Com.).
May 18—Oysters (Educ.).
May 20—Shep, the Hero (Dr.).
May 25—Legally Right.
May 27—Her Fairy Godfather (Dr.).
June 3—The Queen of the Sea Nymphs (Dr.).

RELIANCE.

May 26—Hearth Lights (Dr.).
May 28—Texas Feud (Dr.).
May 31—The Master Cracksmen (Dr.).
June 2—Italian Love (Dr.).
June 4—Faithful Shep (Dr.).
June 7—The Mad Cap of the Hills (Dr.).

THANHOUSER.

May 25—A Pullman Nightmare.
May 27—Carmen (3 reels).
June 1—A Victim of Circumstances.
June 3—The Runaway (Dr.).
June 6—The Caged Bird (Dr.).

MUTUAL.

June 4—Mutual Weekly No. 23 (News).
June 5—Willy and the Captain's Horse (Com.).
June 5—A Child's Day (Com.).

Mutual Releases for the Week of Sunday, June 8.

SUNDAY, JUNE 8.

MAJESTIC—Miniosi's Sweetheart.
THANHOUSER—Miss Mischief (Com.).

MONDAY, JUNE 9.

AMERICAN—California Poultry (Dom. Ani.).
KEYSTONE—The Hansom Driver (Com.).
RELIANCE—His Uncle's Heir (Dr.).

TUESDAY, JUNE 10.

MAJESTIC—The Message of the Flowers.
THANHOUSER—While Baby Slept.

WEDNESDAY, JUNE 11.

BRONCHO—An Indian's Gratitude (Dr.).
MUTUAL—Mutual Weekly No. 24 (News).

THURSDAY, JUNE 12.

AMERICAN—Hearts and Horses (Dr.).
KEYSTONE—The Speed Queen (Com.).
MUTUAL—Gontran, A Snake Charmer (Com.).
MUTUAL—Gathering and Preparation of Tea in Indo-China (Agri.).
PILOT—When a Girl Loves (Dr.).

FRIDAY, JUNE 13.

KAYBEE—The Boomerang (3-Part Dr.).
THANHOUSER—His Sacrifice.

SATURDAY, JUNE 14.

AMERICAN—Reward of Courage (Dr.).
RELIANCE—Half a Chance (Dr.).

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DRAGON. (Formerly Ryno)

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May 19—The Sergeant's Daughter (Mil. Dr.).
May 26—Love's Monogram (Dr.).
June 2—Comrades (Dr.).

GAUMONT.

May 13—Through Mountains Majestic.
May 14—Gaumont Weekly No. 62.
May 15—Sweets to the Sweets.
May 20—The Eyes that Could Not Close.
May 21—Gaumont Weekly No. 63.
May 22—For Two Pins.
May 27—The Light that Kills.
May 28—Gaumont Weekly No. 64.
May 29—A Problem in Reduction.
June 3—The Heart Humane (Dr.).
June 4—Gaumont's Weekly No. 64 (News).
June 5—A Passing Cloud (Dr.).

GREAT NORTHERN

April 12—The Bewitching Rubber Shoes (Com.).
April 12—Spanish Towns (Scen.).
April 26—The Black Chancellor (3 reel—Dr.).
May 3—Who Is Most to Blame? (Com. Dr.).
May 10—Her First Love Affair.
May 10—The Harz.
May 17—The Three Comrades (Dr.).
May 24—Professor's Travelling Adventures.
May 24—Scenes on the Balkan Frontier.
May 31—Where Is Doggie (Com.).
May 31—Loch Lomond (Scen.).
June 7—Where Is Doggie? (Com.).
June 7—Loch Lomond (Scen.).

LUX.

By Prieur.

May 16—Pat Moves in Diplomatic Circles (Com.).
May 23—Playing With the Fire (Dr.).
May 30—The Dog and the Goat (Dr.).
May 30—Pat, the Electrician (Com.).
June 6—By the Aid of Wireless (Dr.).

SOLAX.

April 14—Dad's Orders (Com.).
April 16—The Man in the Sick Room (Dr.).
April 21—The Amateur Highwayman (Com.).
April 23—The Man Who Failed (Dr.).
May 28—The Henpecked Burglar.
May 23—The Man Who Failed.
May 30—The King's Messenger.
June 4—The Hopes of Belinda (Com.).
June 6—Gregory's Shadow (Dr.).

Exclusive Supply Releases for the Week of June 9.

MONDAY, JUNE 9.

DRAGON—The Ace of Hearts (Dr.).

TUESDAY, JUNE 10.

GAUMONT—The Honor of Lucrece (Dr.).

WEDNESDAY, JUNE 11.

SOLAX—Matrimony's Speed Limit (Com.).

GAUMONT—Gaumont's Weekly No. 65 (News).

THURSDAY, JUNE 12.

GAUMONT—(Title not reported).

FRIDAY, JUNE 13.

SOLAX—Her Mother's Picture (Dr.).

LUX—Engulfed (Dr.).

SATURDAY, JUNE 14.

GREAT NORTHERN—An Unwelcome Wedding Gift (Com.-Dr.).

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MUTUAL SERVICE

Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
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THE primary object of the "EXHIBITORS TIMES" is to aid and interest its Readers with big, readable news of the Motion Picture field; to bring its Readers and its Advertisers together for mutual advantages; and to conserve the interests of both.

You will want *every copy* of this publication so that you may follow in regular sequence the weekly news and "aid to Exhibitors" we are to present.

A half year's subscription at this time will entitle you to 26 copies of the "Exhibitors Times" and, in addition, it will entitle you to the *gratuitous services, aid and advice of our Bureau of Information.*

The Bureau of Information can be of great value to you if you will use it as you should. It is a fact that our specialists make up the most competent Bureau of Information—from every standpoint of scientific motion photography, theatre management and machine operation—in this country. If you are seeking information of any kind that relates to the motion picture business—ask our Bureau. If you have problems to solve—ask our Bureau. If you want special suggestions—ask our Bureau. All this service is *FREE* to you *for six months*, if you send us a subscription of \$1.00 *Now*. Don't put this off.

In this issue, we inaugurate a Department Service in the columns of this publication and from now on you should not miss a single copy. This service will deal with every important phase of the motion picture industry, and one suggestion alone, may be worth thousands of dollars to you.

Every advertisement that appears in the columns of the "Exhibitors Times" is as carefully edited as the material that appears in its news columns and is therefore *guaranteed by the Publishers.*

Your name and address on a slip of paper, with a dollar bill pinned to it, and both placed in an envelope and mailed to us will make you a *Subscriber of Record* at once.

You will do this eventually, why not now!

EXHIBITORS TIMES
1465 Broadway, New York, N. Y.

Exhibitors Times

Vol. 1, No. 5

June 14, 1913

Price 10 Cents

CHRONOCHROME

The Gaumont Natural Color Process.

Public interest in the projection of the motion picture in "natural colors" or "the colors of nature," to use convenient, if misleading, phrases, remains unabated. Scarcely a week passes without some new process is either announced in the newspapers or discussed in motion picture circles. When it was stated, therefore, that Mr. F. C. Beach, the distinguished editor of the Scientific American, had arranged for public demonstrations of the Gaumont color process, termed the Chronochrome, allied with the Chronophone, or talking pictures, widespread eagerness was evinced to inspect the one and hear the other.

The Gaumont Chronophone, or talking picture, is no new thing. At least nine years ago, in London, we who write this article listened to Mr. Gaumont's efforts at sound reproduction, allied with the motion picture. To-day the results strike us, as they struck us then, as recording, with all the fidelity that science is capable of affording, waves of sound which are instigated by vocal, animal or mechanical utterances. In brief, with synchronism of picture and phonograph, these "talkies" are wonderfully interesting, and at times realistic to the point of perfect illusion. To say, however, that they are always sensuously convincing, would be an exaggeration. Nobody knows better than Mr. Gaumont himself that much remains to be done before absolutely accurate reproductions of sound waves can be always assured to us.

Meanwhile, in so far as our auditory nerves permit us to judge, these Gaumont Chronophone offerings are as successful as (and more successful than some) other "talkies" now before the public. We can strongly recommend them to the attention of our exhibiting readers. But what of the Chronochrome—the films in color? Has the ideal combination of "natural colored" motion picture and phonograph-record been achieved: talking and motion pictures in "natural colors?"

The Gaumont color process is avowedly a secret modification of trichromatics; it is said that three pictures are projected through one objective. As no details of the method employed are forthcoming, criti-

cism of the scientific principles availed of is impossible. We have to pass judgment on the examples of the process thrown on the screen. And here it is to be conceded that Mr. Gaumont has achieved a striking and unquestioned success. In all our experience and observation we have never seen more beautiful and faithful color motion pictures than these. Time after time as the pictures were passed before the eyes of the crowded and critical audience in the Thirty-ninth Street Theatre last week, appreciative applause greeted them. As offerings of natural looking color motion pictures the Gaumont Chronochromes could hardly be excelled in respect of visual fidelity. Here and there, it is true, you get the impression that you are looking at a skilfully executed water color drawing; at other times, in the case of fruit and flowers, the startling realism of the colors approaches the miraculous. You gasp with the shock of indescribable surprise.

Mr. Gaumont ranks highly amongst the world's most accomplished motion picture makers. His French laboratories are perfectly appointed and the result is that a Gaumont motion picture is always characterized by fine technique allied with artistic treatment. These Chronochrome-Chronophone results are singularly fine offerings. The colored films are beautiful and satisfying and if they are to come before the general public through the medium of the Exhibitor they will command success.

Modestly claiming that he has not reached perfection and that still further advances have yet to be made, Mr. Gaumont deserves to be warmly congratulated on the success of his demonstrations last week. It is conceivable that many now living will witness the complete abolition of the "black and white" motion pictures from the screen. Black is false to nature and should be abolished from the world, which draws its very being and essence from the solar spectrum, i.e., "natural colors." When science progresses a little more, black ink, black clothing, black pigments, in fact, will be "put out of business."

Mr. Gaumont's Chronochrome should help to kill "black and white" motion pictures.

EXHIBITORS' TIMES

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SOUVENIR NUMBER OF "EXHIBITORS' TIMES."

New Departure in Motion Picture Journalism.

The greatest event in the annals of the motion picture will occur in New York City during the week of July 7th-12th. The Grand Central Palace will be entirely occupied by the exhibits of the First International Motion Picture Exposition. Eight months of unremitting hard work on the part of the organizers will result in the aggregation of an expose and display of the motion picture art and industry never before got together under one roof. Motion picture Exhibitors from the United States and Canada; from Europe, Australia and other parts of the world, will visit the Exposition. The general public will also visit it in large numbers. The Exposition will, it is no exaggeration to say, interest hundreds of millions of people all over the world.

To commemorate this event "The Exhibitors' Times" will, on June 28th, issue a Special Souvenir Number, which will be mailed to every motion picture Exhibitor in the United States and Canada.

This number will be in the nature of a Souvenir, which the Exhibitor will desire to preserve. The contents will be of an interesting character, dealing with every phase of the motion picture art and industry. There will be numerous high-class illustrations of men and women prominently identified with motion picture progress, views, lists of exhibits, special articles and other matter.

Our object in publishing this number is, of course, two-fold: We desire to bring "The Exhibitors' Times" into the closest possible touch with each individual motion picture Exhibitor; we desire him to look each week as regularly for his "Times" as he looks for his local Sunday newspaper. To achieve that object something is absolutely essential on our part, viz., namely to give the Exhibitor a trade paper which shall so interest him that he will look upon it as absolutely indispensable to his success in business and will never willingly be without it.

The second of these two objects, that of the commemoration of the New York Exposition, gives us the

chance, at length, not only of dealing with that great event in literary and graphic form, but also of unfolding before the Exhibitor a broader and more comprehensive programme of how we intend to conserve his interests in the future, than it has been hitherto possible for us to do in the limited space so far at our command.

The Souvenir number of "The Exhibitors' Times" will, we confidently anticipate, deserve permanent preservation in virtue of the high artistic and literary qualities which it is our intention to impart to it.

"THE EXHIBITORS' TIMES" PROJECTION ROOM.

The editorial rooms of "The Exhibitors' Times" are situated on the seventh floor of the Heidelberg Building, 1465 Broadway, New York City. Exhibitors, film manufacturers, exchange men, members of the trade, are welcome there at any time; and the editors of the paper are always glad to afford information to all seeking it on any subject within their knowledge.

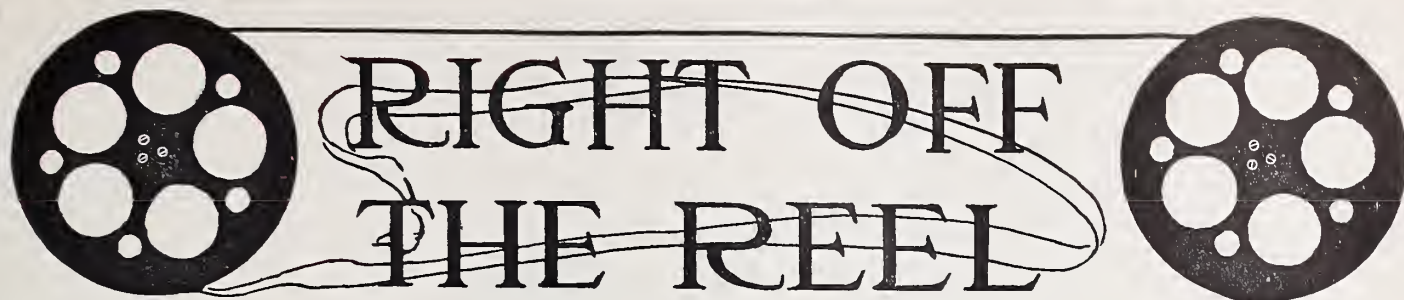
Adjacent to the editorial rooms is a large projection room, fitted with an 8 by 10-foot screen, booth and projector, with a qualified operator in attendance. This projection room is available day and night for the inspection of films. Film manufacturers, feature film men, Exhibitors, and others having films to run off can make use of this projection room at any time. "The Exhibitors' Times" is the only motion picture publication which possesses this convenience, and it is our desire and hope that it will be largely used and found of practical value by those for whose benefit it has been devised.

"The Exhibitors' Times" projection room is a boon which, to our knowledge, has been sought in the heart of New York. Time and again we have been personally asked to find a projection room for occasional or temporary use. Here is the very thing, the need of which has been so keenly felt.

The more use that is made of "The Exhibitors' Times" projection room the more shall we be pleased. A nominal fee to cover time, cost and current is all that is necessary to ensure the privilege of this great convenience.

Although no public announcement was made of the "Exhibitors' Times" projection room before the publication of this article, its existence has become known to the trade, and the result is that very many films have already been shown in it, and the presence of numerous film men has imparted to the room quite the character of a rendezvous. We would be obliged to our exhibiting readers if they would make the projection room as widely known as possible amongst their friends. The use of the room is of course not confined to film manufacturers; anybody having a film which they would like to try out on the screen is welcome to do so. Even as we write the article several visitors from Europe are contemplating for the first time several motion pictures made in Borneo and released in the United States.

Our readers will find, we hope, this projection room not the least valuable of the inducements we offer them in return for their support of their own paper.



RIGHT OFF THE REEL

By *F.B.*

As the time approaches for the opening of the Exposition at the great Central Palace, New York, interest in that event increases at a rapid rate. The nearer we get to it the bigger it seems. International and nationwide in scope the promoters seem, at last, to realize the stupendous nature of the undertaking. I don't say they never did, or don't; but that they never seemed to. This sort of thing is an experience that is common to most of us. We start out on big schemes and the nearer we reach their accomplishment, the more imposing their magnitude becomes. Realization transcends imagination—it looks as if we cut off more than we can chew. The chewing looks a hard job. But we chew: and the day is ours.

* * *

This Motion Picture Exposition is the biggest idea ever conceived in the annals of the art and industry; when opened it will be the biggest thing yet seen in connection with the picture. There are, in this country, between 250,000 and 500,000 people directly interested in the business: manufacturers, office forces, factory forces, performers, exchange men and their help, Exhibitors and their staffs. All these I say, are directly interested in the business; they are part of it; they make their money or their living by it. Include in the half million, if you like, the various contributory trades and you get, besides numbers, a diversity of interests without a parallel. So many minds and things go to the making and presentation of the motion picture to the public.

* * *

Consider now: if only this half million people went to Grand Central Palace next July you would have a great attendance. As a purely trade Exposition it would be a numerical success. It would make money on the admissions as well as from space renting. Business would be done; Exhibitors would be enlightened; everybody would either be buying or selling; the industry would receive a fresh impetus; knowledge would diffuse; new friendships would form; old ones be cemented; competitors would discover that they need not necessarily be antagonists; the moral and material effects of the gathering would, in a word, be beneficial. And, of course, all concerned would have a good time.

* * *

And a good time isn't the least of the many attractions to this Exposition. There isn't any city on the face of the globe where the opportunities to have a good time are so many as in New York in July. London, Paris, Vienna, these and others to the visitor in summer present splendid chances for pleasure making and taking, but, in my experience, they are not to be compared with New York, which is the finest holiday center I have ever lived in. You can do everything you

want to do in and around New York in summer. Everything. And sometimes more than you want to. New York is the most cosmopolitan city on the face of the globe; and the most variegated in its pleasures. Mr. Exhibitor, out there at Podunk, Iowa, if you've never been here before and you come in July, I envy you with all my heart and soul.

* * *

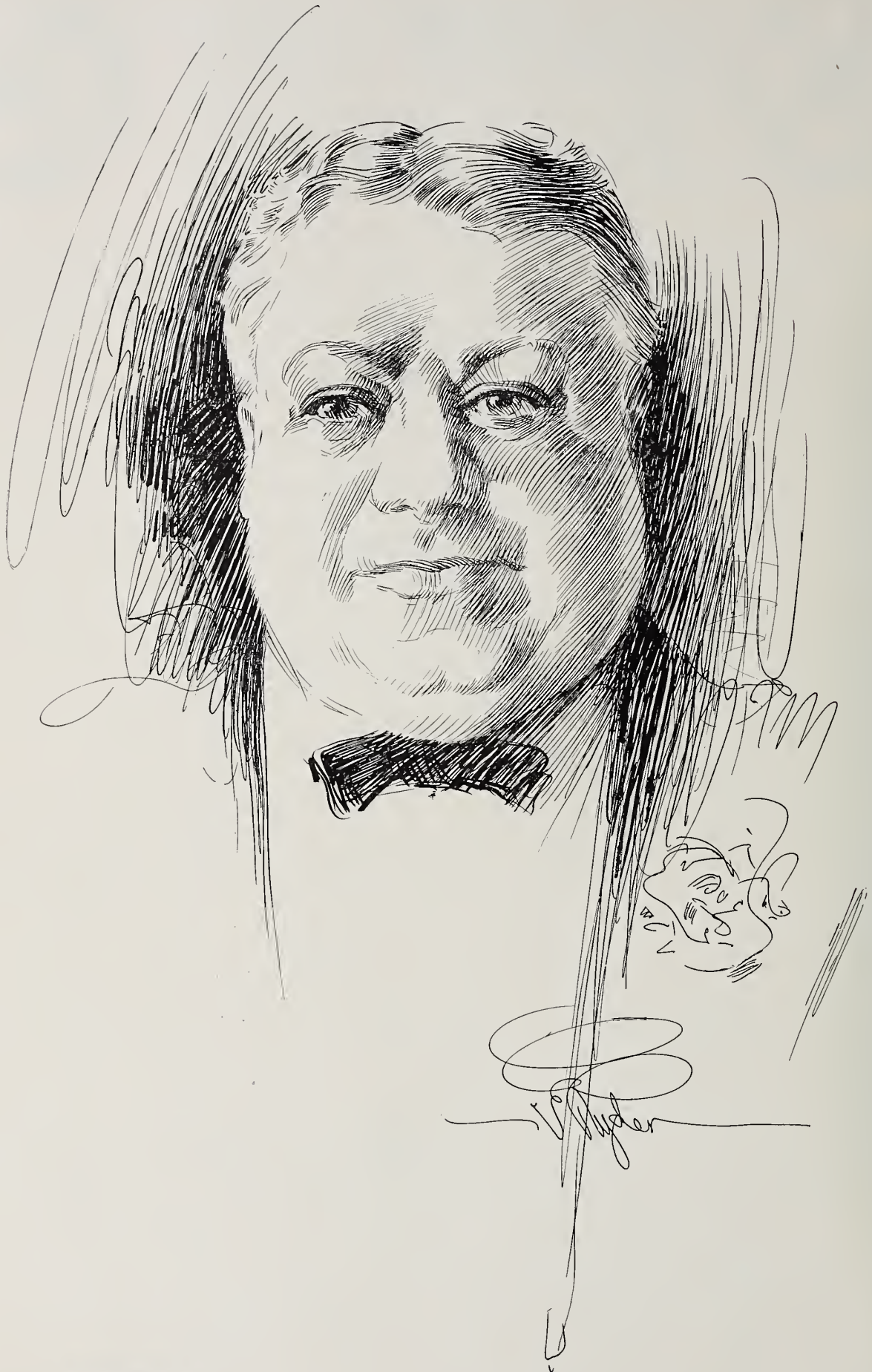
BUT: strange though it may read; the half million people directly interested in the motion picture business who should, or will, visit the Grand Central Palace Exposition in July, count, or should count, for comparatively little in the affair. It's the public that, in the last analysis, counts most of all. The Public. The millions that visit motion picture houses daily and nightly, week in, week out; month by month; year in, year out; all the year round. The Public, whose ceaseless flow of nickels and dimes through the ticket office window makes it possible for actors and actresses, director, camera man, Exhibitor, usher, scenario writer, film makers, printers, developers, tinters, toners, poster-printers; the whole industry, in fact, to make money or a living.

* * *

The Public! Let us hope that big efforts will be made to attract the public in its scores of thousands to the Exposition. To paraphrase Scott, "Breathes there the man (or woman or child) with soul so dead, who never to himself (or herself) has said, THIS is the thing that I like." The Motion Picture. Everybody is interested in motion pictures. Everybody sees them; talks of them; reads of them. All classes, all degrees of humanity, rich and poor, high and low, young and old. The motion picture speaks a universal language; it appeals to all races, all peoples, to all mankind. As Galileo said of the earth, "It moves!" The motion picture dominates and sways the Human Race.

* * *

This is not literary rhetoric. It is cold fact demonstratable by figures. The motion picture is of world-wide interest. Consequently, all the people of the world are more or less interested in the progress and status of the motion picture. And consequently to pursue the same line of reasoning, there should be an attendance at the Grand Central Palace Exposition in July—an attendance commensurate with this world-wide interest. I hope there will be. I hope everybody who can will visit the show. I hope that gigantic efforts will be made to attract the general public. Tichenor, Trigger, Samuels and others, have worked hard on behalf of the show; now come Kerr and Thomas to lend a hand and help complete the work so well begun. So, boys, here's grand success to you all in July—but, rope in the public!



JOHN BUNNY
From a Black and White Sketch
By Gifford Ryder

JOHN BUNNY

The Famous Artist in Real Life.

A story is told of a celebrated "servant of the public," whose nightly duty it was to amuse and entertain his fellow mortals in some of the world's most noted playhouses, that falling, as he thought, mentally and bodily sick, he went to his doctor for advice. "My dear sir," said the doctor, "there's nothing wrong with you. What you need is a good laugh or two. Go and see Jimmy Jones." Jimmy Jones was the great comedian. "Doctor," said the sick man, "I AM Jimmy Jones." The real name of the comedian was not Jimmy Jones, of course, and the story is probably not authentic. But: "sé non é vero é ben trovato." If it is not true it has at least an air of verisimilitude. It looks feasible.

Each of us has a dual personality; sometimes a triple. Let it go at the first number; two's enough, at any rate, for the majority of us. There is the personality public and the personality private. When anyone becomes publicly prominent by virtue of personality, then a reasonable curiosity arises as to what the private personality of the celebrity may be. The renowned comedian, Jimmy Jones was, in real life, somewhat of a misanthropic "malade imaginaire." "It's a strange world, my masters."

John Bunny, familiar to millions on the motion picture screen, as a humoristic interpreter, parallelizes with Jimmy Jones to this extent, that the Bunny off the screen vastly disresembles the Bunny that is projected upon it. Were it not for his face you would never take him for a comedian. Mr. Bunny is a shrewd, kindly natured gentleman whose two years in the business

have convinced him that the future is all with the motion picture. He realizes that the art and the business are capable of great development. He understands the technique of the photoplay. His long familiarity with the theatrical field enables him to gauge with accuracy the economic value of the motion picture as an entertainment factor. In other words, Mr. Bunny is both a good man of business and a good actor—a not too common combination.

One of the most familiar figures, "in propria persona," to the eyes of people wherever he goes—for who does not and cannot recognize him? Mr. Bunny is the pink of geniality. He is a good fellow and never an obstreperous funny man. Level headed and wise, Mr. Bunny would shine in any administrative or executive capacity. He is loyal to the Vitagraph Company, an organization of which he speaks in terms of high praise. He is popular in the best sense of the term: that is, he is liked and loved for his modesty and unaffectedness. He is affable in the ratio of his avoirdupois. He is a credit to the motion picture business. He upholds its dignity by being himself dignified. Of his acting, what is there to say? A Bunny picture, like the man himself, is unique—that's all and all.

The drawing by the well-known artist, Gifford Ryder, shows the man and something of the actor. He is a good man, first, last and all the time, and a good actor afterwards.

This drawing was especially and exclusively made for "The Exhibitors' Times," every reader of which should preserve it as a memento of Mr. Bunny.

HUNTING POLAR BEARS WITH A MOTION PICTURE MACHINE

The sloop threaded her way in and out among the icebergs. Once, writes Mr. Robert A. Smith, as we neared the rocks to avoid two huge bergs that were crashing and grinding together, seals dived down into the water by hundreds, from their rookeries. Out on the floes we could see the huge bulk of a walrus, and as he raised his head, the gleam of his white tusks. But we were after bigger game—game for a motion picture—the polar bear at home.

We cruised around among the bergs for some time. Finally, in a clear space between the cakes of ice, we saw the object of our search. The motion picture man got out his camera, and placed the tripod in the bow of the boat.

It was a mother bear taking her cub out for a swim. She was not at all alarmed at the approach of the boat, but continued her lesson as if she liked being observed. She was a large, powerful animal, and every little while the cub would get tired and seize her tail for a tow. She had her own ideas about that, for after she got tired of towing him, she would turn around, bite him,

cuff him, and then duck him. She would hold him down under the water until we were relieved to see him come to the surface again, still alive, but gasping and choking.

The motion picture man, realizing that he was getting a very fine picture, kept on turning his crank. The mother bear began to show signs of curiosity, and swam round and round us, so close that we could see all the movements of her powerful paws in the clear water.

We had a little cub on board about the size of the one in the water. We had killed its mother for food, and as the little fellow was lonely, we thought we would capture this one for company. He came so close to the boat that it was an easy matter to put a lasso over his head. The little thing turned to its mother for help. As for the mother—she was nearly frantic. She fell upon the rope with tooth and claw, but that only drew it tighter about the cub's neck. Then she made a savage rush for the bow of the boat, and hurled her huge bulk out of the water as easily as if she were on solid ground. Her lips were drawn back, and we could see every sharp-pointed tooth in her head.

The expression of rage on her face was something terrible. Once, as she backed away and came at us in another rush, surrounded by a cloud of flying spray, she lacked only three feet of making the deck. If she had, things would have been interesting. As it is, the bow of the sloop bears the mark of her teeth and claws to this day.

She kept this up for twenty minutes and all the time the cub swam round with the most bewildered look on his face. Once we tried to draw him in, but the mother came at us so furiously that it seemed as if she would walk right up the rope. At last it got too much for us; there was not a man on board who was not willing to let the cub go.

We drew the rope in a little, and reached out with a long boat-hook to loosen the lasso. But before we could do that two men had to take long poles and keep the mother off while we got the loop undone. And then, after she had licked her baby's face all over, she swam away, while the little one hung on for a tow behind in perfect safety.—*Youth's Companion.*

Children and the Picture

How many of us realize that the motion picture is mainly patronized and supported by women and children? Exact figures are, of course, difficult to obtain, but any Exhibitor will substantiate what is said on this point. If the motion picture houses relied solely upon the nickels of men they would be far less popular and prosperous than they are. This being the case, how onerous is the duty of film manufacturers and men to see that there is nothing in the pictures which offends the susceptibilities of their most remunerative supporters! The children of to-day are the men and women of the future; if their minds are vitiated now how can we reasonably expect them to prove sober, self-respecting law-abiding citizens in the future?

The children of the poor are staunch supporters of the picture. Without their nickels the business would not be in its present flourishing state; nay, this paper, *The Exhibitors' Times*, would not be written, printed and published. The woman who writes the verses that are printed in this article writes for the child patrons of the motion picture theatre. She implores divine mercy on them; let us all enter into the spirit of the supplication and send out no pictures which can possibly injure or offend the women and children.

It is frequently claimed that to be successful nowadays a motion picture should be in multiple reel form and that it should be sensational. The apparent demand is for films of this kind. But is this demand likely to last? It must be remembered that the film is still comparatively new and has scarcely yet definitely established itself in the public mind.

The greatest successes in literature, poetry, the drama, have not been made by sensational means. Poets of the type of Shakespeare, Longfellow, were scarcely sensational. More money has been made out of appeals to the finer instincts of human nature than to the grosser sides. It is axiomatic that in the branches of production above quoted anything which fails to secure the suffrage of women and children can hardly be looked upon as having the elements of permanent success.

The same argument and experience applies, we think, to the motion picture. The subjects must be clean, elevating and moral, without being jejeune or lacking in fibre. There is, we think, even at the present time, far too great proneness amongst European and American producers, to rely upon sensationalism of subject

and treatment for success. The manufacturers overlook the fact which it is the object of the present article to bring to their notice, that the women and children constitute the majority of the court of appeal in the matter.

Recently some severe condemnations in the general press have been printed with regard to the sensational aspects of the poster; we do not want to see the same searching attention paid to the picture itself, which is, or should be, an artistic product having all the dignity and restraint that an artistic product should have.

A glance through recent advertisements of many so-called feature films will reveal the obvious truth that they could scarcely have been made for inspection by nice-minded women and children.

A few years ago one of the leading film manufacturers started to release pictures especially prepared for the delectation of children. They were based upon

fairy stories and similar themes. This policy met with our approval at the time, and we said so to the film maker. But the films were not successful. The explanation was that the exchange men could not successfully handle the films; that the Exhibitor did not want them, and so forth.

The truth was that these pictures were before their time. These pictures would be popular to-day. They are needed now, when the cry is justly raised that the picture here and there is getting more sensational than ever. It is not necessary to show ex-criminals on the screens; it is not only not necessary, it is, to say the least of it, inadvisable—in the interests of the women and children, who could not possibly be edified by such a picture as "The Wages of Sin," whatever might be alleged, *ex parte*, to the contrary.

"The sight to do ill deeds makes ill deeds done." If

directors and others responsible for the plots and treatment of motion picture films would keep this aphorism steadily in mind there would be less cutting required, less work for the censors, and less antipathy displayed towards the picture by clergymen and others. Moral lessons can be taught in other ways than by showing how crime is perpetrated, and glorifying criminals by including them in motion pictures.

WOMEN AND CHILDREN. .

By Margaret Ashmun.

NOT for myself, O God of dropping tears,
Do I devise this insolence of prayer—
Not for us women, grown to haggard
years,
Who grope along Thy lowest altar stair;

For we are seared with brandings of old scars,
And we can suffer, knowing good may come
Of our long anguish. We have seen Thy stars
And we can still adore Thee, keeping dumb.

But oh, the children! What, dear God, of these,
Who, guiltless, yet are punished as for sin?
All night their cry ascends the tainted breeze,
All day they seek Thee feebly, out and in.

Rashly begotten, born not of their wills—
See where they swarm in pallid overflow,
Naked, an-hungered, sick with squalor's ills,
And shrinking, tortured, from the curse and
blow.

What, then, of these, I ask Thee face to face,
There where thou sittest with Thy flaming
host!

Do they not irk Thee in that holy place?
Hast Thou forgotten those that need Thee
most?

Bethink Thee how Thyself, in gracious plan,
Had human birth, with Mary's glad accord!
Ah, for the sake of her who made Thee man,
Have mercy on Thy little ones, O Lord!
[From the N. Y. Times.]

SUBSCRIBE FOR THE
EXHIBITORS' TIMES

A Model Ordinance for Regulating Motion Picture Theatres.

(The following abstract of the National Board of Censors' pamphlet on the subject is reprinted at the request of many readers.)

(Continued from last week)

Seating Capacity.

The maximum seating capacity should never be lower than 400 and should preferably be from 600 to 1,000. For a larger seating capacity, better buildings will be constructed and a better performance given at a low price.

Balconies should not be allowed, seating in excess of 33 1-3 per cent. of the total audience. These balconies should be required to have exits direct to a street or court, so that in case of panic the occupants of the balconies will not pour down into the main auditorium and collide with the out-going stream of those who have been seated on the ground floor.

Exits, Stairs and Gradients.

The following would be safe requirements for exits: Where the main floor of the building accommodates 300 people or less, an aggregate exit width of 18 feet; where the main floor accommodates 300 or more and less than 400 people, an aggregate exit width of 21 feet; 23 feet for a floor capacity of 400 to 500; 25 feet for a floor capacity of 500 to 600 people.

In the case of galleries, there should be a width of stairs not less than 10 feet in the clear where the gallery accommodates 150 people. This should be increased or decreased by one foot according to the increase or decrease of 50 people from this figure. Galleries should likewise be provided with at least one line of fire-escapes leading to an open court, fireproof passage or street, without re-entering the building. This fire-escape from the gallery should not be allowed to block the side-exits from the main floor. Fire-escapes should have balconies not less than 3 feet 4 inches in width in the clear, and not less than 4 feet 6 inches long, and from these balconies there should be staircases extending to a ground level with a rise of not less than 7½ inches and a step of not less than 10½ inches.

To overcome any difference of level in and between corridors, lobbys and aisles, gradients of not over 1 foot in 8 feet should be required, or steps having a rise of not over 8 inches and a width of not less than 10 inches. Direct passage from the main floor to the exits should likewise be provided for by gradients, where there is a difference of level, and never by stairs.

No exit from the balcony or main floor should be less than 5 feet in width and there should be a main exit, visible and accessible, of not less than 10 feet in total width.

The ordinance should specify that all exit doors must be kept unlocked when the theatre is open to the public, must be fire-proof and made to open outwardly, and so arranged as not to obstruct the exit or court when open.

Doors leading to fire-escapes should not be less than 3 feet wide in the clear.

All exits should be indicated by colored lights or signs.

Width of Aisles.

All aisles in the auditorium and galleries should be at least 3 feet wide in the clear, with an aggregate aisle width of 10 feet, for places seating not more than 500; this aggregate width to be increased by one foot for each 50 people above 600.

Chairs.

Chairs should be either fastened to the floor or fastened in rows, at least three



Roswell "Buster" Johnson [Lubin]

of these rows being fastened together. Chairs should not be less than 32 inches from back to back and not less than 18 inches in width.

A minimum of 4½ square feet floor area per occupant, this being calculated in terms of the total area of the main floor and balcony, should be required, both to prevent overcrowding of the seats and to insure a proper allotment of air per person (see ventilation section).

Booths.

Proper construction of booths is important. There should be provision for fixed booths, portable booths and special exemptions for certain types of motion picture machines.

Fixed Booth: All regular picture theatres or places where motion pictures are regularly exhibited should be equipped with fixed booths. The booth should be at least 6 ft. by 7, preferably 8 ft., and at least 6 ft. high. For each additional machine there should be an additional 18 square feet.

The booth should be built of any fire-proof material, including asbestos, iron ½-inch thick, brick, or concrete. If the booth is of metal it should be so insulated as not to form a short circuit in case of electrical accident within the booth, in which case the adjacent woodwork might be set afire. There should be an opening for the projection of the picture, another opening for the eye of the operator, and a door, this door to be kept closed whenever the booth is in use, by means of an automatic catch. All apertures should be equipped with drop curtains built of steel or non-inflammable material, and so arranged with fusible links as to drop instantly in case of fire (fusible links are practically cords which break if the temperature rises above a certain point).

All repairing or re-winding of films should be done either in the booth or in an adjacent fire-proof room, and all films should be stored in the booth enclosed in an approved fire-proof box, to be used for their storage.

The fixed booth should have a fire-proof vent-flue leading from the booth to the outside air, equipped with exhaust ventilation, this ventilation being sufficient to exhaust not less than 60 cubic feet of air per minute for a one-machine booth, and not less than 90 cubic feet of air per minute for a two-machine booth.

The booth should be equipped with small metal screened openings located near the bottom of the booth, aggregating 180 square inches for a one-machine booth and 210 inches for a two-machine booth, these being entrances for the air from the auditorium, which will be exhausted to the outside air by exhaust fans. (N.B.—The requirement of forced ventilation in the booths is equally important for the public and for the operator of the machine. It is generally neglected, yet it is perhaps the most vital single feature of booth construction.)

(Continued on page 12)

Music and the Picture



While sound effects are the proper thing to give life to the picture, the manager of a motion picture theatre must be sure that his drummer has a real collection of the proper traps.

As in all new enterprises, we find some inexperienced men who take advantage of the situation to claim that they are experts in everything. We have the man who believes that he can turn the crank of a machine and gives himself out as a proficient electrician when he knows nothing of electricity. Since the formation of the Unions, this man is fast disappearing. We have the drummer who believes that he can work the picture, when in fact he can scarcely play a drum in his village band. Such a man does not know the value of sound effects, and instead of going to a reliable manufacturer for his traps, he pays frequent visits to the five and ten cent stores.

There is a drummer of this class working the South who calls himself the "King of Drummers." He claims to have the largest assortment of traps of any man in the business and demands a big salary. He is all the time looking for a job, because as soon as the manager of the theatre sees the lot of cheap junk he realizes his mistake and looks for another drummer.

Real sound effects come high, but if you want to produce the proper effects and enhance the beauty of the picture you must have the best that money can purchase.

The Yerkes Sound Effects Company has made a study of traps and if you ask them for a door bell, it will be a door bell, and not a tiny five-cent bell with the wrong intonation. This is a mere illustration to show that the above-named firm will give you the proper effect and not a poor imitation.

As the sound effects manufactured by Mr. Yerkes are so numerous, it would be impossible to do them justice if we were to try to describe them all in this short space. Even in the catalogue of Mr. Yerkes, mailed on request, it is impossible to name all the possibilities in sound effects. Some of them are such perfect imitations as to create amusing incidents. For instance, the chantedleer is so lifelike that the company was reported to the Board of Health for keeping poultry without a license, while the "hen cackle" sounds like a real egg factory. A rifle-shot imitation does away with the shooting of revolvers in a theatre, which so often frightens women and children, and drives good patronage

away; horses whinny, trot and gallop into the imagination of a delighted public; and every incident portrayed on the screen finds its natural sound effectively copied by the Yerkes Sound Effects Company.

Mr. Yerkes' father is an old and well-known drum maker, while his son has devoted his life to the study of traps or sound effects and will conceive the best way to produce any sound suggested to him. Tell him what you want and he will produce it.

Yerkes' Temple Chimes have solved a problem that has been a source of vex-



Frances E. Nemoyer
(Lubin)

ation to theatrical managers for many years. The old method of obtaining the chimes was to entrust to a stage hand the duty of striking steel bars with any tool at hand; and the deep tones of the church chimes were frequently represented by the irregular strokes of an inexperienced man, to the detriment of the picture.

The Yerkes' method of striking the chimes is an improvement on the old way; it is worked by electricity through the medium of a key board. By this arrangement the chimes can be played by any one more or less familiar with the key board of a piano.

This key board arrangement has a great advantage over the old way of a hammer. With the mallet, the operator is never sure to strike the proper bar at the correct place, to obtain the best tone, and, too often, the mallet will slide on the bar and produce a rather bad sound. The piano key board worked by electricity is more positive and will assure a more even striking of the chimes.

The Yerkes' Sound Effects Company has another novelty to offer to the managers of motion picture theatres, in the shape of their Temple Bells. It is an outfit consisting of twenty resonator bells ranging in chromatic intervals, from low C to high G. These bells being mounted on felt-covered oak circles, equipped with specially constructed vibrating magnets to which are attached hammers of a special construction, are connected with a sort of piano keyboard.

If both the Temple Chimes and the Temple Bells are used in the same theatre, they can be connected to the same piano key board and worked together or separately.

To produce the best effect and keep the audience guessing, it is well to have the bells distributed in the auditorium instead of grouping them in the orchestra pit.

These Temple Bells make a great attraction and according to the statements of some of the Exhibitors, who have placed a set of them in their theatres, they are a drawing card and are paid for in no time by the increased receipts.

A new set of these Temple Bells has been installed in the new Woolworth Building, and the set installed at the Hippodrome has made a great hit.

As seeing is believing, we take the pleasure to inform the managers interested in something new, that they can see a full set of the Temple Bells in operation at the Motion Picture Center, 1465 Broadway, New York, where they can run their fingers over the piano key board and test for themselves the merits of this new musical device. They will be surprised at the results.

The Company's factory occupies the entire building at 202 East 88th street, New York City. The basement is devoted to the manufacture of drum heads from selected calf skins. The offices and salesrooms occupy the main floor, while the workrooms occupy the three above floors. The shops are fitted up with the most modern machinery, built especially for the needs of this particular industry.

J. M. B.

Governor Foss Vetoes Motion Picture Bill

Boston.—Governor Foss has returned to the Senate and House without his approval House bill 2320, introduced on petition of the American Federation of Labor, being an act relative to the use of cinematograph and similar apparatus.

The governor considers it a dangerous piece of legislation. "For," he says, "if we recognize this principle in legislation, it will undoubtedly form a basis for other repressive measures, vastly greater in their scope.

"The bill provides that nobody shall operate certain motion picture apparatus without a first-class license from the State police, nor obtain such a license without having first held a second-class license; that nobody shall hold a second-class license giving right to operate such an apparatus only in presence of the holder of a first-class license, unless he has been employed six months as an assistant under the holder of a first-class license, and third, that nobody can become an assistant within meaning of this section except an endorsement of the holder of a first-class license.

"The policy of the Commonwealth would be turned directly counter to the fundamental principles of personal liberty and equality of opportunity. If this bill becomes law no man can possess the right to the particular means of livelihood involved unless he first secures permission of the men already qualified and so engaged. This is precisely as if the bill should say that no one could become a farmer without securing permission of other farmers, or operate a store without permission of other merchants."

The rapidity with which cars are made in the plant of the Ford Motor Co. was shown recently when a gang assembled a car complete and ran it off under its own power in just two and one-half minutes.

The operation was performed for the benefit of a motion picture concern, and the picture will be shown throughout the country.

Under the manufacturing schedule now current at the Ford plant a car is produced in the Ford plant every 40 seconds, but, of course, a number of cars are being assembled at the same time.

For the motion picture machine, however, the entire operation was gone through singly. A place was cleared on the assembling floor and the camera focused. Then eight men went to work. The frame was set up, the axles placed, the motor installed, the wheels attached, the transmission connected up, the body bolted in place, all accessories including lamps, horn, etc., fastened on properly, tank filled and the crank given a turn, which started the motor as a driver took his seat. The car moved out to the

loading platform in just two and one-half minutes.

A number of pictures were taken around the Ford plant and the operator was fortunate enough to catch Mr. Ford personally testing the big 5,000 horse power gas engine which will soon be supplying power to the Ford factory.

The Liebler Company announces that it has joined with the Vitagraph Company of America to incorporate a new concern to be known as The Liebler Vitagraph Film Company, which will handle motion picture productions of a spectacular nature. It is said that some of the Liebler plays will also be produced in motion picture versions, and that the scope of the new company includes modern dramas and comedies.

SOMETHING NEW IN MOTION PICTURES.

The Shuberts announce that they are going to put the kinoplastikon, the latest novelty in motion pictures, before the public in an elaborate manner at the opening of the autumn season. Lee Shubert acquired the American rights to this invention while abroad last season, and during his present European trip has arranged for the presentation of kinoplastikon motion photographs with all the improvements which perfect these pictures and make them the most realistic of all forms of motion photography. The kinoplastikon, which accomplishes the astonishing feat of showing figures not as flat pictures on a screen, but as "round" and apparently solid figures without the use of any screen at all, moving about the stage like live human beings, is now creating a sensation in Europe.



"The Guerrilla Menace" (101 Bison, June 24)

Advertising the Picture

In advertising your coming show do not be tempted to give too many details, unless you have seen the film, otherwise you may displease your patrons.

Some Exhibitors book their pictures without looking at them; they go by the advertisements or circulars of the manufacturers. The Exhibitors should know by this time, that a manufacturer is not going to advertise a bad production but on the contrary, may over praise his own goods.

We know that it would be asking too much on the part of the manufacturers, to produce perfect films only; in fact, they would become monotonous on the curtain. A film a little inferior in quality has the advantage of showing the merits of the following picture. The public is lenient and, like the Exhibitor, does not expect all perfect pictures at the same show. On the other hand, you can displease your patrons if you throw on a slide in which you praise a coming feature of little merit.

The Windsor Cut Out Slide Co., of Baltimore, Md., have inaugurated a slide service which calls for a certain mention. This service seems to answer all purposes and protects the Exhibitor from making a wrong statement.

The main part of the slide is composed of a sheet of paper on which is perforated the letters forming the announcement. This sheet of paper slides into a metallic frame protected on both sides by sheets of clear mica.

For 75c per week the Windsor Cut Out Slide Co. will furnish you with a complete set of the weekly releases of either the Licensed, Universal or Mutual services.

As a specimen of their work, the Cut Out Slide Co. sends us a set of 47 perforated sheets, giving us all the Licensed releases and features of the week of April 21st.

ILLUSTRATION: During your show of Monday you can throw on the following slides:

1st Slide:

WE WILL PRESENT
THE FOLLOWING
PHOTO-PLAYS
TO-MORROW

2nd Slide:

PATHE
WINTER SPORTS
AT BODELE
SHOWING EXPERT SKI
JUMPERS AMID THE
SNOW IN AUSTRALIA

3rd Slide:

ALSO OTHER PICTURES

The same perforated slides can be used for the following purpose:

We know that the patrons do not count the pictures and they always wait to see

the title of the next picture, to find out if they have seen the whole show. The results are that if they have seen the coming picture they leave their seats as soon as the title is flashed on the screen and by so doing they disturb and annoy the other patrons.

If the next picture is the Cines release of April 26th, the operator flashes the slide:

CINES
FORGOTTEN,
A ROMANCE OF
BLIGHTED LIFE

As soon as the slide is flashed, the patrons know if they have seen the whole show or not and they can move from their seats while the slide is on the curtain, and before the first scene is thrown on the screen, without annoying other patrons.

The Windsor Cut Out Slide Co. furnish a special cabinet for their perforated slides, in which the slides can be filed in systematic order.

Over the figures \$100.00 are the words "It is worth" in small letters, making the sign read: TO-DAY: It is worth \$100.00 Reward to Anyone," etc.

The \$100.00 reward attracted the eye, and patrons after reading the small words, "It is worth," walked in just the same, for the fun in store for them.

Mr. Hartlove is a successful Exhibitor and original in his ways of advertising his show. But he knows that an advertisement which brings good results in a certain locality, does not work so well in other places. The Crescent Theatre, shown in the above illustration is located on S. Charles street, not a rich section of Baltimore. In the new theatre that Mr. Hartlove expects to open in about three weeks, he will have an entirely different way of advertising the show. The posters will be framed in special brass frames made to order and we will be pleased to give a description of them when we will write about the new theatre. J. M. B.



A New Two-Color Process

[From "The Bioscope," London.]

A two-color cinematograph process whereby a complete range of chromatic tints can be obtained, has been invented by Mr. F. Wordsworth Donisthorpe, who is already known as the inventor of a number of systems for obtaining cynchronisation of gramophone and cinematograph. The basis of the invention is the fact that when a negative, exposed through a light filter of one color, such as red, is placed in contact with a print from a negative taken through a complementary color filter and correctly superimposed herewith, the two pictures exactly counteract each other in those parts which contain no color, such as blacks, whites, and greys. So that portion of a negative being black would be white in the positive, the two giving, when superimposed, no image whatever.

A different effect is obtained, however, when color is present. The red parts on the negative are not counterbalanced by the green of the positive. A green object, which would be white on the red filtered negative, would be also white on the green filtered positive, whilst red objects would be black on both. Also colors predominating in either red or green would come out more or less black on one or the other of the prints. The result is that a print taken through a

combined negative and positive will have the coloring matter only in black and white, all else, of course, being counteracted by the two images cutting each other out. The prints, then, that have been taken through the two superimposed images will contain only the color values, the red portions being white, the green black, and the intermediate tints as shades of grey.

In practice Mr. Donisthorpe now takes this print and places it in a bath, which will tone the blacks of the image green, and at the same time render the silver image impermeable. The print is then placed in a red dye bath, and the whites of the image turned red, the greys in both cases taking a proportion of the dye. Actually, the darker and lighter shades in the toned print take more or less red dye, according to the color of the photographed objects. There is then obtained an exact representation of the coloring matter only, the actual colors being those which were originally passed through the light filters of the camera. Naturally, as might be supposed, the particular tints of the dyes used have an important bearing on the results, but from what we have seen there seems to be no difficulty in obtain-

ing a dye of similar hue to the color filter originally employed.

When the finished color print is superimposed with the ordinary black and white negative (the one, of course, taken through the color filters and employed for making the color print), a perfect color picture is obtained. Alternatively, and, of course, the more practical method for projection, is to varnish the color print to protect the dyes, and to then re-emulsion and again reprint from the negative film. The result upon development will then be a colored film consisting actually of two prints, one containing the coloring matter only, and the other the blacks, whites, and shadings.

The advantages of this system are that, although the color values are photographed alternately, they are actually reproduced on each picture, and the positive print can be projected without color filters on any ordinary projector. The difficulty of color fringing, also, which is always present when the different color values are taken and projected in succession, has been overcome by Mr. Donisthorpe, and in producing both colors on each print, by a special process, correct registration is obtained.

HOW MOTION PICTURES LIE ABOUT US.

[From the New York Sun.]

It is no wonder the people in South America have queer notions about the Yankees when one witnesses some of the motion picture exhibitions of films produced in the United States attempting to portray actual occurrences in our official life.

"The Money Kings of America," a film which bears the imprint of a Chicago company, shows President Taft, impersonated by a fat man, who only shows his back to the audience, in session with his Cabinet, and to the meeting are admitted the various money king conspirators. One, sitting at the left of the "President," is made up to represent Mr. John D. Rockefeller, and the plot of the drama reveals how he and other "money kings" fix things to defeat certain peace negotiations which are supposedly pending at the Hague, so that they may continue to sell armor plate and provisions to the European nations.

After the Cabinet meeting a number of the Cabinet officers meet at the home of the "money king" in secret conclave and then employ a female detective to steal certain official papers which have just been signed by the President.

The whole thing is very ridiculous, of course, but the simple people here shout when "Taft" appears on the screen, and

call out his name, and when the "money kings" are finally foiled by the "heroine," who steals the original papers from the thief—or rather from the "fence"—her own money king father—there are cries of approval and much laughter, and the crowd goes home with the impression that "they do things differently in the United States"—but the picture company might be ashamed of itself to

put out such slanderous, rotten trash, and thus spread such misrepresentation all over the world.

Such a picture would be hissed off the screen in the States if it ever passed the censor. It ought not be allowed to be published and exhibited at all anywhere as an illustration of American life.

A. E. S.

Paramaribo, Dutch Guiana.



"DEATH BEFORE DISHONOR"
(Dante Feature)

(Continued from page 7)

Portable Booths: Portable booths are necessary for motion picture performances, as in schools, churches, etc. They should be constructed of iron, aluminum or asbestos, the asbestos being reinforced with an iron frame-work. The portable booth should rest on an asbestos platform, this being non-conductive to electricity. The booth should be not less than 4 ft. by 5 in. area. It should be equipped like the fixed booth with automatic drop shutters over all apertures and the door, which can safely be kept open for ventilator purposes while the show is going on, should be so arranged as to close instantly in case of fire, through the burning of a fusible link. The booth should be substantially built in such measure that it could not be pushed over in case of panic among the audience.

Conditions Where a Booth is Not Necessary: There are at present no such conditions except with reference to the Home Kinetoscope machine, controlled by the Edison Company. This is a miniature machine using a lamp with amperage of only 6 and employing a non-inflammable film and on this machine the ordinary film cannot be run. This film is designed for use in schools and parlors. It is built to be entirely safe without any enclosure whatever, for miniature machines using inflammable films there should be required a fire-proof box, inclosing the film, arranged to close hermetically in case of fire.

The wiring for the projection machines should be inspected and approved in every case by the proper department.

A heavier amperage is carried over the wiring supplying light for a motion picture projection than the connections may have been calculated to carry, and this fact, unless attended to may lead to combustion within the walls of the building.

Heating and Ventilation.

The ventilation of picture theatres is either wholly neglected or regulated according to archaic conceptions, in most American cities. The subject is of leading importance not only because it involves the comfort of the audience, but because a failure to properly ventilate may mean the spreading of infectious diseases at the very time when the physical resistance of the audience may be lowered through excessive humidity or overheating. There are probably no places subject to public oversight, except certain industrial plants, where bad ventilation is as much a menace to health as in motion picture theatres. This fact grows out of the small air space usually allowed per occupant in the theatre, the continuous use of the theatre for eight or nine hours a day, and the promiscuous mingling of all sorts of people in the audience.

The following suggestions are combined from the report of the Committee on Motion Pictures, appointed by the

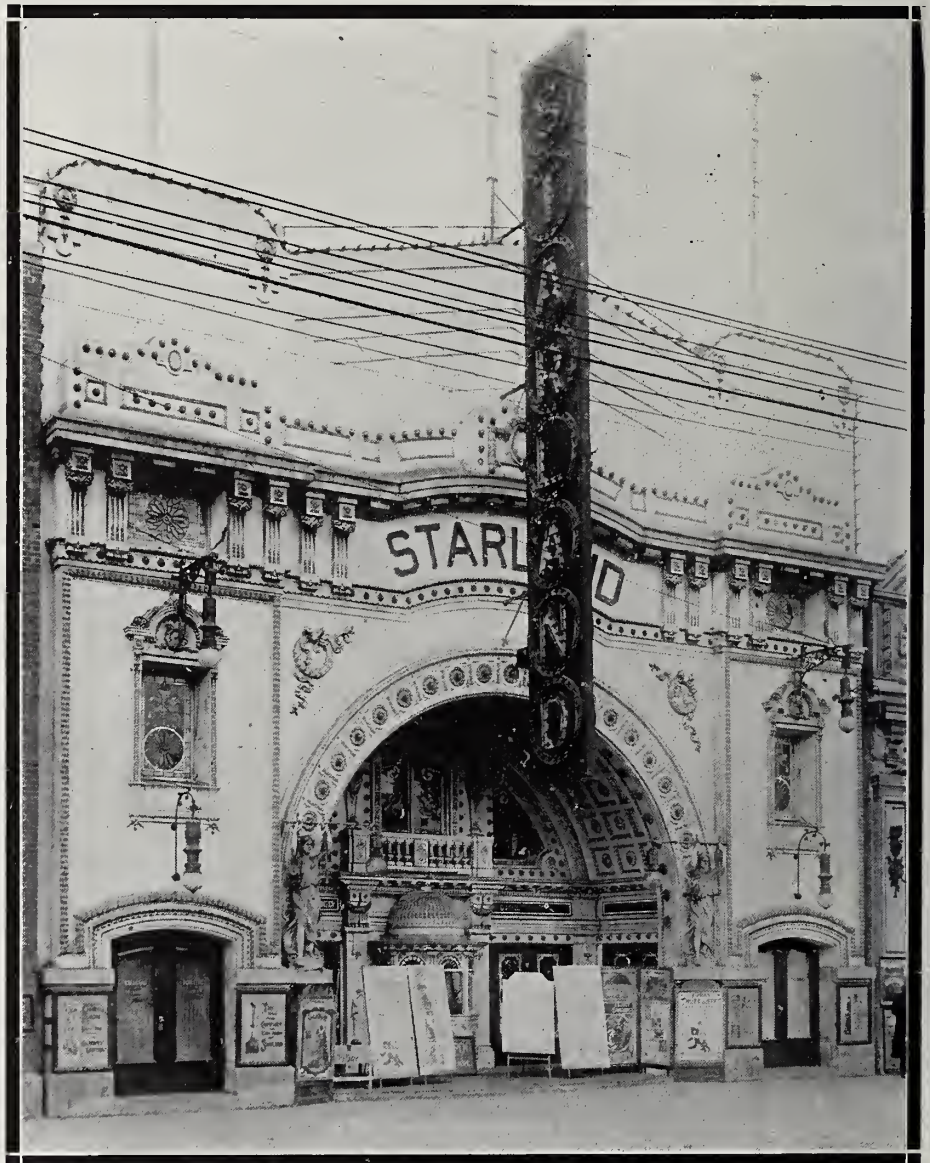
Mayor of New York, which investigated at length in 1911, and the recent Report of the Committee on Standards of Ventilation for Motion Picture Show Places, appointed by the American Society of Heating and Ventilating.

It should first be emphasized that the old theories according to which a fresh air supply of 2,000 cubic feet per person was held necessary, have been completely overthrown by recent investigations here and in Europe. It is now recognized that the oxygen in air cannot be dangerously exhausted under any ordinary conditions, and that the overloading of the air with carbon dioxide practically never occurs, whereas, on the other hand, temperature and humidity are of very great importance. If it were not for the fact that audiences release bacterial and gaseous products into the air, it would be theoretically possible to dispense with all ventilation; humidity and temperature being the factors which necessitate control. An abundant air supply aids in

temperature control during warm weather and in humidity control at all seasons.

In view of these facts, the Committee of the American Society of Heating and Ventilating Engineers recommend a fresh air requirement of 900 cubic feet per hour per person. The Mayor's Committee in New York recommended a minimum of only 500 cubic feet per hour. The Committee of the American Society suggest that the minimum floor area of the auditorium, excluding aisles and public passageways, should be 4 1-3 square feet per occupant, and that a minimum of 80 cubic feet of air space per occupant should be provided in the entire hall.

Both the above mentioned committees agree in recommending that the temperature, at the breathing-line of the audience, should not exceed 70 degrees F. nor be less than 62 degrees F., except when the outside temperature is sufficiently high not to require the heating of the air supply. More injury and dis-



Exterior View of Starland Building by day

comfort ensues from a temperature too high than from one too low.

The proper humidity ratio will be ordinarily secured if the temperature above mentioned be maintained and an adequate air supply be provided.

The New York Committee recommend forced ventilation, at least one inlet and one outlet for expelling the air being situated at opposite ends of the hall. The air within the auditorium should be kept in motion by means of fans. The motion of air within the auditorium will make for comfort through distributing the humidity and averaging the temperature, besides which it is now known that a slight stream of air against the face makes directly for comfort. The fans should point above the heads of the audience.

Fresh air should not be obtained from contaminated or vitiated sources.

All toilets should be adequately ventilated by exhaust ventilation.

Any form of heating will be generally permissible except heating by gas radiators, which are dangerous from the standpoint of fire.

See page 9 for ventilating requirements for picture booths.

Sanitary Cleansing.

It would be desirable to require by law that all sweeping be dustless and preferably that suction cleaning be substituted for sweeping. Carpets and other fabric floor coverings should be cleaned at least once daily. Curtains, draperies and the fabric covering of seats should be cleaned by some dustless method at least once a month.

Lighting During Performances.

The interior lighting of picture theatres during the show is of absolutely first importance and is one of the easiest results to secure, though it is rarely found in actual practice. This lighting

requires no patented device, no special kind of screen, no great quantity of electric current, and can be arranged with a little ingenuity by any Exhibitor. The wording of the ordinance framed by the Mayor's Committee in New York may be quoted verbatim:

"Lighting—Every portion of a motion picture theatre, including exits, courts and corridors, devoted to the uses or accommodation of the public, shall be so lighted by electric light during all exhibitions and until the entire audience has left the premises, that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of 20 feet and type 30 at a distance of 10 feet; normal eyesight meaning ability to read type 20 at a distance of 20 feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on the side walls, together with a copy of this paragraph of the ordinance."

It is assumed, of course, that the inspectors of the License Bureau will be instructed to see that this section is enforced.

Open Air Theatres.

There is no reason for limiting the seating capacity of open-air picture theatres. It should be required that the aisles must be 4 ft. wide or wider, and that ready exit should be provided. Seats should be fastened together in rows, and at least three rows fastened together. A gravel floor for open-air theatres is often better than cement or wood.

Application to Existing Places.

If a law is made retroactive in such a way as to put out of business an establishment that has been previously licensed by the public, and which is conducted according to the conditions of law which prevailed when it was licensed, it may be held unconstitutional in some states. Any law should be made retroactive in all particulars, which do not involve fundamental structure, such as sanitation, ventilation, lighting, the provision of adequate exits and width of aisles, location of seats, etc. The law should go as much further as is politically or legally possible—that is, the law-maker should lean toward the policy of making the whole ordinance retroactive.

Safeguarding Special Performances.

A panic or fire from motion pictures in a church or school would be even more disastrous to life than in the ordinary theatre. Therefore, the license authority should have supervision over all places whatsoever where motion pictures are exhibited in public. These places should be required to obtain a permit for their exhibition, and there should be an inspection before this permit is issued.

(Continued on page 14)



Exterior View of Starland Building by night



The Operators Forum and Question Box

By C. R. Wood.

Nelson Warren. Condensers should be $6\frac{1}{2}$ - $7\frac{1}{2}$, and your lamp pulled back from your aperture plate until you have a clear screen. To get the size picture you want at the throw given use a 4-inch lense.

H. J. W. Thanks for your letter of congratulation, likewise the subscriptions. The operator you ask about is still with the K. Co., and the last I heard of him was in St. Louis, Mo. Will try to ascertain his present address.

John Ward. Yes, you can have a duplex equipment of your 3 wire, No. 6 main, and light both lamps at once, without overloading, the neutral wire in this case being nearly a balancer.

J. C. R. Would not advise you to carry grid rheostats on your trip as there is too much trouble from breakage, and they are difficult to repair. A very good road rheostat is the one sold by the Enterprise Optical Co., Chicago, Ill.

Warren, A. D. There is a letter here at the office for you. Please call and get it.

Chas. H. No, I have not yet written a handbook, but there is no telling what I may do in the future. Yes, by all

means get it; you need it and so do I.

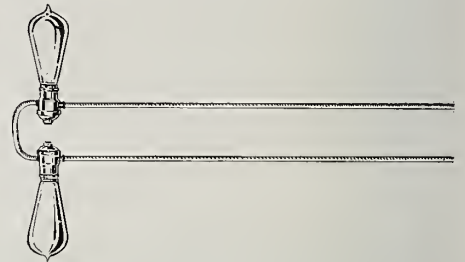
Correction in 3rd issue. The Kinemacolor question was mixed up with an answer on picture machines. Last line of Kinemacolor answer should read, "and on one or two occasions as high as 90 amp., but never more than that." Machine letter began, "All machines are good and all have good points, likewise produce good results if handled properly and given proper care.

Harry Ellis. You can usually find the I. C. S. instruction books for sale in secondhand book stores; the one you will find most useful to you is Alternating Current Generation and Motors, their construction and method of installation.

W. H. N. The only machines I know of that use the beater movement are the Kinemacolor and Cameron. The later machine is made by the Cameron Co., 61 Poplar street, Brooklyn.

Operator. Asks for diagram of test lamps to use on 110-220 volt circuits. Don't be offended, old man, but you should have known this long ago, and what's more, every booth should have this device handy at all times. Take two porcelain receptacles of the sign type,

with flat backs and connect two of the terminals together, then leading wires from the other two and you have your test lamps. Take the whole thing up nicely, this will guard against getting a shock and likewise prevent breakage.



On 110 volts the lamps will burn dimly; on 220 volts they will be bright or full candle power.

Ralph Lowell. The best answer to your inquiry is, see rule No. 38, section 6 of the rules of the Department of Water Supply, Gas and Electricity. Second, you must be twenty-one years old. It makes no difference where you were born.

MORAL CONTROL OF THE PROGRAM.

(Continued from page 13.)

This vexed question has been left till the last, and in fact it will not be satisfactorily disposed of in any city without much careful experimentation.

The safeguard against demoralizing performances will always be the power of the licensing authority to revoke a license in case offensive performances are given or offensive conduct tolerated on the premises. Action by the licensing authority under this power should not be reviewable by the courts save on the grounds of reasonableness. Nothing should be done to curtail this power, and any attempt at a too minute definition of this power may have the unexpected results of curtailing it.

In addition to this power every city or state has penal laws of greater or less severity prohibiting the exhibition of demoralizing acts, pictures, etc. These laws should be brought into force before other laws are made.

If, having exhausted the discretionary power of the licensing authority and the punitive power of penal provisions, a city is still not satisfied with the character of its film programs, then the question of censorship could be raised.

This censorship should never under any conditions be an inquisitorial cen-



FRANK MANNING
The Mirror Screen Man

sorship, carried out before films are first publicly exhibited. Such censorship, probably unconstitutional, is intrinsically dangerous and subject both to corruption and tyrannical abuse, and violates the conception of the motion picture as a new agent for free discussion.

It is, however, possible for a city to create a special board on motion picture morality, and for this board to view motion pictures, either in theatres or elsewhere, on the day they are first publicly exhibited. The films found objectionable by such a committee could then be prohibited for the city as a whole by the licensing authority under penalty of revocation of license or refusal to renew the license when it expires or penal prosecution. Such methods would be found entirely satisfactory, and in addition the licensing authority could be given the explicit power to abate any objectionable film the minute it was made public.

It should be remembered that a film circulates for several months before it is seen by the whole public. From this standpoint the film needs pre-publicity censorship less than the newspaper, for example, which is read by everybody within an hour of the time it is placed on the newstand.

(Continued on page 26.)

MOTION PICTURES OF NATURAL HISTORY SUBJECTS

Students of Natural History will be interested in a recent motion picture entitled "Birds and Animals of Brazil."

Perhaps no country in the world, not even excepting Africa, is so rich in its variety of fauna as the jungles of Brazil. Along the jungle clad shores of the Amazon river, which with its tributaries extends for thousands of miles into the heart of South America, are found hundreds of birds of beautiful plumage, including the beautiful red and blue parrots and the great mackinaw.

The jungles are also the home of the giant boa constrictor, the largest and most powerful of the snake family, while the waters of the great river are literally alive with crocodiles.

The many species of monkeys in the trees overhead keep up an incessant chatter, and in the film their antics are amusing and supply many laughs.

Few pages in English history are more interesting and romantic than the struggle between Mary, Queen of Scots, and the Great Elizabeth for the possession of the English throne. The three-reel Edison subject, "Mary Stuart," portrays the closing incidents in the unfortunate Mary's career.

The solution of the problems which faced the settlers on the arid tracts of land in the West, made available for farming by recent gigantic projects, are shown in a vivid manner in a current film entitled, "Dredges and Farm Implements of the West." On these fields of thousands of acres, it was necessary to eliminate the horse entirely.

On the screen are shown canals being dug by travelling dredges and engines. Also there is shown in operation an ingeniously contrived dredge which digs up the beds of dried up creeks, extracts whatever gold the dirt contains and drops the dirt behind it.

On the same reel is shown "A market in Kabylia (Algeria)." This film takes the observer on a personally escorted tour through this city of Northern Africa, showing many things of unusual interest with none of the discomforts of exposure to the broiling tropical sun.

A current Cines-Kleine film shows the habits of the armadillo, a queer little animal of South America. It has such a peculiar combination of the features of several other animals that it proves of unusual interest. Its nose resembles that of a rhinoceros, and its mouth that of a pig, while as a whole it looks something like a tortoise. Its body is covered with a bony, flexible shell and its claws are long and powerful. By their aid it can bury itself in a very few minutes.

Being a nocturnal animal, the armadillo searches for its food at twilight and feeds principally on worms, insects and roots. It is naturally a timid animal but it is not difficult to catch, and although becoming accustomed to captivity very quickly, it takes advantage of the first opportunity to gain its liberty. All the different habits of this odd little animal are vividly shown on the

screen.

Under the title, "Interesting Scenes Abroad," a film will shortly be released taking us to the Boric Acid works at Lardarello. These views of Lardarello and "The Bellows" are of unusual interest. First a panoramic view of the works is displayed showing the perforation of the ground to allow the vapor containing the boric acid to escape. As a means of illustrating the force by which the vapor escapes, a basket placed over the mouth of one of these pipes is hurled to a height of two hundred yards. The process of evaporation and condensation follows and is concluded by disclosing the method of measuring its pressure under varying conditions.

From there we are taken to the little town of Volterra and are first shown the ancient Etruscan walls which surround the town, thence to the gate "La Porte de l'Arc." We are shown the monuments and edifices of the medieval period and the Cathedral consecrated by Pope Callister II, in A.D. 1120. This town is noted for its industry of working alabaster, which process is interestingly illustrated.

The film concludes with scenes along the River Guiba, which are given in colors.

ANOTHER VICTIM.

Other "artists" besides those connected with the theatre are finding the motion pictures uncomfortable competitors. A prominent artist had produced an unnatural sunset, a dish of amazingly brilliant fruit and a flat-chested soldier, heroically decorated. He stood near his productions in cold isolation, and when a coin jingled encouragingly he seemed surprised.

Answering the donor's question he said that business was very bad indeed. "Yer see," he added, with a sweep of the hand that embraced the whole city, "these kinematograph shows have done our business a lot of harm."

THE CASHIER WHO DIDN'T LOSE HER JOB.

"Good morning, Little Sunshine, is the owner of this establishment in?" said the dapper little gentleman, gayly, raising his hat to the cashier of the "movie."

"I don't know, I'm sure," replied the cashier. "Selling goods?"

"Why, yes; that is, I'm representing the Automatic Vending Company and want to place a machine in here. Very wonderful invention. Nickel in the slot, pull the hook and there's your ticket. Great, isn't it?"

"Say, Mr. Killjoy, you've got your nerve with you, I must say. Coming around here selling machines to get my job. We don't need any."

"But this is a business world, my dear, and"——

The cashier's mind was working like a high-powered dynamo. She was fighting for her job. As the dapper one was demonstrating its possibilities she looked on, calmly, deliberately, thoughtfully. She rested her hand on the little aperture where the nickel goes in the slot as he spoke and seemed an interested listener. Then the boss came. The little man began his argument as all salesmen do, explaining the machine and urging its adoption at "the Movie."

"It works like this," he said. "You place the nickel in the slot so—hear the bell ring? And then pull the crank. One motion does the work. Then"——

When the salesman got back to the hotel he took his machine apart to locate the trouble before making another demonstration. It was a very little thing, this trouble.

"Well, I'll be"——

He didn't finish. But with a pair of small tweezers he drew a very small, insignificant little hairpin—the invisible kind—from the mechanism.

"All right," he confessed. "I'm the goat. That girl doesn't lose her job."



"Love's Shadow"---Miss Negri (Ambrosio)

MOTION PICTURE 'EXHIBITORS' LEAGUE

The successful convention of Baltimore has endorsed the Motion Picture Exhibitors' League of America, by forming branch No. 36.

While the Exhibitors of Maryland are generally good natured and willing to help each other, instead of offering ridiculous competition, they tried to organize themselves, but their failure proved to them that no organization can exist unless based on a strong foundation. So on the eve of the coming big National Convention, they made up their mind to join the happy family.

The Maryland branch promises to be one of the best and strongest. The selection of officers leaves nothing to be desired. They are well-known Exhibitors, most of them, not merely showmen, but practical business men.

This is what the League needs—business men—men with a good moral standing in their communities, men willing and ready to work and to even make some sacrifices for the sake of the good cause. These men are generally modest, they do not waste their time going around telling of what they intend to do—they do it. The Exhibitors' League counts many of these disinterested Exhibitors and if it had not been for them, the organization would never have prospered.

We all know President M. A. Neff, there is no need to introduce him. At the start Mr. Neff's work was discredited because many had a wrong idea of the motives of the League: They had an idea that the League was to fight the film manufacturers. These erroneous rumors have disappeared. The League stands for the general uplifting of the industry. The sooner we can place cine-

matography on a high plane, the better it will be for manufacturers and Exhibitors alike. Mr. Neff paid no attention to such rumors; he fought his way; he proved to be the man of the hour and he has accomplished wonders. We know that Mr. Neff is endorsed by every well-meaning Exhibitor, so his re-election is practically assured.

We would like to have the time to talk of other men, who have done so much for the League, who stand high in their communities and who would be just the men to manage the different departments of the great organization. The trouble with these men is that they are modest, act without words, and, because the machine runs smoothly, no one seems to pay attention to the men who have started and maintained the work.

For instance, let us take up the case of Indiana.

The State of Indiana has been the second follower to Ohio and promised to go on record as a strong Bastille for the League. The meetings were full of enthusiasm, but we are sorry to state, were not attended as they should have been; there was too much hesitation on the part of certain Exhibitors. Evidently, the Exhibitors who did not go to the meetings, had to find fault with the selection of officers and created a certain amount of bad feeling. They had no one to blame but themselves, as if they had assisted at the meetings, it would have been their privilege to elect officers of their choice.

Mr. Frank J. Rembusch, of Shelbyville, Ind., went to work to save the State of Indiana. He was not heralded, he made no noise but he worked, he spared neither pains nor money, and if the

branch of Indiana is strong and healthy and ready to send eight delegates to the National Convention it is due to the master hand of Frank J. Rembusch.

Does it pay to be an officer of the League? No. We know that Mr. Rembusch has been away from his offices and factory, to give his time to the League, and while on the road he had to neglect his own interests. These are the men that we need for the prosperity of the organization, men who are not afraid to make a personal sacrifice for the good cause.

We know of many good-hearted Exhibitors; they are for the League, they want the success of the League; yet their personal work must pass first. They will rather linger in front of their theatre, to nail up the posters—a work that they could intrust to the doorman—and neglect the writing of a letter or a visit that would mean so much to the League.

While Mr. Rembusch owns a number of theatres he has managers to look after the details, and as everything works with a system, he can devote some of his time for the good cause.

It is in the nature of Mr. Rembusch to help his fellow countryman. At his home in Shelbyville he is always at the head of any movement. As we know Mr. Rembusch, we believe that he would make a good running mate to President Neff.

For the prosperity of the League we must have men ready to make a personal sacrifice, men of experience, not merely showmen, but business men, with a good standing in their respective community. We have no room for the man that, after serving one year, in which he has done practically nothing says: "I have done my share, let some one else take up the work." We would like to have time to talk of all men who have proved their devotion to the work of the League, like Messrs. Samuels, Broomall, Weaver, Trigger, Tichenor and many others, including the two valiant workers, Clem Kerr and L. R. Thomas. J. M. B.

Reliance To Star Rosemary Theby

Mr. J. V. Ritchey, of the Reliance, has selected "The Tangled Web" as the drama in which to introduce Rosemary Theby as a new attraction in Reliance films. "The Tangled Web" is the work of Garfield Thompson and was one of several dramatic stories written exclusively for this actress. It is in three reels and will be staged by Oscar C. Apfel.

Miss Theby will be starred in the production, playing the part of an adventuress, a strong emotional role. After a vacation, part of which was spent in St. Louis, Miss Theby started work under J. V. Ritchey's management in June 1st, and will be seen in at least one release every two weeks beginning at an early date.



"The Burden Bearer" (Rex, June 26)

Appearance and Manners

We are pleased to see that some managers are taking notice of our hints on appearance and manners. This moral support encourages us to continue this department.

There is no doubt that appearance and manners have a good deal to do with the success of a theatre. We are not the only ones to urge polite and courteous manners, as many corporations are following the same policy.

Much is said against "trusts" and many tobacconists have hurled stones at the United Cigar Stores and ridiculed the idea of coupons. Notwithstanding all that has been said against the United Cigar Stores, they are prosperous and seem to draw the patronage. Men do not go out of their way to hunt a United Cigar Store for the sake of the coupons. No, because many men do not even take the coupons offered to them. The success of the United Cigar Stores is due to the courteous service and to the appearance of the place. Everything is neat and clean, the clerks are extremely polite, attentive, always ready to show you the goods and no matter if your purchase is 5 cents only, you are sure of a polite "Thank you." This word "Thank you," pleases, and this is why so many men go out of their way to find a United Cigar Store. [Very true.—Editor.]

Through the courtesy of the superintendent of the New York Pennsylvania Railroad Station, we have received a small booklet entitled "Courtesy," and we wish to repeat some of its quotations.

Common courtesy is the business of every man who meets the public, in any capacity, be it ever so humble.

Courtesy becomes a part of his trade, to be applied in the face of resistance, the same as it is part of a carpenter's trade to apply a jack-plane on cross-grained wood, knots and even an occasional nail head.

The man at the ticket window, the local agent, the gateman, the conductor, the trainman, or any man whose business it is to come in individual contact with the public, if he becomes skillful in his work, must learn to restrain himself from often doing that which is every man's natural instinct to do in meeting discourteous, impatient and unreasonable people.

If he is unable to do this he is unsuited by nature for his job, just as some men are unfitted by nature to learn the handling of tools: he must, in his own interest, find another job where he does not come in contact with the public.

In handling the public we must all take the public as it is and not as it should be.

Those of us who come in contact with the public can do much towards educating it by example of what the public should be.

We can never make the public better by imitating it.

The average mechanic does the best he can with the material delivered to

him and he does not destroy that which resists him. An experienced carpenter, for instance, does not get mad and throw his tools out of the window when he strikes cross-grained wood, he simply reverses the action of his tool.

Any man who comes in contact with the public will meet a lot of mean people.

Nearly all people are mean at some time. But, few are mean at all times.

The people who are mean in the morning are frequently kind enough at night.

People who are unreasonable or who give away to their temper in the morning are frequently sorry for it by night.

Temper and irritability in the case of most people are the results of defective nerves rather than unkindness of heart.

The man at the ticket window, the local agent, the gateman, the conductor and the trainman who is able to keep his temper and his voice low, and maintain himself with calmness, has a powerful weapon in his own defense and with which to administer real punishment to the offenders.

The man whose business it is to meet the public, who resists impatience with



MAY HOTELEY
(Lubin)

patience, and temper with calmness, is gaining the respect and sympathy of every witness to the situation, and the offender will regret his act in his first reasoning moment.

In this country, where all are created free and equal, it is the first instinct to harshly resent any word of temper or impatience. It is considered a denial of one man's equality with another.

All men are equal as they meet as the patrons of the railroads, the theatre, the hotel or any other public or semi-public institution. But, when it becomes the business of one man to meet these same men in an official capacity, then that man becomes superior over the many by reason of his authority; it becomes his business, his trade, to meet the public individually and collectively and handle it efficiently, with the least possible friction

and the utmost dispatch, with the least resistance to his authority.

This requires that he look above the weakness of individuals in the crowd and meet discourtesy with courtesy, unreasonableness with reason, impatience with patience.

Every man has ambition enough.

Every man in every position wants to mount higher, but merely wanting does not get him higher.

It is his performance of the immediate job that gets him higher.

Our colleges to-day are turning out a great many "Civil Engineers," but we find there is a much greater demand for "Civil Conductors."

Any man, in any position, who can suppress himself and return the good will of the institution that employs him for the ill will of that part of the public who will display it, is surely making his own prosperity; making of himself a manager of men rather than just a man among men, all by the working out of a very simple natural law.

The man who comes in contact with the public in any capacity has opportunities for advancement over that of the man above him in a private office. His acts are a matter of observation on the part of the public; he has a natural opportunity for advertising his ability to the public that the man in private has not. The very man whose impatience he returns with patience may be the one to figuratively take him by the hand and lift him to a better job.

Returning good for evil is not just a religious law, it is a natural law, it is returning efficiency for deficiency.

As the Pennsylvania Railroad has been distributing their booklet on "Courtesy" to their employees, we would like to see the managers of motion picture theatres do likewise as the same good and sound advice given to the ticket window man, to the local agent, the gateman, the conductor and the trainman, applies to the ticket seller, the doorman and the usher of a theatre.

Appearance and manners constitute the policy of most of the railroads. We know that less complaints are lodged against railroad men compared with the numerous complaints made against the trolley men, who are more careless both in their personal appearance and manners. The railroad man in general, keeps clean and neat and seems to be proud of his uniform, while the trolley man does not care how shabby he looks. You will never see a railroad man sit on the dirty steps of his car or on the station platform, because he does not want to soil his uniform. On the other hand, it is a daily sight to see a trolley man sit on the muddy steps of his car or on the sidewalk in front of the car barn. When Baltimore had a number of independent trolley lines the manager of one of these lines was very strict on the question of personal appearance; he would not allow a conductor with a soiled uniform, dirty collar, muddy shoes, to take a car out. This clean service has been abandoned since the different lines merged under one management.

J. M. B.

**A MEMBER OF THE MANITOBA
MOTION PICTURES EXHIBI-
TORS' ASSOCIATION
PROVES HIMSELF A
HERO IN SAVING
THREE LIVES.**

By the capsizing of a sailing boat recently on Lake Winnipeg, in one of the fiercest squalls experienced here, the lives of F. Winterbank, proprietor of the Empress Hotel T. Cavanaugh, of Winnipeg, and K. Bielschowsky, of Winnipeg were endangered. When the party were rescued Mr. Winterbank and Mr. Bielschowsky were picked off the side of the overturned sailing boat, while Mr. Cavanaugh was taken from a canoe a mile distant. All three were exhausted.

The party set out from the beach during the afternoon, towing a canoe from the sailing boat. When seven miles out the squall came up suddenly, struck the boat and raised seas which quickly filled the canoe.

Because of the heavy sea running the sailing boat could not be brought about and the canoe astern acted as a heavy drag. Before precautions against an unexpected blow could be taken a fiercer gust than any came up and threw the occupants into the water. A man named Jardin, standing on the steps of the club, had been watching the sail as it rose on the crest of the waves, and missed its appearance. He went for help at once, and boarded the boat of John A. Schuberg (of the Province Theatre, Winnipeg), which was in the harbor with the owner abroad. It was a full hour's working in the rolling waves before Mr. Schuberg's boat drew alongside that to which the two exhausted men were clinging with what strength remained. They were lifted into the rescue boat, which then made such headway as could be made toward the dancing speck on the waves, a mile away, which was the canoe and Mr. Cavanaugh. Three survivors of the accident were brought to shore and have recovered without any serious effects.

Mr. John A. Schuberg has the congratulations of all the members of the Manitoba Association and of those outside of the trade.

**TO THE EXHIBITORS OF
MANITOBA.**

Have you joined the Manitoba Motion Picture Exhibitors' League? If not, why not? Success is gained by co-operation. So co-op. Last December several shrewd Exhibitors in the city of Winnipeg started an association. Since its formation it has, through co-operation, done much to improve the conditions of the trade. When the theatres were placed in court for aiding a deserving cause (the Ohio flood) the Association took the matter in hand and secured the services of Mr. A. J. Andrews the noted K. C., and finally these cases (16) were dismissed, as the city could not prove that the Lord's Day had been

broken. Other matters of great importance to the business have been taken up successfully from time to time. Now wake up and send to Mr. L. Freeman, the secretary, and get more information. Weigh it all up and then you will desire to be in on a good thing. Take up your pen now. Mr. Freeman will be pleased to receive any news items for this paper. Photographs or anything of a general interest to Exhibitors. The address is, L. Freeman, Secretary M. M. P. E. A., Starland Building, Winnipeg, Manitoba.



**ARTHUR HOTALING
(Lubin)**

CANADIAN NOTES.

The theatres owned by the members of the Manitoba Motion Picture Exhibitors' Association have done much to aid in teaching the public the various ways of keeping their homes and themselves healthy. In Winnipeg the city health department organized a health week, June 2nd to 7th, and it was visited by thousands of persons. The theatres screened, among other subjects, the following: "The Awakening of John Bond," "The Fly Pest," "Hope," "Summer Babies," "The Heart of Man Pictured in Action," "Rescue, Care and Education of Blind Babies," "The Street Beautiful," "On the Trail of Germs," etc.

They were well received by the public and much good has been done by giving them an insight to how disease spreads from flies to food and other articles.

A large frame containing a three-sheet bulletin of the theatres and films being shown each day, gave a good lot of publicity to the theatres. Any other city running a health week would do well to copy Winnipeg movies.

L. FREEMAN,
Winnipeg.

LOS ANGELES NOTES.

By Richard Willis.

Director Harry C. Matthews, of the Powers Photo Plays, Inc., is putting on one of those "Kid" pictures which helped to make the name of Powers famous. It goes without saying that the "original" Powers Kids, Early and Matty, are appearing in it. Mr. Matthews had occasion to reprimand Early during the picture and eventually he told her that there were lots of other little girls he could get if she was not good. "Yes, I know there are," said Early, "but they are not broken in like I am." The name of the picture is "The Wanderer's Return," and it is one which audiences can look forward to.

They are very busy making pictures at the Burke Studios on Moneta Avenue, Los Angeles. The new studio is being rapidly fixed up and the offices and dressing rooms are already erected; they are contained in a brick building against which the stage is being built. Amongst others acting in the pictures are Charles Bartlett, Jack Conway, and Ed. Telfer. Photoplays dealing with the sea and the West are being produced under the direction of George Gebhart, who also acts in the plays.

When I put my head into the office of the Powers Photo Plays, Inc., the other morning, I thought someone was being kilt or wearing a kilt or something. Mr. Jock McLean was there with an accent from Glasgow—d'y'e ken?—and some nice tweeds from the same place or nearby. J. Farrell Macdonald is fairly good at the lingo himself, and Bob Ross was affected with the same complaint and they were all "Haeing the noo" and things like that. I soon discovered that it was all amicable and that the wily Jock had sold a nice little assortment of check clothes, which will doubtless be made up in the near future into Norfolk suits with several thousand pleats down the front. Tom Evans was caught in the vortex and will add another suit of plaids to his wardrobe. If I am not mistaken Miss Edith Bostwick will have a dress—tailored, of course—which will savor of the bonny Hielands before long. Aye Mon, but they were bonnie goods. I have since learnt that Elsie Albert and Director Harry Matthews did not escape and that Jock exchanged checks for checks. (That last is very subtle—see it?)

CHANGE OF ADDRESS.

At one time every man in the film business was moving on 14th street. New York is all the time moving up town and Long Acre is now the center of the film business. The last one to move is our friend, I. C. Oes, of the Great Northern Film Company, who has secured fine offices for his well-known productions in the World's Tower Building, 110-112 West 40th Street.

Mr. I. Marx, the proprietor of six theatres of Clarksburg, W. Va., was in town last week to arrange for the Gaumont talking and colored pictures for his district.

PHILADELPHIA LETTER

By William Penn.

Last Sunday, June 5th, a private exhibition was held for the benefit of the press and the Exhibitors to review the masterpiece production, "The Miracle," in four parts, at the Bijou Dream, 1205 Market street, Philadelphia.

No stage in the world is large enough to represent "The Miracle." Over a thousand people are in the cast, churches, castles and towers of imposing grandeur form part of the picture, and bring a by-gone age before our eyes in the fullness of life, warmth and color.

T. Lucchesse, of the European American Feature Film Company, owner of the film for the Pennsylvania territory, received the assurances for the production's success from many of the Exhibitors present and especially from Mr. Maistbaum, owner of eighteen picture theatres, and Mr. Fischer, manager of the Forepaughs and booking agent for ten theatres, besides many others.

A. J. Danziger, of the New York Film Company, made a special visit to this city in order to ascertain the Exhibitors' sentiment towards his production and was gratified with its reception received at the private exhibition.

Mr. Lucchesse announces the release of "The Last Days of Pompei," the world's greatest reproduction of a historical romance of the Roman Empire, depicting a vivid portrayal of the Roman Society, adapted from Bulwer Lytton's works.

This masterpiece will be ready for State rights territory in a few weeks, through the Pompei Feature Film Company of Philadelphia.

PHILADELPHIA'S LEADING THEATRES

Now Showing Film Masterpieces

By William Penn.

With the closing of the dramatic season, Philadelphia playhouses have experienced it to be quite a profitable policy to change the bill entirely to first-class photo-play productions. In fact, the public has shown their taste for this class of attractions beyond measure.

Undoubtedly, of all the greatest dramas of animated photography there is none to compare at the present day with *Quo Vadis*, an 8-reel production depicting the most magnificent portrayal of a beautiful romance of unusual fortitude during the reign of the Roman Emperor Nero.

This spectacular photo-drama has been visualized to perfection by the Societa Italiana Cines of Rome, who have shown wonderful ability for the reproduction of Roman history even to as early as 65-68 A.D.

To delve into the innermost corridors of this labyrinth of Roman tyranny would be portraying the famous paintings which are once more brought to life by the tragedies in the cast.

The Garrick Theatre, a well-known and leading playhouse of Philadelphia, is now going on its fifth week with the above attraction and, as Mr. Jackson, the manager of this house stated a few days ago to the writer, "It looks as if they (meaning the public) were coming until the Fourth of July."

Therefore, it seems that this is an example which gives ample proof of the class of photoplays the public can be reached with, including the class that leave their automobiles waiting their return.

Then, the situation being demonstrated beyond doubt, the fact remains that the Exhibitor must learn where his future lies.

He must learn also the proper use for the big production as well as the small ones, for instance.



Edgar Jones (Lubin)

Last week the William Penn theatre of Philadelphia started a programme of motion pictures with *Cleopatra*, followed by Sarah Bernhardt in the adventure of an actress. Then the regular motion picture theatre opposite retaliated with James K. Hackett in the Prisoner of Zenda.

The Allegheny Theatre starts in with the *Battle of Gettysburg* in five reels, a theatre with about the average seating capacity of an ordinary (movie). The Casino follows with *Cleopatra* and *Oedipus Rex*, a classical Greek production, with the Grand and the Metropolitan theatres following the programme for big productions in films.

What will be the result if this state of affairs continue? The regular M. P. proprietor will surely find it not as easy as he expected. Mr. Exhibitor, of course, should not be in business for his health, but on the other hand, wouldn't it pay to spend a little of the profits for advertising?

Would not one of those magnificent productions now on the market to-day advertise your theatre and insure an enthusiastic patronage even if it cost you money? Wouldn't it be better to have the public say, "Don't fail to go to the (La Grand, for instance), they might have another good one to-night," instead of the casual remarks which come after seeing nine or twelve reels of "canned" dramas, that's usually, "Well, I am so sick of pictures that I'm not coming back for a month." What's the answer, Mr. Exhibitor? Think it over.

GOSSIP.

William Elliott, who is a son-in-law of David Belasco; Walter Hale, known as well for his pen and ink pictures as for his acting, and Dustin Farnum, will sail on *La Provence* to-day on a journey which will extend over several months, and will take them through France, Spain, Italy, Austria, Switzerland and possibly into Russia by automobile.

Their trip is not for pleasure, but part of a plan to make panoramic motion pictures of travel by a new method, the secret of which they say they control. An expert operator will join them in Havre and remain with them throughout the tour, the results of which will be put on exhibition in this country next season.

Vera Black, the versatile and charming motion picture actress of the Biograph Company, is now on a tour of our leading theatres with a production in which she takes the leading role and makes her appearance in person at the same time. She has started with the Nixon and Nirdlinger's theatres, where she appears Monday at the Jumbo; Tuesday, at the New Plaza, and Wednesday at the Coliseum.

Mr. Burman, of the Princess Theatre, has made plans for the erection of a handsome theatre, seating 1,000. Bids are now being received.

George W. Bradenburgh was recently complimented by the Connor's Amusement Company, who own the Sarah Bernhardt films of "La Tosca," for perfectly renovating this expensive feature. Such productions would be a far more valuable attraction to the public if they were properly and regularly taken care of.

Mr. Fischer, manager of Forepaugh's Theatre, has just returned from up state, where he successfully opened the Grand Theatre, at Lancaster.

George Graff, of the Exclusive Film Service Corporation, is pleased with the past week's business and is not complaining about the change in the weather. A special feature in five reels is now released, called "Lorna Doone," a beautiful historical romance of the Victorian era.

ARTHUR D. HOTALING**"The Man That Makes Millions Laugh."**

Arthur Hotaling is the director of Lubin's Comedy Players. He enjoys an international reputation as a maker of comedy features in motion pictures. He has been with the Lubin Company about twenty-two years, serving in every capacity, until now he is very high salaried. Mr. Hotaling has invented a trick camera which he will use exclusively in Lubin Comedy pictures. During the next few weeks he will make a series of "Gay Times" pictures, taking in scenes of Atlantic City for one. Another will be a trip to New York City, to get scenes for a feature film, "Broadway Life."

MAY HOTELY

May Hotely has been engaged to star in Lubin's Comedy pictures hereafter. Miss Hotely refused several offers from prominent New York managers of stage productions, to accept Mr. Hotaling's starring offer. Among her supporting company will be seen Bobby Burns, the comedian, of Wizard of Oz, and Babes in Toyland fame; George Reehm, one of the leading men of the younger set, Walter Stull, the Philadelphia matinee idol will also assist; Frances Ne-Moyer, "the girl with the beautiful eyes"; Julia Calhoun, the queen of comedy; Marguerite Ne-Moyer, a talented and beautiful girl, already a favorite with the patrons of motion pictures, will be seen in several important parts; Ella Reehm, Florence Leslie and Violet Burns, will all appear in Miss Hotely's support. Raymond McKee, Walt. Leslie and Jack Willard will be important members in some pictures.

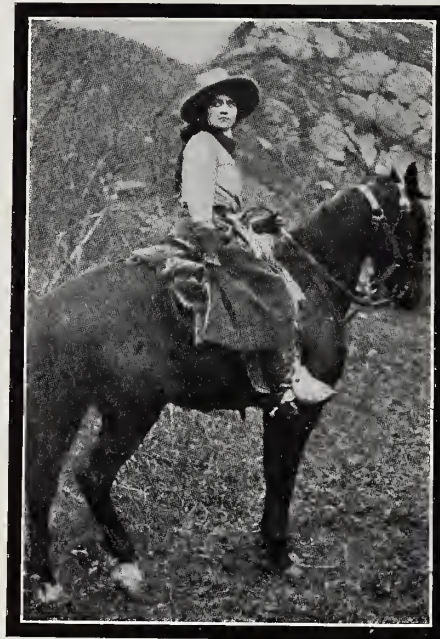
MOTION PICTURES TELL STORY OF EXPOSITION PALACE.

The construction of Machinery Hall, the largest of the buildings of the Panama-Pacific Exposition, is being recorded by motion pictures taken automatically every five minutes. The camera is placed upon the roof of the service building, one of the completed exposition structures, and has an inclusive view of the new structure and of San Francisco Bay beyond.

Under the influence of the motion picture, a full-grown building will be conjured up, beginning with the bare ground and finishing in eighty minutes with a structure completed to the topmost pinnacle. Like the Temple of Solomon, it will be built without the sound of a hammer.

The records will show ninety-six pictures for each working day, or a total of 6,912 for the three months required for completing the building. When the pictures are produced the reel will be run at the rate of 864 pictures per minute, or more than a week's progress in that time.

This is a new departure from the usual custom of taking photographs of buildings at different stages of construction, and aside from the interest of the picture it will furnish the exposition officials with a valuable record of the building operations, as they expect to study



JENNY NELSON
(Lubin)

the effectiveness of various methods of construction through the slower reviews of the films.

Machinery Hall will be the largest wooden building in the world; more than seven million, five hundred thousand feet of lumber will be used in its construction.

TRAINING BEETLES FOR MOTION PICTURES.

At 2 o'clock in the afternoon of March 13, 1881, the Czar Alexander of Russia was blown to pieces in a street in St. Petersburg by a bomb thrown by a Nihilist.

At once the police proceeded to arrest everybody and anybody whom they suspected of complicity in the outrage, the innocent sharing the same fate as the guilty. Among hundreds of others there was seized a young university student named Lozshki.

He was soon released, for as a matter of fact he was guiltless of any participation in the revolutionary movement. But during the weeks he lay in his lonely cell he made friends with the beetles which infested it, feeding them with his scanty prison rations.

To his surprise they quickly learned to come at his call, to obey his voice, even to perform simple little tricks at his bidding. After he came out of jail he turned his attention to training these highly intelligent insects, experimenting with different kinds, eventually choosing the large and exceedingly strong stag beetle as being the kind best adapted for his purpose.

Lozshki bred his beetles as poultry-keepers breed chickens or dog-fanciers dogs, carefully selecting the strains. The life of a beetle is short. This helped him greatly. The beetles he is experimenting with to-day represent the 453d generation in the direct line of descent from the original ones he started to teach in 1881. It would have taken at least 6,000 years, starting, say, with Adam, to have evolved in a similar manner a special strain of men and women.

He has taught his beetles to do all sorts of humanlike things, including

Post Cards of Popular Photo Players

Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Order Through Your Exchange if You Prefer.

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Arthur D. Jacobs, Pres. & Gen. Mgr.

Write for free Catalogue
and Advertising Matter

To Film Buyers All Over The World

Bargain films for buyers for best second hand films

6,000 ft. of comic and drama including one feature	- - -	\$ 90
12,000 " " " " " two	- - -	200
24,000 " " " " " four	- - -	350
50,000 " " " " " six	- - -	750

We also include free 10 posters for each reel, extra posters @ 10c. per sheet, and banners for features. Splendid assortment of dramas, comics and travel films, guaranteed condition, title and finish, perfect sprockets @ one cent per ft. Send us your requirements. We carry everything in stock from a camera to a bottle of cement. **TERMS STRICTLY CASH WITH ORDER.**

G. W. BRADENBURGH

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dancing, soldiering, fencing and play-acting. Each succeeding generation proved cleverer and more adaptable than the one that had gone before.

At the beginning young Lozshki's aim was a scientific one solely. He wanted to prove that in insects, as in the higher animals, acquired characteristics are transmitted; that is to say, that effects produced in one generation through education, and so forth, reappear in succeeding generations.

In this he succeeded. A twentieth century statesman or philosopher does not differ more widely in mental power and understanding from the ape-like man of the prestone age than do Lozshki's trained beetles from the ordinary members of their tribe.

With the advent of the cinematograph the still youthful experimentalist was able to magnify the various poses and movements of his beetles, and study them at leisure and more closely. From this to filming a drama in which beetles should take the place of human beings as actors and actresses was but a step.

Taking advantage of the stag beetle's pugnacity, Lozshki marshalled them in regiments like soldiers, dressed them in uniforms, and marched them forth to battle against one another. The effect, as seen on the screen, is most weird and wonderful.

The rival beetle armies march and countermarch in the most perfectly natural manner, with drums beating and banners flying. The sub-title of a film now showing in England is "A Drama of the Middle Ages," and the beetles are seen armed with spears and battle-axes, and dragging cannons and battering-rams to the assault of a typical medieval castle.

Scaling ladders are erected and a fierce struggle is waged between the besiegers and the besieged, both sides losing heavily. Eventually, the attacking party proves victorious, and the remnant of the defenders retire, stubbornly contesting every inch of the way, to the lowermost part of the keep, where, disdaining to surrender, they set fire to the reserve of gunpowder and blow up the castle.

The histrionic ability shown by many of the principals is really almost uncanny. They fence, fight, make love and crave mercy with all the skill of human actors. The movements of their horns and the attitude they adopt convey as clearly as human beings their thoughts and feelings. Fear, anger, craftiness and courage are all displayed by gestures which no one can mistake.

MOTION PICTURES FOR FARM STUDY.

County Superintendent G. W. Moore, of Chester county, Pa., will introduce a novelty into his County Teachers' Institute work next fall in the form of motion pictures illustrating farm work. He has secured a promise from O. H. Benson, specialist in charge of the office of farm management, Department of Agriculture, Washington, D. C., to attend the

institute and tell something about his work, which he will also illustrate. Mr. Benson says, in his reply to Superintendent Moore: "I have several illustrated lectures with which I use the lantern slides and motion picture films, and for the day lectures I may use some objective material such as work from boys and girls—charts, some little devices, etc. Prof. A. D. Cromwell, of the Normal School, is somewhat familiar with my experience in agricultural educational work, and can probably talk with you in reference to same."

A motion picture theatre is to be installed at Buckingham Palace for the benefit of the younger members of the King's family and their friends. The primary reason for this decision is that the King and Queen regard motion picture entertainments as of high educational value. A small salon has been set apart for the purpose, and the canvas will be comparatively small, but the apparatus will, of course, be of the best description, and the juniors of the family are keenly looking forward to having a picture palace on the spot.

The work is not to be put in hand until their majesties leave London for Cowes.

When Thos. H. Ince made the Battle of Gettysburg for the New York Motion Picture Corporation, he crowned a long series of artistic triumphs. The genius of this producer is shown in this magnificent spectacle. One sits in wonderment as thousands of men struggle to the death, and the crash of the cannon, the glint of the bayonet and the crack of the musket are imparted as vividly to the imagination as though the conflict was raging before one's eyes.

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- White Uniform Caps 1.50

BEST UNIFORM CO.
MOTION PICTURE CENTER

1465 Broadway New York

MOTION PICTURES AS THEY ARE

I am deaf and dumb and one of my favorite pastimes is the motion picture show.

It seems there are certain actors who pose for the "movies" who are unable to perform their parts altogether in pantomime—that is, they cannot act naturally unless they speak at the same time.

If they adhered to the lines of the text there would be no complaint on the part of us who are deaf and dumb, but they are apt to interpolate matter which has really nothing to do with the parts they are playing.

As we have been trained, many of us, to follow speech from the movement of the lips, we frequently get a very different idea of a motion picture production from people who have not had such training.

I am very fond of Shakespeare, so you can imagine my indignation recently when I went to see a production of "Julius Caesar" and found the scene in which Caesar is stabbed by the conspirators rendered much like this:

Cassius—As low as to thy foot doth Cassius fall to beg enfranchisement for Publius Cimber! (Kneels before Caesar.)

Brutus—I kiss thy hand, but not in flattery, Caesar. (Kneels and kisses Caesar's hand.)

Caesar (to Brutus, with an air of great solemnity)—Slip me a chew of tobacco, Bill, when Cassius passes in front of me—I'm fair famished for a chew.

Cinna (drawing near to Caesar)—O Caesar—

Caesar (angrily)—Hence! Beat it! (Pleadingly, to Brutus) Slip me a chew, Bill.

Brutus (drawing his dagger)—Don't you ever buy any of your own?

Caesar (starting back as other conspirators draw steel and edge toward him)—I like your nerve, Bill! After all the smokes and chews, to say nothing of drinks, you've grafted off of me!

Brutus (rushing in and stabbing him)—Who? Me a grafter? You're a liar! There's one in the slats for you!

Caesar (wincing from the blow and gradually sinking backward)—What you want to slug a fellow like that for? I'll see you later! (He falls.)

Cinna—Liberty! Freedom! Tyranny is dead! Run hence, proclaim, cry it about the streets!

This is enough to show what I mean. The whole play was marred in a similar fashion. I consider it an outrage. Can nothing be done about it?

AFFLICTED.

TRACTORS IN MOTION PICTURES

With 3,000 feet of films, containing 48,000 photographs of gas tractors at work in the fields, Thomas A. Edison has installed the first motion picture industrial drama in the Eastern offices of a tractor company. The company conceived the idea of utilizing motion pictures to illustrate the workings of its machinery on the walls of its offices, instead of sending prospective purchasers into the fields to see the tractors at work.

Motion picture machines were sent to the Northwest, where they photographed

the tractors hauling harvesters; to the Catskill watershed, where the Board of Water Supply is pulling out an 8,000-acre tract of trees by the roots to make way for the Ashokan Reservoir, and the Hackensack Meadows, where the machines are reclaiming and plowing up 750 acres of the swamplands for small truck farms adjoining Rutherford.

The kinetoscope housing the films is one-half a cubic foot in size. By turning a small crank the motion pictures are thrown on a wall screen, so that a customer can see every movement of the tractor, besides seeing one taken apart and put together again. Duplicates of the films and kinetoscope will be placed in all the American offices and foreign agencies of the company.

AMERICAN USES PACIFIC FLEET IN PICTURES

The North Dakota, one of the Pacific Fleet now maneuvering off Santa Barbara, was used in a picture last week. Some splendid scenes were made through the courtesy of the cruiser's officers who loaned themselves to the task of showing how a shanghai man is taken from a vessel. The pet parrot and pet monkey of the Dakota, well known in naval circles, were also used in the same subject. Some Memorial Day features of the fleet's visit were utilized in the same picture.

The Kinemacolor Company of America have recently introduced a device which is the last step in putting the projection of their pictures on a "fool proof" basis. A short while ago the new improved filter came out and now, after many experiences, comes the "color corrector" attachment which corrects the color of the picture being projected in event of a new operator having threaded the film up wrong or making an improper joint and so causing an entire reversal of the color scheme.

This reverse color has been a frequent occurrence with inexperienced operators, but the new device will place any operator in the experienced class.

Formerly, correcting this "off color" necessitated stopping the machine and changing the position of the film, which is now done by pressing a little lever and instantly the desired effect on the screen is obtained without any unnecessary delay.

HART BOOKING BUREAU AT MOTION PICTURE CENTER.

The Hart Booking Bureau will locate at the Motion Picture Center on or about June 15th, 1913.

Mr. W. J. Hart, Jr., will manage the new office and has a number of the leading cabaret and variety houses on his books.

The Bureau will place a number of artists in the legitimate, musical comedy and motion picture field for the coming season.

The Right Hotels To Stop At

Long Distance Telephone 15th Season

STOP AT THE HOTEL PONCE DE LEON

AND ANNEX

When at

Atlantic City.

Virginia Avenue and the Beach.

The Hotel Ponce De Leon is newly furnished throughout with rare taste, and possesses all modern requisites for convenience and comfort of guests.

Hot and cold sea water baths.

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Garage Capacity 200 Machines.

COMMONWEALTH Hotel

— INCORPORATED —
Opposite State House BOSTON, MASS.

Offers rooms with hot and cold water for \$1 per day and up, which includes free use of public shower baths.

NOTHING TO EQUAL THIS IN
NEW ENGLAND

Rooms with private baths for \$1.50 per day and up; suites of two rooms and bath for \$4.00 per day and up.

Dining Room and Cafe First Class |

European Plan

Absolutely Fireproof

Stone floors; nothing wood but the doors.

Strictly a Temperance Hotel

— SEND FOR BOOKLET —
STORER F. CRAFTS, Gen. Mgr.

TOWER HOTEL

Opposite The Falls

The Home of the Brides

NIAGARA FALLS, N. Y.

European Plan, \$1.00 up American Plan, \$2.50 up.

One Minute's walk from the Falls, directly opposite New York State Park

SPECIAL RATES TO LARGE PARTIES

FREE—Enclose 5 cents in stamps to cover costs and I will send you one of the finest colored double postal cards ever gotten up of Niagara Falls, and it's a Beauty.

M. J. HOENIG, Prop.

RELIANCE "TUESDAYS"

On Tuesday evening of each week Mr. Ritchey, of the Reliance Co., surrounds himself with his complete company. The pictures finished during the previous week are shown upon a large screen under the most favorable conditions. They are commented upon and criticized freely during the same meeting in which the stories for future production are voted upon. The general welfare of the company is discussed, Mr. Ritchey asking suggestions not only from his directors and scenario staff, but from the heads of every department. The result is that, if a picture falls short from an artistic or from a technical standpoint, Mr. Ritchey knows the reason and is in a position to show even his severest critic a few weak spots that he overlooked. Mr. Ritchey believes that in order to produce artistic drama, a Director should not be confined to a given length of film. But he recognizes the fact that commercialism demands the thousand-foot reel.

Mr. Ritchey admits that his ambition is to make the Reliance do for the Picture Drama what Belasco did for the Legitimate Drama.

His many friends, both in and out of the amusement world, will be grieved to learn that Edwin Bower Hesser, the young manager who controlled the New England productions of several of the larger attractions of last season, among which may be mentioned the Kinemacolor pictures of the Durbar, Panama Canal and the Balkan War; Kolb Bros.' views of the Grand Canyon, and the lectures by Capt. Angus Hamilton, Capt. Amundsen and Helen Keller, is lying dangerously ill at the Infirmary Hospital, Halifax, Nova Scotia. Mr. Hesser was conducting a series of Grand Operatic Festivals through the New England States and Canada, when he was taken ill at Sydney, and on June 4th, he was moved from there to Halifax, a distance of over two hundred miles, in order to secure the proper hospital accommodations. He is suffering from a complete nervous breakdown, brought on by overwork, and is reported by the hospital physicians to be in a critical condition. He had arranged for several new dramatic and operatic productions, which will be seen during the coming season.

National Board of Censorship.

The control of the National Board of Censorship is now complete for more than 95 per cent. of all films shown in America. There is, however, a fringe of so-called "feature" and "state right" pictures which is not regularly inspected by the National Board. Cities could, if they desired, require the stamp of approval of the National Board to accompany every film shown in that city and require any film not bearing this stamp to be specially submitted to a committee of the Mayor on the day they were first publicly exhibited, this scrutiny not being brought to bear on films that have been approved by the National Board of Censorship.

A MOTION-PICTURE LOVE.

He was a lover true and sad,
A worshipping, worrying little lad,
With never a chance
For a kiss or a glance
From the lady of his heart.
She dwelt in a world apart,
Nor knew nor dreamed of him;
For his, indeed, were spaces dim,
While all her paths were light.
Alas! her anguished little knight!
He made believe that for him alone
Were the smiles to the dull crowd
brightly thrown.

'Twas a sad little game—
Not even a name
Had he for the maid so winsome, dear,
Though she flashed to his eye a vision
clear,
She came and went on a shining ray,
A graceful, iridescent fay.

For, oh!—
His love was a motion picture maiden,
A radiance on a screen.
He yearned to her with a heart o'er-
laden—
Darkness came between.
She on a film with all her taking
Ways was prisoned fast;
He in a net of love's own making
Hopelessly was cast.
Night after night he sat before her—
Sat and vainly sighed—
Lived through the day but to adore her,
For her would have died.
Dear little She of the picture playing!
Sad little, true little He!
What lover lad, in a real world straying,
Half so stanch could be?

E. W. C.

At the Allen Academy of Arts, Hartford, Conn., a vote was taken on the handsomest and most competent motion picture actor they had ever seen on the screen. Courtenay Foote, of the Vitagraph Company of America, was the favorite by a vote of 806 ballots out of 1,007. This is some popularity when we take into consideration that the Allen Academy of Arts is composed entirely of young lady students. The Vitagraph Company have been deluged with orders for Mr. Foote's photograph from the fairer sex, and until the above news was received this large and sudden demand could not be accounted for.

Mr. W. V. Ranous, the Vitagraph actor director, who is now with the Vitagraph Globe Trotters, sent a postcard with a picture of St. Mark's cathedral at Venice. He said he hoped that it might be placed in a prominent place where all good Vitagraphers who saw it would know there was no reason for their not attending church when they were abroad. Mr. Ranous also stated that he had a complete collection of all the churches and cathedrals of the places he had visited, and it would be at the disposal of all his Vitagraph associates who cared to make a list of them for reference in their future trips to foreign ports.

The Right Hotels To Stop At

**Fairman Advertising Agency
List, 250 A. Kingston Avenue,
Brooklyn, N. Y.**

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WHITE HOUSE

Hotel Richmond
WASHINGTON, D. C.

On direct car line to Union Station and all other parts of Washington.
Close to all leading theatres and the business district.

**100 Rooms Newly
Furnished, 50 Baths**

American plan, \$3 per day and up.
Write for illustrated booklet with map.

CLIFFORD M. LEWIS, Prop.

GIVE US MORE OF THEM.

Some Exhibitors claim that blood and thunder pictures are the only drawing card while others call for highly sensational dramas. I have witnessed many shows, in fact I make it a point to visit at least one theatre per day and I will not be contradicted when I claim that while motion pictures seem to please the public, they do not bring forth applause as freely as other shows.

Evidently we have some exceptions and this was the case at the Herald Square theatre on Friday, May 30, when the audience forgot themselves and applauded while wiping away a few tears. These tears were not due to the villain assaulting an innocent victim; they were tears of joy. They were sincere; they were the expressed emotion of an audience who are so familiar with the indifference and selfishness of our young generation and had never anticipated seeing a little girl shun the pleasures of her age, to keep company and cheer the declining days of her grandfather. The story was so touching and so well acted, filial love was so forcibly depicted that the audience could not hold tears of joy and applause.

(Continued on page 26.)

Baron Robbiate, president of the Milano Film Company, Milan, Italy, is at present in New York.

Mr. T. J. West, of London and Australia, "the largest Exhibitor in the world," has visited the United States en route for Australia.

LICENSED RELEASE DATES

BIOGRAPH.

May 22—The Hicksville Epicure (Com.).
 May 22—Cinderella and the Boob (Com.).
 May 24—Just Gold (Dr.).
 May 26—Highbrow Love (Com.).
 May 26—The Trimmers Trimmed (Com.).
 May 29—A Dangerous Foe (Dr.).
 May 31—His Mother's Son (Dr.).
 June 2—The Ranchero's Revenge (Dr.).
 June 5—Slippery Slim Repents (Com.).
 June 5—Just Kids (Com.).
 June 7—A Timely Interception (Dr.).
 June 9—Red Hicks Defies the World (Com.).
 June 9—Jenks Becomes a Desperate Character (Dr.).
 June 12—The Well (Dr.).
 June 14—Death's Marathon (Dr.).
 June 16—The Switch-Tower (Dr.).
 June 19—Almost a Wild Man (Com.).
 June 19—The Rise and Fall of McAdoo (Com.).
 June 21—The Mothering Heart (2-reel Dr.).

CINES.

(G. Kleine.)
 May 24—The Maid and the Yarn (Com.).
 May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).

LUBIN.

May 21—The District Attorney's Conscience (Special 2-Reel Dr.).
 May 22—A Perilous Ride (Dr.).
 May 23—Detective Dot (Com.).
 May 23—His First Experience (Com.).
 May 24—Brightened Sunsets (Dr.).
 May 26—The Reward of Service (Dr.).
 May 27—Doing Like Daisy (Com.).
 May 27—The Yarn of the "Nancy Belle" (Com.).
 May 28—Love and War in Mexico (Special 2-Reel Dr.).
 May 29—The Romance of the Ozarks (Dr.).
 May 30—Faith of a Girl (Dr.).
 May 31—Lone Dog the Faithful (Dr.).
 June 2—A Woman's Heart (Dr.).
 June 3—A Jealous Husband (Dr.).
 June 5—Bob Builds a Chicken House (Com.).
 June 5—Kate, the Cop (Com.).
 June 6—The Penalty of Jealousy (Dr.).
 June 6—The Accusing Hand (Dr.), Part I.
 June 6—The Accusing Hand (Dr.), Part II.
 June 7—The Great Pearl (Dr.).
 June 9—The Legend of Lovers' Leap (Dr.).
 June 10—Violet Dare Detective (Dr.).
 June 12—Nearly in Mourning (Com.).
 June 12—The Professor's Predicament (Com.).
 June 13—Papita's Destiny (Dr.).
 June 14—The Wine of Madness (Dr.).
 June 16—Bob Builds a Boat (Com.).
 June 16—Silence for Silence (Com.).
 June 17—Out of the Beast a Man was Born (Dr.).
 June 18—The Weaker Mind (2-reel Dr.).
 June 19—A Father's Love (Dr.).
 June 20—His Redemption (Dr.).
 June 21—From Ignorance to Light (Dr.).

Licensed Releases Calendar for the Week of June 16th

MONDAY, JUNE 16.

BIOGRAPH—The Switch Tower (Dr.).
 KALEM—The Wheel of Death (Dr.).
 KALEM—Gov. Johnson of California (Top.).
 LUBIN—Bob Builds a Boat (Com.).
 LUBIN—Silence for Silence (Com.).
 PATHEPLAY—Pathe's Weekly No. 25—1913 (Top.).
 SELIG—Shooting the Rapids of the Pagsanjan River in the Philippine Islands (Edu.).
 SELIG—When Lillian Was a Little Red Riding Hood (Com.).
 VITAGRAPH—The Silver Cigarette Case (Dr.).
 EDISON—Her Royal Highness (Com.-Dr.).
 CINES—The Rival Engineers (Dr.), Part I.
 CINES—The Rival Engineers (Dr.), Part II.

TUESDAY, JUNE 17.

EDISON—The Twin Brothers (Dr.).
 ESSANAY—Anonymous Love (Com.).
 PATHEPLAY—A Tour Through Touraine
 PATHEPLAY—Rhodes, Asiatic Turkey (Scen.).
 SELIG—Taming a Tenderfoot (Com.).
 VITAGRAPH—The Coming of Gretchen (Com.).
 LUBIN—Out of the Beast a Man Was Born (Dr.).

WEDNESDAY, JUNE 18.

EDISON—Civic Parade, Representing All Departments of New York City, May, 1913 (Descriptive).
 EDISON—He Would Fix Things (Com.).
 KALEM—The Attorney for the Defense (Dr.).
 ESSANAY—Hilda Wakes (Com.).
 PATHEPLAY—The Sacrifice (Dr.).
 VITAGRAPH—The Drop of Blood (Dr.).
 SELIG—Mrs. Hilton's Jewels (Dr.).
 LUBIN—The Weaker Mind (Dr.), Part I.
 LUBIN—The Weaker Mind (Dr.), Part II.

THURSDAY, JUNE 19.

BIOGRAPH—Almost a Wild Man (Com.).
 BIOGRAPH—The Rise and Fall of McDoo
 ESSANAY—The Rustler's Spur (West. Dr.).
 LUBIN—A Father's Love (Dr.).
 MELIES—The Lure of the Sacred Pearl (Dr.).
 MELIES—Diving for Pearls at Thursday Island
 PATHEPLAY—The Outlaw's Love (Dr.).
 SELIG—The Gold Brick (Com.).
 VITAGRAPH—Bunny's Dilemma (Com.).

FRIDAY, JUNE 20.

EDISON—The Evil Thereof (Dr.).
 ESSANAY—Fear (Dr.).
 KALEM—Smoked to a Finish (Com.).
 KALEM—Cupid's Lariat (Com.).
 PATHEPLAY—The Burial of a Rich Chinaman
 PATHEPLAY—Antibes, France, and Its Environs (Scen.).
 PATHEPLAY—Monuments and Cascades of Rome (Trav.).
 SELIG—Fancy Poultry (Edu.).
 SELIG—The Fighting Lieutenant (Dr.).
 VITAGRAPH—Delayed Proposals (Com.).
 VITAGRAPH—Yokohama Fire Department
 LUBIN—His Redemption (Dr.).
 ESSANAY—A Brother's Loyalty (Dr.), Part I.
 ESSANAY—A Brother's Loyalty (Dr.), Part II.

SATURDAY, JUNE 21.

EDISON—Love's Old Sweet Song (Dr.).
 ESSANAY—"Alkali Ike" and the Hypnotist
 LUBIN—From Ignorance to Light (Dr.).
 PATHEPLAY—The Jury's Verdict (Dr.).
 VITAGRAPH—"Arriet's Baby" (Dr.).
 KALEM—On the Brink of Ruin (Dr.).
 BIOGRAPH—The Mothering Heart (Dr.), Part I.
 BIOGRAPH—The Mothering Heart (Dr.), Part II.
 EDISON—Mary Stuart (Dr.), Part I.
 EDISON—Mary Stuart (Dr.), Part II.
 EDISON—Mary Stuart (Dr.), Part III.

EDISON.

May 21—Glimpses of Colorado in Winter (Scen.).
 May 21—Brigg's New Suit (Com.).
 May 23—A Race to New York (Being the Eleventh Story of "What Happened to Mary") (Dr.).
 May 24—The Translation of a Savage (Dr.).
 May 26—Dances of the Ages (Nov.).
 May 27—An Unwilling Separation (Dr.).
 May 28—Newcomb's Necktie (Com.).
 May 30—The Honor of a Soldier (Dr.).
 May 31—An Almond Eyed Maid (Dr.).
 June 2—Professor William Nutt (Com.).
 June 3—Right for Right's Sake (Dr.).
 June 4—Some Spots in and Around Los Angeles, Cal. (Scen.).
 June 4—Don't Worry (Com.).
 June 6—Mersey Merrick Dr.).
 June 7—While John Bolt Slept (Dr.).
 June 9—"Othello" in Jones Ville (Com.).
 June 10—Two Little Kittens (Dr.).
 June 11—Beau Brummel and His Bride (Com.).
 June 13—Along the Nile (Scen.).
 June 14—Apples of Sodom (Dr.).
 June 16—Her Royal Highness (Com. Dr.).
 June 17—The Twin Brothers (Dr.).
 June 18—Civic Parade, New York, May, 1913.
 June 18—He Would Fix Things (Com.).
 June 20—The Evil Thereof (Dr.).
 June 21—Love's Old Sweet Song (Dr.).
 June 21—Mary Stuart (3-reel Dr.).

ESSANAY.

May 20—Buster Brown, Tige, and Their Creator, R. F. Outcault (Com.).
 May 21—The Letter's Mission (Com.).
 May 22—A Widow of Nevada (Dr.).
 May 23—Jealousy (Dr.).
 May 24—Broncho Billy and the Express Driver (Dr.).
 May 27—The New Sheriff (Dr.).
 May 28—On the Job (Com.).
 May 29—Their Baby (Com.).
 May 30—The Good in the Worst of Us (Dr.).
 May 31—Alkali Ike's Misfortunes (Dr.).
 June 3—Let No Man Put Asunder (Dr.).
 June 4—The Value of Mothers-in-Law (Com.).
 June 5—The Last Shot (Dr.).
 June 6—Phillip March's Engagement (Com.).
 June 7—Broncho Billy's Capture (Dr.).
 June 9—The Final Judgment (2-reel Dr.).
 June 10—The Shadowgraph Message (West. Dr.).
 June 11—The Star (Com.).
 June 12—Cinderella's Gloves (Com.).
 June 13—The Mysterious Stranger (Com. Dr.).
 June 14—The Ranch Feud (West. Dr.).
 June 17—Anonymous (Com.).
 June 18—Hilda Wakes (Com.).
 June 19—The Rustler's Spur (West. Dr.).
 June 20—Fear (Dr.).
 June 20—A Brother's Loyalty (2-reel Dr.).
 June 21—"Alkali Ike" and the Hypnotist (West. Com.).

KALEM.

May 30—The Widow from Winnipeg (Com.).
 May 30—The Comedy Team's Strategy (Com.).
 May 31—John Burns of Gettysburg (Dr.).
 June 2—The Bandit's Child (Dr.).
 June 4—When Fate Decrees (Dr.).
 June 6—The Terror of Conscience (Dr.).
 June 7—When Women Are Police (Com.).
 June 7—Percy's Wooing (Com.).
 June 7—The Tragedy of Big Eagle Mine (Dr.), Part I.
 June 7—The Tragedy of Big Eagle Mine (Dr.), Part II.
 June 9—The Rube and the Boob (Com.).
 June 9—The Scheme of Shiftless Sam Smith (Com.).
 June 11—The Pawnbroker's Daughter (Dr.).
 June 13—Brought to Bay (Dr.).
 June 14—The Gypsy's Band (Dr.).
 June 16—The Wheel of Death (Dr.).
 June 16—Governor Johnson of Cal. (Top.).
 June 18—The Attorney for the Defense (Dr.).
 June 20—Smoked to a Finish (Com.).
 June 20—Cupid's Lariat (Com.).
 June 21—On the Brink of Ruin (Dr.).

MELIES.

May 22—Gold and the Gilded Way (Dr.).
 May 29—The Foster Brothers (Dr.).
 May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scen.).
 June 5—Native Industries of Java (Edu.).
 June 12—The Stolen Claim (Dr.).
 June 12—Samarang (Educ.).
 June 19—The Lure of the Sacred Pearl (Dr.).
 June 19—Diving for Pearls at Thursday Island (Educ.).

ECLIPSE.

(G. Kleine.)
 May 21—Big Game (Zoo.).
 May 28—The Indelible Stain (Dr.).
 June 4—Delivering the Goods (Com.).
 June 4—The Armadillo (Zoo.).
 June 11—Behind a Mask (Dr.).

PATHEPLAY.

May 22—The Right of Way (Dr.).
 May 23—Night Birds (Zoo.).
 May 23—The Ailanthus Silkworm (Nat. His.).
 May 23—The Open Secret (Special 2-Reel Com.-Dr.).
 May 24—A Woman Scorned (Dr.).
 May 26—Pathe's Weekly No. 22 (News).
 May 27—Bull Fight in France (Sport.).
 May 27—In the Forest of Cochin China (Lum.).
 May 28—The Fugitive (Dr.).
 May 29—White Lives (Dr.).
 May 30—The Spider Which Lives in a Bubble (Zoo.).
 May 30—Transportation Methods in Java (Trans.).
 May 30—The Human Vulture (Special 2-Reel Dr.).
 May 31—The Squawman's Awakening (Dr.).
 June 2—Pathe's Weekly No. 23, 1913 (Top.).
 June 3—Dredges and Farm Implements in the West (Ind.).
 June 3—A Market in Kabylia, Algeria (Cus.).
 June 4—The Saving Lie (Dr.).
 June 5—What the Good Book Taught (Dr.).
 June 6—Birds and Animals of Brazil (Nat. Hist.).
 June 6—Tananarive, Madagascar (Travel).
 June 7—Get Rich Quick Billington (Com.).
 June 9—Pathe's Weekly, No. 24.
 June 10—Max's First Job (Com.).
 June 10—The Chateau of Chenonceau, France (Archi.).
 June 11—His Lordship's Romance (Com.).
 June 12—The Artist's Dream (Com.).
 June 13—Athletics in France (Educ.).
 June 13—Places of Interest in Colo. (Trav.).
 June 13—The Governor's Double (2-reel Dr.).
 June 14—For Mayor—Bess Smith (Com.).
 June 16—Pathe's Weekly, No. 25.
 June 17—A Tour Through Touraine (Trav.).
 June 17—Rhodes (Asiatic Turkey) (Scenic).
 June 18—The Sacrifice (Dr.).
 June 19—The Outlaw's Love (Dr.).
 June 20—The Burial of a Rich Chinaman.
 June 20—Antibes (France) and Its Environs.
 June 20—Monuments and Cascades of Rome.
 June 21—The Jury's Verdict (Dr.).

SELIG.

- May 22—Indian Summer (Dr.).
 May 23—The Noisy Six (Dr.).
 May 26—Wamba, a Child of the Jungle (Special 2-Reel Dr.).
 May 26—Religion and Gun Practice (Dr.).
 May 27—The Girl and the Judge (Dr.).
 May 28—The Wordless Message (Dr.).
 May 29—The Ex-Convict's Plunge (Dr.).
 May 29—Scenes in Manila (Tr.).
 May 30—The Woodfire at Martin's (Dr.).
 June 2—When the Circus Came to Town (Com.).
 June 3—A Flag of Two Wars (Dr.).
 June 4—Woman—Past and Present (Com.).
 June 4—The Law and the Outlaw (Dr.), Part I.
 June 4—The Law and the Outlaw (Dr.), Part II.
 June 5—The Suwanee River (Dr.).
 June 6—Manila Normal and Public Schools (Edu.).
 June 6—An Embarrassed Bridegroom (Com.).
 June 9—Sweeney and the Fairy (Com.).
 June 10—Dad's Little Girl (Dr.).
 June 11—A Rose of May (Dr.).
 June 12—The Birth of Elizabeth (Com.).
 June 12—The Birth of a Butterfly (Com.).
 June 13—The Jealousy of Miguel and Isabella (Dr.).
 June 14—Alone in the Jungle (2-reel Dr.).
 June 16—Shooting of the Rapids of the Pagsanjan River in the Philippines Islands (Edu.).
 June 16—When Lillian was Little Red Riding Hood (Com.).
 June 17—Taming a Tenderfoot (Com.).
 June 18—Mrs. Hilton's Jewels (Dr.).
 June 19—The Gold Brick (Com.).
 June 20—Fancy Poultry (Edu.).
 June 20—The Fighting Lieutenant (Dr.).

VITAGRAPH.

- May 23—Midget's Revenge (Com.).
 May 23—Going to Meet Papa (Com.).
 May 24—Cupid Through the Keyhole (Com.).
 May 24—The Still Voice (Special 2-Reel Dr.).
 May 26—Up and Down the Ladder (Com.).
 May 27—Tricks of the Trade (Com.).
 May 28—Cutey Plays Detective (Com.).
 May 29—The Only Veteran in Town (Dr.).
 May 30—A Husband's Trick (Com.).
 May 31—One Can't Always Tell (Com.).
 May 31—If Dreams Came True; or, Who'd Have Think It (Com.).
 May 31—The White Slave (Special 2-Reel Dr.).
 June 2—What God Hath Joined Together (Dr.).
 June 3—Bunny as a Reporter (Com.).
 June 3—Three to One (Com.).
 June 4—A Modern Psyche (Com.-Dr.).
 June 5—The Heart of Mrs. Robins (Com.-Dr.).
 June 6—The Butler's Secret (Dr.).
 June 7—The Forgotten Latchkey (Com.).
 June 9—How It all Happened (Com. Dr.).
 June 10—Cutey Tries Reporting (Com.).
 June 11—His House in Order; or, The Widow-er's Quest (Com. Dr.).
 June 11—A Regiment of Two (2-reel Dr.).
 June 12—His Ired Uncle (Com.).
 June 12—Capers of Cupid (Com.).
 June 13—An Infernal Tangle (Com. Dr.).
 June 14—Does Advertising Pay? (Com.).
 June 16—The Silver Cigarette Case (Dr.).
 June 17—The Coming of Gretchen (Com. Dr.).
 June 18—The Drop of Blood (Dr.).
 June 19—Bunny's Dilema (Com.).
 June 20—Delayed Proposals (Com.).
 June 20—Yokohama Fire Dept. (Top.)
 June 21—"Arriet's" Baby (Dr.).

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New York

Exclusive Supply Release Dates

DRAGON. (Formerly Ryno)

- May 12—The Outcast (Dr.).
 May 19—The Sergeant's Daughter (Mil. Dr.).
 May 26—Love's Monogram (Dr.).
 June 2—Comrades (Dr.).
 June 6—The Ace of Hearts (Dr.).
 June 16—The Ghost of Sea View Manor.

GAUMONT.

- May 13—Through Mountains Majestic.
 May 14—Gaumont Weekly No. 62.
 May 15—Sweets to the Sweets.
 May 20—The Eyes that Could Not Close.
 May 21—Gaumont Weekly No. 63.
 May 22—For Two Pins.
 May 27—The Light that Kills.
 May 28—Gaumont Weekly No. 64.
 May 29—A Problem in Reduction.
 June 3—The Heart Humane (Dr.).
 June 4—Gaumont's Weekly No. 64 (News).
 June 5—A Passing Cloud (Dr.).
 June 10—The Honor of Lucrece (Dr.).
 June 11—Gaumont's Weekly, No. 65 (News).
 June 12—Men Were Deceivers Ever.
 June 17—Mixed Pickles.
 June 18—Gaumont's Weekly, No. 66 (News).

GREAT NORTHERN

- April 12—The Bewitching Rubber Shoes (Com.).
 April 12—Spanish Towns (Scen.).
 April 26—The Black Chancellor (3 reel—Dr.).
 May 3—Who Is Most to Blame? (Com. Dr.).
 May 10—Her First Love Affair.
 May 10—The Harz.
 May 17—The Three Comrades (Dr.).
 May 24—Professor's Travelling Adventures.
 May 24—Scenes on the Balkan Frontier.
 May 31—Where is Doggie (Com.).
 May 31—Loch Lomond (Scen.).
 June 7—Where Is Doggie? (Com.).
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).

LUX.
By Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

- April 14—Dad's Orders (Com.).
 April 16—The Man in the Sick Room (Dr.).
 April 21—The Amateur Highwayman (Com.).
 April 23—The Man Who Failed (Dr.).
 May 23—The Henpecked Burglar.
 May 23—The Man Who Failed.
 May 30—The King's Messenger.
 June 4—The Hopes of Belinda (Com.).
 June 6—Gregory's Shadow (Dr.).
 June 11—Matrimony's Speed Limit (Com.).
 June 13—Her Mother's Picture (Dr.).
 June 18—Romeo in Pajamas.
 June 20—Strangers from Nowhere.

Exclusive Supply Releases for the Week of June 16.

MONDAY, JUNE 16.
 DRAGON—The Ghost of Sea View Manor.

TUESDAY, JUNE 17.
 GAUMONT—Mixed Pickles.

WEDNESDAY, JUNE 18.
 SOLAX—Romeo in Pajamas.
 GAUMONT—Gaumont's Weekly No. 66 (News).

THURSDAY, JUNE 19.
 GAUMONT—Men Were Deceivers Ever.

FRIDAY, JUNE 20.
 SOLAX—Strangers from Nowhere.

SATURDAY, JUNE 21.
 GREAT NORTHERN—Shang-Haied.

FEATURES FOR WEEK OF JUNE 16-21st

DRAGON—Death or Divorce.
 GREAT NORTHERN—Money Lender's Son.
 ITALIA—The Dread of Doom.
 ITALIA—The Fatal Grotto.
 SOLAX—Kelly from the Emerald Isle.

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His Hobby.

Mr. Tefft Johnson, of the Vitagraph players, has a hobby which he seems never to get away from. He is an ardent fisherman and it is not an unusual thing for him to get up at three or four o'clock in the morning and make his way to the piers at Coney Island and other places along the coast when the "running" is good. It is a very cold day when he doesn't turn up at the studios loaded down with a fine string of bass, weak-fish, flounders or what-not, his face wreathed with smiles, ready to go on with his day's work, elated with his good luck and filled with the invigorating sea breezes imbibed before breakfast. He was caught the other day casting his line in the studio tank, presumably keeping in practice. When one of his fellow-actors asked him what he was fishing for he replied, "Suckers. Come on in, the water's fine!"

(Continued from page 14.)

Need for Co-operation.

The motion picture inspectors should be instructed by law to report on any abuses against morality or public welfare which come within their notice. No picture program is confined merely to films; there are nearly always music, recitations, etc., and over them the Exhibitor has most complete control, and he should be punished if they are objectionable. The Exhibitors of a given city have complete control over the films that they are to exhibit, but the individual Exhibitor is relatively helpless in the matter, which is the reason why when a bad film is located, it should be forthwith prohibited to be shown anywhere in a given city.

Trade conditions do not as yet make possible the creation by law of theatres with programs specially adapted to children. All motion pictures at present are made for the entire American public, young and old, cultured and ignorant, and while this condition lasts every motion picture performance must be a compromise between the demands of children and adults.

(Continued from page 23.)

The picture in question was "The Only Veteran in Town" of the Vitagraph Company, and it would do good to the enemies of motion pictures to witness this production, as they would realize that good pictures do not encourage crime, but can teach good manners and decide many of our youngsters to have a little more love and respect for their parents. It was a grand and effective sermon, as no minister on earth could find words eloquent enough to convey to children their duties towards their parents as so well expressed by this little girl on the screen. It was so touching and went so directly to the heart that young and old could not hide their natural emotion.

We are pleased to see the Vitagraph Company abandon once for a while the current line of plays to devote their attention to sermons in motion pictures. When they produce such pictures they

excel themselves. Do you remember "Nellie's Farm" also of the Vitagraph Company? Was it not another beautiful sermon? "Nellie's Farm" did not teach bad things to young boys, but decided many of them to be less selfish and think about others.

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UNIVERSAL RELEASE DATES

IMP

May 12—A Woman Loved.
May 15—The Heart That Sees. (Dr.)
May 17—Beetles.
May 19—The Twins.
May 22—She Never Knew. (Dr.)
May 26—Secret Service Sam (2 Reels).
May 29—The Heart That Sees. (Dr.)
May 31—The Magnetic Maid and Hy Mayer, His Magic Hand. (Com. Dr.)
June 2—Just a Fire Fighter (Com.-Dr.)
June 5—Self-Accused (Dr.)
June 7—Pen Talks, by Henry Mayer (Nov.)
June 7—The Count Retires (Com.)
June 9—The Comedian's Mask (2-reel Dr.)
June 12—The Higher Law (Dr.)
June 14—The War of Beetles (Nov.)
June 14—Hy Mayer's Cartoons (Nov.)
June 16—The Jealousy of Jane (Com.)
June 19—The Sorrows of Israel (3-reel Dr.)
June 21—Hy Mayer's Filmographic Cartoons.

NESTOR

May 12—The Squashville Ladies' Fire Brigade.
May 14—The Clean Up. (Dr.)
May 16—An Eye for an Eye. (Dr.)
May 19—Her Hero's Predicament. (Com.)
May 21—The Boy Scouts to the Rescue. (Dr.)
May 23—A Mine and a Marathon. (Dr.)
May 26—On Cupid's Highway. (Com.)
May 28—A Double Sacrifice. (Dr.)
May 30—Be It Ever so Humble. (Dr.)
June 2—A Mixup in Bandits (Com.)
June 4—The Idol of Bonanza Camp (Dr.)
June 6—Owana, the Devil Woman (Dr.)
June 9—The Spring in the Desert (Dr.)
June 11—The Man Who Tried to Forget (Dr.)
June 13—The Knight of Her Dreams (Com.)
June 16—Without Reward (Dr.)
June 18—Apache Love (Dr.)
June 20—Aladdin's Awakening and Dad's Surprise (Com.)

POWERS

May 21—The Vurates Outing. (Com.)
May 23—Black Jack's Atonement. (Dr.)
May 28—Cheating. (Com.)
May 30—The End of the Trial (Dr. 2 Reels).
June 4—Dolly and the Burglar (Com.)
June 6—Why Grand Daddy Went to Sea (Com.-Dr.)
June 11—Mrs. Lacey's Legacy (Com. Dr.)
June 13—The Strength of the Weak (Dr.)
June 18—Friendly Neighbors (Com.)
June 20—Behind the Times (Dr.)

REX

May 22—In Slavery Days (2 Reel).
May 25—The Trifler.
May 29—The Tourist and the Flower Girl. (Dr.)
June 1—The Boob (Com.-Dr.)
June 5—The World at Large (Dr.)
June 8—The Shadow (Dr.)
June 12—The King Can Do Wrong (3-reel Dr.)
June 19—The Scar (Dr.)
June 22—The Stolen Idol (Dr.)

VICTOR

May 23—Good for Evil. (Dr.)
May 30—The Plaything. (Dr.)
June 6—The Kidnapped Train (Dr.)
June 13—Sincerity (Dr.)
June 20—His Daughter (Dr.)

101 BISON

May 17—In Secret Service. (2 Reel War Dr.)
May 27—Love, Life and Liberty (2 Reel).
May 31—The Honor of the Regiment.
June 3—The Battle of San Juan Hill (3-Reel Dr.)
June 7—The Spirit of the Flag (2-Reel Dr.)
June 10—The Grand Old Flag (2-reel Dr.)
June 14—The Capture of Aguinaldo (2-reel Dr.)
June 17—In Love and War (2-reel Dr.)
June 21—Women War (2-reel Dr.)

CRYSTAL

June 1—Hooked (Com.)
June 3—Mary's Romance (Dr.)
June 8—The New Typist (Com.)
June 8—Black and White (Com.)
June 10—False Love and True (Dr.)
June 11—A Call from Home (Dr.)
June 22—Will Power and the Smuggled Laces (Split.)

ECLAIR

May 14—The Key. (2 Reel Dr.)
May 18—He Loves to Watch the Flight of Time (Newlyweds) and Cuttlefish. (Sci.)
May 21—Thus Saith the Lord (2 Reel).
May 25—Hearts and Crosses and Anaradhapura.
May 28—The Faith Healer (2 Reel).
June 1—He Ruins His Family's Reputation (Com.)
June 1—All on Account of an Egg (Com.)
June 4—Why? (3-Reel Dr.)
June 8—The Spider (Zoo.)
June 8—He Could not Lose Her (Com.)
June 11—When Light Came Back (2-reel Dr.)
June 18—Fortunes Pet (2-reel Dr.)
June 22—That Boy from the East; and, The South of India.

FRONTIER

May 22—The Stage Driver's Chivalry. (Dr.)
May 24—Where Wits Win. (Com.)
May 29—A Romance of the Rail. (Dr.)
May 31—Flossie Visits Bar U Ranch. (Com.)
June 5—The Pillar of Peril (Dr.)
June 7—The Ranch Girl and the Sky Pilot (Com.)
June 12—The Call of the Angelus (Dr.)
June 14—The Twins of "Double X" Ranch (Com.)
June 19—A Story of the Mexican Border (Dr.)
June 21—When Lena Struck New Mexico (Com.)

GEM

May 13—Billy's Adventure.
May 20—Billy Plays Poker.
May 27—Billy's Honeymoon.
June 2—Billy in Armor (Com.)
June 9—Hearts and Flowers (Dr.)
June 16—Silver Threads (Dr.)

UNIVERSAL

June 11—Animated Weekly, No. 66 (News).
June 18—Animated Weekly, No. 67 (News).

Universal Releases for the Week of June 16.

MONDAY, JUNE 16.

IMP—The Jealousy of Jane (Com.)
NESTOR—Without Reward (Dr.)
GEM—Silver Threads (Dr.)

TUESDAY, JUNE 17.

101 BISON—In Love and War (2-Reel Dr.)
CRYSTAL—A Call from Home (Dr.)

WEDNESDAY, JUNE 18.

NESTOR—Apache Love (Dr.)
POWERS—Friendly Neighbors (Com.)
ECLAIR—Fortune's Pet (2-Reel Dr.)

ANIMATED WEEKLY

THURSDAY, JUNE 19.

IMP—The Sorrows of Israel (3-Reel Dr.)
REX—The Scar (Dr.)
FRONTIER—A Story of the Mexican Border (Dr.)

FRIDAY, JUNE 20.

NESTOR—Aladdin's Awakening, and Dad's Surprise (Com.)
POWERS—Behind the Times (Dr.)
VICTOR—His Daughter (Dr.)

SATURDAY, JUNE 21.

IMP—Filmographic Cartoons, Hy Mayer.
101 BISON—Women War (2-Reel Dr.)
FRONTIER—When Lena Struck Mexico (Com.)

SUNDAY, JUNE 22.

REX—The Stolen Idol (Dr.)
CRYSTAL—Will Power, and The Smuggled Laces (Split.)
ECLAIR—That Boy from the East, and The South of India.

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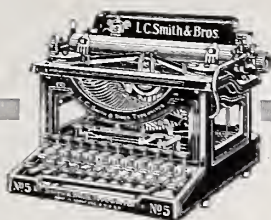
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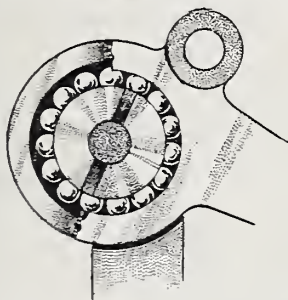
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MUTUAL RELEASES

AMERICAN.

May 17—The Great Harmony (Dr.).
May 19—Her Innocent Marriage (Dr.).
May 22—Calamity Anne Parcel Post (Com.).
May 24—The Modern Snare (Dr.).
May 26—Ashes of Three (2 reel—Dr.).
May 29—On the Border (Dr.).
May 31—Her Big Story (Dr.).
June 2—When Luck Changes (Dr.).
June 5—The Wishing Seat (Dr.).
June 7—Via Cabaret (Dr.).
June 9—Californian Poultry (Dom. Ani.).
June 12—Hearts of Horses.
June 16—The Soul of a Thief (2-reel).
June 19—Unwritten Law of the West.
June 14—Reward of Courage (Dr.).
June 21—Marine Law.

BRONCHO.

April 30—Bread Cast Upon the Waters.
May 7—Way of the Mother.
May 14—A Slave's Devotion (2 reels).
May 21—The Sea Dog (2 reels).
May 28—Drummer of the 8th (2 reels).
June 4—A Dixie Mother (2-Reel Dr.).
June 11—An Indian's Gratitude.
June 18—From the Shadows.

EXCELSIOR.

April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

KAY-BEE.

May 2—Black Conspiracy (2 reels).
May 9—Past Redemption.
May 16—For Love of Flag (2 reels).
May 23—The Miser (2 reels).
May 30—Child of War (2 reels).
June 13—The Boomerang (3 reels).
June 6—A True Believer (2-Reel Dr.).
June 13—The Boomerang (3-reel Dr.).
June 20—The Failure of Success (2-reel).

KEYSTONE.

April 28—New Conductor—His Chum the Baron.
May 1—That Ragtime Band.
May 5—Algy on the Force—Ups and Downs.
May 8—That Dark Town Ball—A Little Hero.
May 12—Mabel's Awful Mistake.
May 15—Their First Execution.
May 19—Hubby's Job (Com.).
May 19—Twixt Love and Fire (Com.).
May 22—The Foreman of the Jury (Com.).
May 26—Toplitsky & Co.
May 29—Gangsters (Com.).
June 2—Barney Oldfield's Race for a Life (Com.).
June 5—Passions—He Had Three (Com.).
June 5—Help! Help! Hydrophobia (Com.).
June 9—The Hansom Driver (Com.).
June 12—The Speed Queen (Com.).
June 16—The Waiters' Picnic.
June 19—The Tale of a Black Eye (Com.).
June 19—Out and In (Com.).

MAJESTIC.

May 6—The Children of St. Anne (Dr.).
May 11—Billy's New Watch (Com.).
May 11—Liquid and Air (Scientific).
May 13—My Lady's Boot (Dr.).
May 18—The Rivals Outwitted (Com.).
May 18—Oysters (Educ.).
May 20—Shep, the Hero (Dr.).
May 25—Legally Right.
May 27—Her Fairy Godfather (Dr.).
June 3—The Queen of the Sea Nymphs (Dr.).
June 8—Mimosi's Sweetheart.
June 10—The Message of the Flowers.
June 17—Beautiful Bismark.
June 20—The Banker's Sons.
June 22—Sidetracked by Sister.

RELIANCE.

May 26—Hearth Lights (Dr.).
May 28—Texas Feud (Dr.).
May 31—The Master Cracksmen (Dr.).
June 2—Italian Love (Dr.).
June 4—Faithful Shep (Dr.).
June 7—The Mad Cap of the Hills (Dr.).
June 9—His Uncle's Heir (Dr.).
June 14—Half a Chance (Dr.).
June 16—Annie Laurie.
June 18—The Dream Home.
June 21—The Rosary.

THANHOUSER.

May 25—A Pullman Nightmare.
May 27—Carmen (3 reels).
June 1—A Victim of Circumstances.
June 3—The Runaway (Dr.).
June 6—The Caged Bird (Dr.).
June 8—Miss Mischief (Com.).
June 10—While Baby Slept.
June 13—His Sacrifice.
June 17—The Snare of Faith.
June 22—The Eye of Krishna.

MUTUAL.

June 4—Mutual Weekly No. 23 (News).
June 5—Willy and the Captain's Horse (Com.).
June 5—A Child's Day (Com.).
June 11—Mutual Weekly No. 24 (News).
June 12—Goutran, a Snake Charmer (Com.).
June 12—Gathering and Preparation of Tea in India, China (Agri.).
June 18—Mutual Weekly No. 25 (News).
June 19—Willy Wants to Ride a Horse—Through Greece.

PILOT.

May 15—Tony, the Tenor (Dr.).
May 22—School Days (Com.).
May 29—The Governor's Romance (Dr.).
June 5—For Old Time's Sake (Dr.).
June 12—When a Girl Loves (Dr.).
June 19—A Child of the Hills (Dr.).

Mutual Releases for the Week of Sunday, June 16.

MONDAY, JUNE 16.

AMERICAN—The Soul of a Thief (2 Reels).
KEYSTONE—The Waiters' Picnic (Com.).
RELIANCE—Annie Laurie (Dr.).

TUESDAY, JUNE 17.

THANHOUSER—The Snare of Fate (2 Reels).
MAJESTIC—Beautiful Bismark (Com.).

WEDNESDAY, JUNE 18.

BRONCHO—From the Shadows (2 Reels).
RELIANCE—The Dream Home (Dr.).
MUTUAL WEEKLY—No. 25 (Top).

THURSDAY, JUNE 19.

KEYSTONE—The Tale of a Black Eye (Com.).
KEYSTONE—Out and In (Com.).
MUTUAL—Willy Wants to Ride a Horse—Through Greece (Edu.).
AMERICAN—Unwritten Law of the West (Dr.).

FRIDAY, JUNE 20.

KAY-BEE—The Failure of Success (2 Reels).
MAJESTIC—The Banker's Sons (Dr.).

SATURDAY, JUNE 21.

RELIANCE—The Rosary (Dr.).
AMERICAN—Marine Law (Dr.).

SUNDAY, JUNE 22.

THANHOUSER—The Eye of Krishna (Com.).
MAJESTIC—Sidetracked by Sister (Com.).

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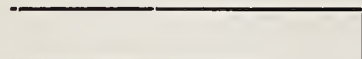
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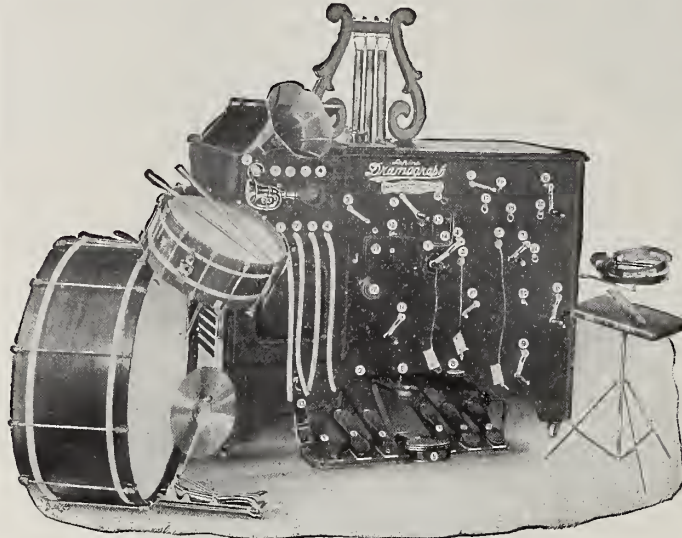


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advantage. It will pay
you. :: :: :: :: ::

Mr. Exhibitor: Look ahead—you cannot keep your Theatre up to the proper mark unless you have at your fingers' ends information of practical value. This indispensable information you are given in every copy of the "Exhibitors Times". Specialists in the motion picture line are at your service and command.

¶ The "Exhibitors Times" has made good as it could not very well do otherwise. Congratulating letters from all parts of the country are being showered upon us. It is good to know our efforts are being made in the right direction. It is good to know the Exhibitors are beginning to appreciate our aim and end (to be of real and genuine aid, assistance and encouragement to the Exhibitor). *It is good to feel that, and we are but young.* It must be and does argue well for the future.

¶ Every issue contains something that must interest you and which you cannot possibly dispense with. We are here to help you and help you we can. Read this issue from cover to cover. You cannot help but see that it is newsy and practical and of inestimable value to you.

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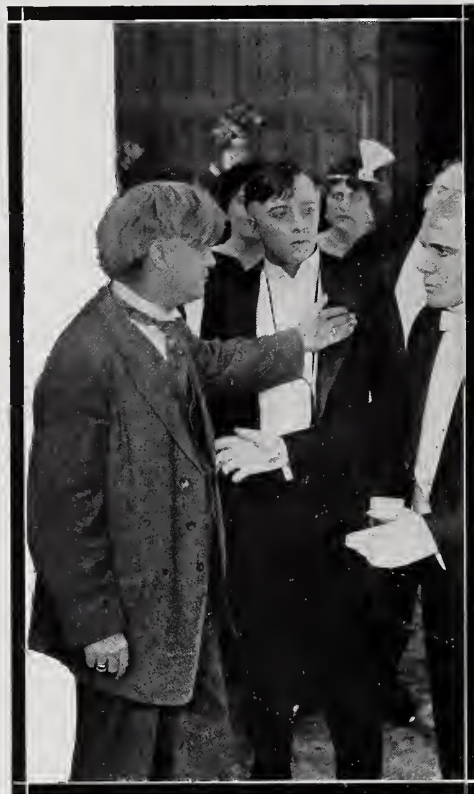
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JUNE 16th

WEDNESDAY "The Dream Home" An unusual child story presenting Runa Hodges, the prettiest baby in the world, assisted by a clever company of well known stage children.
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SATURDAY "Wallingford's Wallet" A gripping drama of New York's remarkable Lower East Side.
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MUTUAL SERVICE

Exhibitors' Times



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To commemorate this greatest gathering of motion picture Exhibitors, the "Exhibitors' Times" will issue well in advance a *special souvenir number*, dated July 5.

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EXHIBITORS' TIMES

1465 Broadway, New York, N. Y.

Exhibitors Times

Vol. 1, No. 6

June 21, 1913

Price 10 Cents

“TESS OF THE D'URBEVILLES”

Famous Players Make Film of Thomas Hardy's Celebrated Novel

Mrs. Fiske in the Part of “Tess”

The Famous Players in selecting Thomas Hardy's novel of “Tess of the D'Urbevilles for motion picture treatment have made a choice which will create great interest among lovers of dramatic art in motion picture form. Some years ago Pinero wrote and produced a play called “The Squire.” It was a drama of country life as it is led in the southwest of England; not the country life of the plutocrat or the sportsman, but the life of the people in the fields with all their every-day passions and adventures outlined in sharp strokes. Just about the same time there was produced an adaptation of Thomas Hardy's book, entitled “Far From the Maddening Crowd.” There was a great controversy over these two plays. One of the points of the controversy has always stuck in our mind—Pinero claimed that he had got “the scent of the hay across the footlights”—the atmosphere of the subject. Both plays were successful and are remembered to-day by admirers of the theatre as showing good acting of good dramas with adroit characterization such as Hardy thought out.

Thomas Hardy is known probably only to the more critical reading public. He is a literary man's author. He not merely writes, but thinks. It is a comparatively easy thing to write, but less so to manifest thought in what you write.

Like Hall Caine, the sensational book writer, Thomas Hardy was originally an architect, but he was an architect of culture and refinement. Some of his earlier books were not successes—they were too thoughtful, too refined.

Hardy located himself near Dorchester in England. He calls it in his books Wessex, that is the west of England, or rather a part of it. In that part of England you see true rustic life, the primitive type. The people there to-day resemble their ancestors. They are simple country folk, unspoiled by time and showing a certain beauty of character which always attracts the traveler from afar. With these people as actors, as it were, you have a beautiful background of old castles and mansions, farmhouses and the like. The people are simple and hospitable; they speak their own dialect; they are true peasants.

Hardy wrote many beautiful novelistic idyls such as “The Return of the Native,” “The Hand of Ethelberta,” “Far From the Maddening Crowd,” and others, all of which were highly thought of.

Hardy has a scientific mind. He is careful in his choice of language, accurate in his descriptions and natural in his delineations of character. He is not an empirical novelist, that is to say, he does not write things entirely out of his own head. He studies before he writes. In other words, his books are true to life.

“Tess of the D'Urbevilles” is the study of a humble girl of what we should call aristocratic origin. Tess came of a good family; she was poor and lovely. You find such types in England. There are families on the land that have been there for hundreds of years. They are the true aristocrats. A peasant without a penny in his pocket may be as much of an aristocrat as a wealthy nobleman. He or she is a lady or gentleman.

In this book Hardy traces the many adventures of this lovely, hapless girl. She is vicious and changeful, but always lovable, and shows all through the beautiful trait of truthfulness that speaks the real lady or gentleman. If she is wayward, she is sympathetic; she suffers, and she bears her sufferings without a murmur. Whatever she does she is always a sympathetic girl. The very title of the book gives the reader a hint of her value. Whatever she does she always behaves well. She has an aristocratic nature; therefore, may be expected in all her adventures to behave like an aristocrat—in other words, like a girl of good family.

The well-known actress, Mrs. Fiske, has been engaged to play the part in this latest Famous Players' production, and no better choice could be made. The story of “Tess of the D'Urbevilles” is eminently a tragic one.

More and more the film makers are selecting the works of great writers for motion picture treatment. There are other books by Thomas Hardy which are open to similar attention.

EXHIBITORS TIMES

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THE POPE AND THE PICTURE.

Motion picture men evince a laudable desire to obtain intimate pictures of the Pope in his habit as he lives. This desire increased in strength recently when it was thought that the present occupant of the Papal throne was not long for this world.

The predecessor of the present Pontiff, Leo XIII, a man of great culture, perceived the value of the motion picture as an instructive and educational agency.

Now comes the news that Pius X has publicly stated his admiration of the motion picture, and has in fact given it some sort of official recognition as being in itself a good agency for benefiting mankind.

About a year ago, Mr. W. N. Selig, of Chicago, made a great film called "The Coming of Columbus." This at the time was recognized as a notable achievement and elicited widespread praise. The Pope, indeed, thought so highly of this picture that he honored Mr. Selig by sending him special messages and letters of thanks.

It is gratifying to see by these signs that all high placed antipathy to the motion picture is disappearing. The same enlightened toleration should be held toward motion pictures as toward other branches of art. Every now and then the picture is subjected to irrational attacks by clergymen, which are to be deprecated. However, the fact that Pope has come right out and spoken approvingly of the motion picture is one that should be given prominence in a publication of this kind.

* * *

THE KINEMATOPHONE.

It is significant of the firm hold which the motion picture has upon the minds of the public that many inventors are so busy devising means so as to make the motion picture more convincing than it is. On the one hand there are the additions of the phonograph record so that the actions shown in the pictures may be accompanied by the necessary vocal and other sounds. The talking motion pictures have enjoyed varying degrees of popularity for the last twelve years, and at the present time are making still stronger bids than ever to interest the public. It is perhaps inevitable that there will be sooner or later a generally ac-

cepted method of satisfactorily recording light and sound waves so that the two phenomena are accurately reproduced and will satisfy the optic and auditory nerves. That is what we mean when we speak or write about talking pictures.

Then there is the large class of experimenters (for there is a large class) which deals with the isolated endeavors to reproduce what we will call accidental sounds. These are the sound effects that accompany or illustrate particular actions and motions in pictures.

Of these sound effects there are many systems before the motion picture Exhibitor which enjoy considerable popularity. There is no doubt that the judiciously chosen sound effects carefully worked at the proper time add great interest and realism to a picture.

One of the most prominent Exhibitors in the United States is Mr. Lyman Howe, who has done a great deal to place the motion picture on a high plane of esteem in the eyes of the public. He relies for his success very largely upon the careful way in which his sound effects are worked.

Mr. Howe, it may be well to remind the reader, runs a fine motion picture show in every large city. He attracts the best classes in the community by showing selected pictures. It is wonderful to note the cleverness and timeliness of his multifarious sound effects.

The invention of Signor Gaston Anchini is a further step towards popularizing sound effects in the motion picture theatre. This gentleman has been working on an instrument which covers, so to speak, the entire gamut of sound effects which you are likely to need in a motion picture.

The Kinematophone to the eye is something like the keyboard of an organ. You place it on top of a piano and the pianist at the motion picture theatre, when he is not playing the piano, can operate the Kinematophone by touching keys, or drawing out stops, just as if he were playing an organ. In the Kinematophone, the sounds of which are controlled by an electrical agency, you get about fifty different direct sounds, which in combination yield many more, of course, so that a clever operator can improvise, or if necessary accompany, a motion picture which demands these sound effects.

Signor Anchini, who is an artist with perfect control of the Kinematophone, charmed his audience recently when he exhibited imitations of sawing wood, thunder, the roar of lions, whistles of various kinds, animal noises, bell noises and many others. He even essayed to produce the sound effect of a kiss, and so far as our limited knowledge of the subject allows us to judge, seemed to be successful. But there were no ladies at the demonstration, so this is the guarded opinion of mere man. The Kinematophone is a portable instrument, 43 inches high, 47 inches long and 25 inches wide. It is to be on view in New York City either at the Motion Picture Center or at the Exposition, or both. It impresses us as being an effective device, and we think that every motion picture Exhibitor should inspect it.



RIGHT OFF THE REEL

By F.B.

The Exposition is the topic of the moment in film circles here in New York. It is not merely a film topic, it is a city topic, almost a world topic. It is impossible to move along Broadway in the daytime just now without meeting a film man whose line of thought does not lead to the Grand Central Palace on July 7. I have said everything that can or should be said about this Exposition from my point of view, so we will leave the topic for the time being.

* * *

July is to be a fated month for many of us this year. The Fourth of July is, of course, Independence Day. It is also the birthday of myself and a gentleman more or less well known than myself, Mr. George M. Cohan. I hope to call on George next Fourth either for a seat in his theatre or any particular form of hospitality he may extend to me. July is a great month. Some great men have been born in it. Some great events have occurred in it. Cohan and myself are properly appreciative of these facts. Cohan was born on July 4; so (as I have said) was I.

* * *

The Exposition, as you have already been told, opens on Monday, July 7. Contemporaneously with this event, the curtain rises on the second act of the Greatest Motion Picture Drama of Modern Times, and all times, and any time. This little drama is to be enacted at the McAlpin Hotel, Thirty-fourth Street and Broadway, New York City. The Hotel McAlpin, as I can certify by personal inspection, is a very beautiful hotel—the last word in caravansarai sumptuality. I think that caravansarai sumptuality should produce an advertisement from the Hotel McAlpin, but I don't suppose it will.

* * *

The drama to which I refer is a continuance of the Federal inquiry into the alleged Motion Picture Trust, which is slated to be resumed at the McAlpin Hotel on Monday, July 7. It will be remembered that a great deal of testimony has been taken in this city, Philadelphia and Chicago. More of course remains to be heard. The newspapers some few months ago made some admirable copy out of the testimony then given. They will probably have similar opportunities three weeks hence. Of course, it is not my province, or indeed that of any man, to either judge or pre-judge this inquiry and its probable results. I am told that it will be many months before the evidence will be completed. However, we may reasonably conjecture that a result will be reached analogous to that

of the case of the Eastman Kodak Co. Here the wisdom and business good sense of the directors of this gigantic and successful firm placed them in the proper mood to comply with the suggestions made—mere matters of administrative detail. The result is that Eastman cameras, Eastman plates, papers and Eastman raw stock are more popular and profitable than ever. There is no reason why they should not be.

* * *

The same result is tolerably certain to issue from this inquiry. A good picture made to-day will not diminish or lose in quality six months hence because it reaches the public by a slightly modified business method. As the first number of this paper made clear, the quality of the picture is that factor which finally determines the fate of us all in the industry. The politics of the subject don't matter at all. Therefore, too much importance need not be attached to the rumors that are circulated as to what is to be the outcome of this Federal inquiry. Whatever it is, it won't throw the market open; it won't alter the aspect of matters, as they now present themselves, very materially. In fact, it will leave matters pretty well as they stand.

* * *

I am told that certain people have huge masses of "incriminating" testimony which they are prepared to sell to the Federal Government. The Federal law officers are perfectly qualified to go into this matter themselves without extra assistance. Again, if the Patents Co., of No. 80 Fifth Avenue, falls under the ban of a particular clause or clauses in the Sherman Act, the old Sales Co. was or is equally liable to criticism on the same ground. Also, I don't think that Mr. Laemmle, of 1600 Broadway, or my friends of 60 Wall Street, could escape if the Washington people wanted to get them. The truth is, much of this anti-trust agitation, not merely with reference to the picture, but to other products of industry, is more or less demagoguery—the desire of people to pull a thing down because it happens to be up, the wail of the unsuccessful against the successful. I myself am on the side of millionaires and money. It is not my fault that I am not a millionaire; it is my misfortune. But I live in hopes. Anyhow, here's to the glorious Fourth and Seventh of July. "Meet me at the Palace, boys." I will be in the "Exhibitors' Times" booth if the young lady who is to have charge of that handsome structure will graciously permit me to share the honor with her.

* * *

Mr. Powers and Mr. Laemmle

The attention of the motion picture field of this and other countries has for more than a year been focussed upon the doings of the Universal Film Mfg. Company, or rather so much of the doings of that company as has been made public in the newspapers. A full account of the concern would make, we assure the reader, a humorous pamphlet. It would require the genius of a Mark Twain to do justice to it. The world at the present time is singularly deficient in humorous writers of the first degree. Mr. George Ade writes amusing sentences, so does Mr. Elbert Hubbard, but even a combination of these two clever writers would fail to do justice to the doings of the Universal these last twelve months.

Seriously, of course, it is to be hoped that the motion picture public has heard the last of a series of incidents which, however humorous they may be when viewed from a distance, or even close at hand, can hardly be considered as reflecting much lustre upon the business as a whole. "It is magnificent—but it is not business."

The reader of the "Exhibitors' Times," however, cannot be expected to be interested in that which takes place behind closed doors. At the present moment the mind of the Exhibitor is perhaps riveted upon the personalities of the two chief actors in this comedy, for it is nothing but a comedy; namely, Mr. Powers and Mr. Laemmle, or Mr. Laemmle and Mr. Powers. For since July, 1912, there has been a struggle between these two gentlemen for control of the Universal Company. This struggle does not concern the motion picture Exhibitor nor the reader except insofar as it affects the quality of the pictures which are released through the Universal Company's exchanges. Mr. Laemmle controls a number of exchanges, so does Mr. Powers. Mr. Laemmle is trying to get complete control of the Universal and so is Mr. Powers. The position at the moment is that Mr. Powers has succeeded. On the other hand, things are changing so rapidly at 1600 Broadway that by the time this paper reaches its readers Mr. Laemmle may have regained control.

About a year ago the present writer was called upon in his editorial duties to give a fair and impartial estimate of both men. Here is what he wrote; it is as true now as it was then:

* * *

CARL LAEMMLE.

(From "The Implet.")

I shall not give a conventional biography of Mr. Laemmle, but rather an impression, derived from the opportunity which I have had of placing him in his right position in the motion picture business of the world.

Carl Laemmle has achieved international renown not merely as a successful Exhibitor and renter, but in respect of one outstanding achievement. Whatever success (and it is a large success) may be ascribed to the independent side of the motion picture business of the United States is directly traceable to the efforts of Carl Laemmle. Without him, without his strenuous

support and example, without his Imp Company and his pictures, the independent side of the business would not have been in its present fine state of organization and success.

Every independent Exhibitor, every independent exchange, every independent manufacturer throughout the United States owes Mr. Laemmle a personal debt of gratitude for his unswerving championship of the independent side in the motion picture business.

This is a positive compliment. The negative compliment to Mr. Laemmle is that by the licensed side of the business no man on the independent side is more dreaded than Carl Laemmle.

Personally, Mr. Laemmle is popular with all whom he meets; he is young (being only 47); is married; has two children; and, in my opinion, has only just commenced a career which has the most wonderful prospects of ever increasing success in front of it.

For he is a man of great mind, head, and heart.

* * *

P. A. POWERS.

(From "The Universal Weekly," August 13, 1912.)

Few men know Mr. Powers so intimately as the present writer, who watched his entry into the motion picture business two or three years ago and has seen him pass from success to success. When the Sales Company was formed he it was who realized the necessity of that organization. Moreover, he was one of the first to realize that in the business end of the motion picture making, the exchange end, was of vital importance. It is one thing to make a picture and another to sell it. It is not practical to sell or lease your picture direct to an Exhibitor. The middle man must be there and the middle man must be the exchange, hence, the importance of a perfect chain of exchanges for any big organization dealing with the picture.

Moreover, Mr. Powers was the first to recognize that the provision of a complete program was a necessity for complete success in any large scheme of motion picture making and distribution. There were, and there are, very prominent men on the independent side skilled in the art of making pictures and advertising them, but to Mr. Powers belongs the vital credit of getting down to the basic root of the matter, namely, the exchange end and the program end.

At the present time Mr. Powers is vice-president of The Universal Film Manufacturing Company, and a prominent factor in the work of organization. That work means the virtual direction of the company in accordance with the requirements of his position. Mr. Powers has made a success of every enterprise with which he has been identified. No man is so talked about on the independent side of motion picture making, no man is so little understood. Powers inspires confidence amongst his associates because he is adroit, persevering and loyal to his ideals.

Powers and the writer discussed the motion picture at length as it then appeared over two years ago. At that time Powers appeared to have an ideal which to-day he is realizing. The success of The Universal

Company will rest very largely indeed upon Mr. Powers' work. It is the opinion of the writer that success is a foregone conclusion, because the directorate includes a man of Powers' experience, knowledge and ability to get to the heart of a business problem and successfully solve it.

* * *

Both men have done much in their respective ways

to advance the interests of the picture, and it is to be hoped both will remain in the business, whatever the outcome of the present apparent deadlock may be. It takes years of hard work and experience to make a qualified picture man. Both Mr. Laemmle and Mr. Powers have valuable qualifications for this business, which is not too well supplied by men of the greatest executive and organizing ability to be able to afford to do without them.

MINISTER CONVERTED TO FAITH IN THE MOTION PICTURE.

It seems only the other day that we heard from every quarter of the country of the efforts of ministers, educators, social leaders, and even the police to suppress the whole motion picture business because they discovered here and there a few films that shocked the principles of decent people.

An extraordinary change has recently come about in the minds of this class of people, and it is due to no propaganda or persuasion from those interested in the motion picture business, but is entirely due to the silent eloquence of the film itself to speak for its own cause, and to show that it can be made the greatest missionary agent that the world has ever seen.

When a minister will hand in his resignation to his church and buy a motion picture machine to go on the road with and use it as an instrument for missionary work, we shall soon cease to hear the old excuse for non-attendance at church—that the sermon was so dull it put one to sleep.

A Converted Clergyman.

The particular minister who made this

investment, after seeing a series of pictures based on the story of Bunyan's "Pilgrim's Progress," said that he realized he was wasting time preaching on these immortal subjects with the same old set of words, when he could show living characters whose actions as they unfolded their sublime story were far more potent than anything he could say in the pulpit. "A religious subject, thus tactfully and reverently treated," he said, "will do more to advance the cause of religion and to uplift humanity than a thousand eloquent preachers ever can hope to accomplish by their oratory."

He is by no means alone among his fraternity in introducing the motion picture as a missionary aid in the work of the Church. One of the most conservative churches in America, the oldest house of worship in Rhode Island, lately permitted its pastor to bring a picture machine not only into the Sunday School, but even into the church auditorium. It is used in the Sunday School at the close of the lesson hour to impress by a picture story the events and principles just set forth by the teachers.

An Antidote to the Saloon.

Every Saturday night, in this same parish, a special entertainment in pictures, with no charge and no collection, is arranged by this pastor to draw the people and to combat the neighboring saloons.

This is indeed a novel and progressive way of overcoming old-time enemies of social and moral uplift. And, moreover, it is about the easiest and simplest way, as well as the most economical one that could possibly be devised. Here is an instrument that speaks the same language and the same lesson to all, and has more power in arousing a feeling of kindness and brotherhood than any amount of persuasion and talk from a single individual could do.

A New and Powerful Ally.

As a matter of fact, the motion picture promises to win outright in a short time a victory over the ancient evil of intemperance that the temperance societies have for many years striven to accomplish.

The Excise Board of Washington, D. C., reported at the end of last year that the number of saloon licenses issued in the

(Continued on page 16)

BERLIN POLICE AND THE PICTURES.

We claim to have a good deal of trouble with our local police departments on the passing of films, yet we must be thankful that they do not copy the rules of the Berlin police.

The police of Berlin suspended a film from the Pathe Freres, on the ground that it was a bad example and could induce many persons to commit a bad action.

The story is of a poor down and out painter, who, without a cent in his jeans, entered a restaurant to satisfy his hunger. As the dinner was coming to a close, the painter had to find a proper excuse to walk out without paying, and the best he could do was to hide a sardine in his pudding. Very naturally he raised a big fuss in the restaurant when he made believe that he had found a sardine in his pudding and walked out without paying, to which the owner of the restaurant made no objection but on the contrary tried to apologize for such carelessness on the part of the chef.

The Pathe Freres entered a strong protest, and while they were defeated by the local authorities, they won on an appeal.—From Cine-Journal.



SCENE FROM THE "TIGER LILY"

Vitagraph (2 reel) July 2

The Exposition

The popularity of the motion picture, its remarkable growth and educational features have long since received fitting recognition from the public, but the technicalities and mechanical aspects of cinematography have remained practically a closed book. There is no industry in the history of the world that has achieved greater triumphs in the fields of educational and scientific development than that of animated photography. Yet, this fascinating enterprise which has shown such extraordinary progress has never been presented in an intelligent manner to the person who studies the march of events.

The need of closer relations between the public at large and those responsible for the mechanical part of the motion picture business has long been a recognized necessity. In order to demonstrate and emphasize the hitherto hidden resources of the manufacture of projectors, films and accessories, it was decided to hold the First International Exposition of the Motion Picture Art in conjunction with the Third Annual Convention of the Motion Picture Exhibitors' League of America, July 7 to 12, 1913, at the New Grand Central Palace, New York City.

Unlike most expositions this will be held under the auspices of the Motion Picture Exhibitors' League of America, an organization which stands for the uplifting of the motion picture industry and for all that is fair, recognizing the rights of the manufacturers and of legislative bodies, but to-day, in many States, there is unreasonable adverse legislation, and one of the principal things to be taken up at this convention will be a National Censorship Board with authority to pass on all pictures and thus do away with the so-called

reformers, who really are only looking for publicity.

This Exposition is not being held as a money-making proposition. At the time of its inception several well-known promoters endeavored to obtain the rights of the show, but the Exhibitors' Association decided that if it were to be a money-making proposition it would not have the desired effect either among the trade or the public.

That this Exposition will be the greatest of any trades exposition ever held seems more than probable. There are more than 2000 motion picture theatres in this country to-day, most of whose owners will attend this Exposition.

The wonderful growth of the business during the past twenty years is emphasized by the fact that \$80,000,000 was invested in the industry last year and the receipts aggregated over \$300,000,000. It is estimated that 10,000,000 feet of film are produced weekly, and how many millions of people throughout the world take pleasure in seeing the pictures is a matter of conjecture.

By a special act of Congress all articles brought from foreign countries for Exposition purposes will be admitted absolutely free of all duties. A number of foreign manufacturers will be represented.

Over three-quarters of the main floor space of the New Grand Central Palace, which contains over 40,000 square feet available for display purposes, has been sold to leading manufacturers in all departments of the business. And although this Exposition is not, as previously stated, a money-making proposition, the advisability of manufacturers of articles pertaining to the motion picture business of securing space

immediately is unquestionable.

Aside from the fact that there will be thousands of motion picture theatre owners at the convention who will be interested in the latest devices pertaining to the industry, there will be an assured attendance of not less than 350,000 people there during the week. All of whom will be treated to a veritable feast for the eye when they look upon the remarkable display of everything relating to the new art to which they are devoted.

Well-known motion picture players will be there in numbers to give the fans who so loyally watch their endeavors on the screen an opportunity to talk to them in person.

Plans have been perfected by the committee in charge to build four model theatres on the mezzanine floor of the Palace. The idea of those theatres is to have the latest ventilating systems installed, the newest and best lighting effects, the most comfortable chairs, the latest thing in projecting machines, the recognized leading screens, and, in fact, everything that goes to make the motion picture theatre a pleasing and safe place of amusement.

Manufacturers who take space on the Exposition floor will be given an opportunity to show their products to Exhibitors and the public in these theatres, so that from the time the doors open in the morning until they close at night there will be a continuous series of the latest and best pictures shown in each one of these model theatres, the admittance to which will be absolutely free.

The exhibits on the Exposition floor will be divided into six main sections, which will be classified as follows:

1.—Development of the Cinematograph Industry from its Inception to the Present Day.

2.—Exhibition of American and Foreign Moving Picture Cameras and Projecting Machines.

3.—Representation of Latest and Notable Film Productions.

4.—Theatre Equipment and Electric Lighting Appliances, Novelties, etc.

5.—Mechanical Orchestral Organs, Pianos and Other Musical Attractions in Vogue.

6.—Miscellaneous Allied Industries.

To make this Exposition of more interest to the public, one large manufacturing concern has arranged to exhibit a duplicate of everything pertaining to Cinematography from the posing for the picture to its projection on the screen.

Among other interesting features will be a collection of old magic lanterns and early Cinematograph apparatuses and accessories.

Associated in an advisory capacity to the general committee is Mr. R. G. Hollaman, President of the Eden Musee. Mr. Hollaman has had 25 years' experience in exposition work, and his advice has been most helpful.

It is just 20 years since the first motion picture was exhibited at the Chicago



SCENE FROM "SHENANDOAH"

Kalem (3 reel) July 4

(Continued on page 21)

Appearance and Manners

In our issue of June 7th we published our views on the summer uniforms for motion picture attendants, and we are delighted to find that a number of managers are paying some attention to this important question.

From observations gathered on the road we are sorry to state that while many managers are willing to do their best to maintain the good appearance and give some comfort to their employees, some of them do not seem to have studied the proper value of the white duck uniform, and this prompts us to write more on the subject.

While white muslin will not absorb the sun's rays so much as does a black cloth, a good quality of white duck is no lighter to wear than many other materials made for summer wear. White duck trousers have not been adopted for their light weight, but on account of their cool appearance and because, as they can be washed, the wearer does not need to wear underwear: in other words, the white duck trousers are considered a single garment to replace both drawers and trousers.

The white duck summer uniform should be worn with nothing else than a soft outing shirt and a standing collar. If the usher follows these rules he will feel very comfortable and look so fresh and cool as to be inviting. Under these conditions the white duck uniform will be a success, will answer its mission and will be a drawing card.

The white duck uniform has some drawbacks, and of all the uniforms it is the worst looking one if not worn properly.

On Friday, June 13th, we noticed on Fifth Avenue, Pittsburg, Pa., a young man, the most unconcerned fellow in the torrid heat. While promenaders were fanning themselves and looking for a place to rest themselves, the young man in question, the doorman of the Wonderland Theatre, in his neat, clean, white uniform, buttoned to the neck, looked as cool and fresh as if the thermometer had been near the zero mark. He was looking comfortable, and as his trousers and coat were not bagging, we understood that he had no heavy underwear or other clothes under his white uniform.

This was not the case at the Camera-phone Theatre, where they profess to wear the white duck uniform. All the trousers were too wide; they were on the order of overalls, to go over the street trousers, and as they were bagging, we had an idea that the men had merely slipped the uniform over their street clothes. The doorman was the limit! His trousers were a sight, his coat open showing a heavy winter vest and his beard of one week gave him the appearance of a street sweeper placed in charge of the door.

No wonder that lovers of motion pictures crossed the street to go to the Lyric Theatre. The ticket seller, the doorman, the ushers and even the colored porter wore some new uniforms made of a light material, perhaps serge and of a light gray. The coat buttoned to the neck, was not the regular military style, but a sort of loose

sack coat, trousers and cap to match. The business done at the Lyric, with a smaller program, proves that an inviting lobby with neat, clean and properly uniformed employees, will draw a better patronage than an abuse of posters.

The Olympic presented a good, neat appearance, although the men had not received their summer uniforms.

At the Minerva everything was hidden by the great display of posters, even the ushers in their winter uniforms could not be seen, and we would have overlooked the Minerva if one of the ushers had not stepped on the sidewalk to give us a chance to look at his new style. He had made such enormous cuffs at his trousers that most of the leg beneath the knee was in full sight.

Mr. Keith is the showman par excellence. While we do not always approve of Mr. Keith's policy, we must take off our hats to the man who has won everywhere the best patronage by offering the cleanest,



CLARA WILLIAMS
(Lubin)

neatest and most courteous service. Mr. Keith seems to have a gift to pick up employees who know how to conduct themselves, who look well and wear well the uniforms, who are inviting. Mr. Keith is getting the patronage in Cincinnati; we do not approve his summer policy of throwing his big house open to several first-class vaudeville acts, Edison's talking pictures and other pictures for a general admission of 10 cents. It is a hard blow to the motion picture theatres of Cincinnati. We cannot blame the patrons for flocking to Keith's house; everything is so neat and so inviting, all the posters are framed, each poster has a brass frame and brass easel, the lobby looks fine and attractive. Who can resist the employees in their white, well-fitting duck trousers, white shoes, a military blouse, but loose and made of a very light blue material? They look com-

fortable, fresh and cool, and no dirty shirt or other garments are exposed.

When you leave Keith's house to go on Fifth Street, the first house you meet is the Gayety Theatre. There, in a new light gray marble ticket office, you see a young man in a white duck uniform, but the other employees still wear the winter uniforms.

The second house is the Bijou, the house par excellence, and as at the Family Theatre (same management) the attendants are the cleanest, neatest and most courteous of Cincinnati's motion picture houses, but they are still wearing their winter uniforms and look somewhat uncomfortable.

The next one is the Fifth Avenue Theatre. The doorman wears a pair of white duck trousers, but they do not seem to cool him, as the poor fellow is suffering much in his heavy winter coat and is forced to keep his handkerchief around his neck. He is far from inviting, and to look at him any one can know that the inside of the theatre must be a regular oven.

The Colonial Theatre has ordered the following uniforms: black alpaca coat trimmed with gold soutache and buttons, of the loose sack coat style; white duck trousers and white caps.

We find the incongruous summer-winter combination at the Alhambra Theatre, but still worse, as the winter coat is of the long pattern, falling to the knee, and the poor doorman reminds us of the foolish girl out shopping, wearing white shoes, white shirt and her winter furs.

It would be too long and too monotonous to review all the theatres of Cincinnati, but we are confident that if the managers were to pay a little more attention to appearance they would feel less the competition of Mr. Keith.

We cannot blame the employees entirely for their careless appearance, as in too many theatres the managers provide no room where the attendants can dress themselves and keep their clothes. Generally any dirty hole behind the stage is considered sufficient for the dressing room of the ushers. They have not even hooks to hang their clothes and the floor is so dirty that unless the usher provides himself with a newspaper to stand on while changing, his uniform trousers will gather all the dirt from the floor. The men have no place to wash, and if there is a faucet of water there is no soap, and if there is a towel it is black or dirty from several weeks of service. Ushers may not care for the uniform, as it is not their property, but they care for their own clothes, and if they have no clean locker to hang their own clothes while on duty, they will wear them under the uniform.

If you want your men to look clean and neat, to take care of their uniforms, you must furnish them the necessary room and commodities.

We can name a theatre where the new manager decided to uniform the employees. The bill amounted to \$65. There was no room in the theatre for the men to change except a small recess under the stair case,

(Continued on page 12)

Music and the Picture



We have talked sound effects as they are the proper thing to give life to motion pictures, yet they are ignored in many theatres. The absence of trap drummers in many theatres can be traced to the scarcity of proficient drummers willing to play the picture. We have many experienced drummers to play in orchestras, but who cannot adapt themselves to the picture or who claim that it is too much hard work to play new pictures daily. We admit that it is not an easy task, especially in theatres showing at night only. If Lyman Howe himself, with his wonderful effects, were to play to new pictures daily, he would not meet the great success that he is enjoying. As Lyman Howe travels all the time and shows from town to town the same pictures, his operators have a fair chance to become proficient: they have memorized the pictures and the effects.

Unless sound effects are properly reproduced, it is better to play the picture without effects.

In most of the theatres, when the trap drummer goes to the orchestra pit, he has no idea of what are the pictures to be shown the same evening, and as he does not know what effects he will need, he often leaves in the bottom of his trunk the very effect needed. The sound effect cabinet is then the very thing needed in a moving picture theatre, as all the effects are there at their regular places.

"THE DRAMAGRAPH," the new sound effect cabinet captivated the attention of the visitors at the Baltimore Exposition during the Convention of June 3rd. The Baltimore Star says:

"—But what drew the biggest crowd was a machine most marvelous."

"We'll pay \$100 to any man who can name a noise this machine cannot imitate," cried the demonstrator.

"Make a noise like a nut."

Crack! Down came a drum stick on the head of the assistant, who grinned cheerfully and pressed his finger on one of the buttons of the machine.

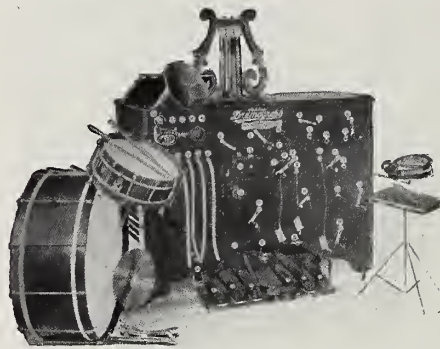
"Ma-a-a!" came the bleat of a familiar animal.

"You see, you got my goat," laughed the assistant.

Rapidly the operator turned crank after crank. The sounds of a departing train, the roar and detonations of a thunderstorm, the squawk of a chicken (barnyard breed), the honk of a motor car, and a good old hymn from a cranked melodeon—all these come one after another. The machine is intended for use

in a moving picture theatre to make the sounds which add to the realism of the film. There is even a phonograph, which can spiel a dashing military march when the boys in blue—God bless 'em!—go swinging by on the screen. This instrument is the most complete to our knowledge, and all the effects are not only properly reproduced but correctly tuned.

On the left can be seen the Victor talking machine and by placing the proper record, the drummer can produce a violin solo, a banjo solo, a bugle call, etc.



A small organ is combined in the cabinet, and by changing the music rolls and regulating the action, the operator can either reproduce the deep melodious tones of a religious selection or something more lively in case of a street organ or accordion.

The special advantage of this cabinet is that when the drummer has memorized the position of each crank, key, pedal, button, string, he does not need to look at the instrument but can watch the picture so as to give the sound effects at the desired time. This is where so many trap drummers fail, as when they have to hunt for the proper effect they waste much valuable time and make a miss cue. As stated in a previous article of "The Exhibitors' Times," proper sound effects can enhance the beauty of the picture when given at the proper time.

The possibilities of the Dramagraph are unlimited but much depends on the co-operation of the drummer.

The purchase of a sound effect cabinet means a saving to the manager of the theatre, as it protects him from the terrible American mania for souvenirs. It is well known that theatres using sound effects have to foot up a yearly bill for traps that have disappeared during the year, either taken away by dishonest ushers or other employees of

the theatre or patrons themselves, with the belief that even at a low admission of 5 cents, they are entitled to a souvenir. As the complete Dramagraph weighs about five hundred pounds, there is very little chance for any one to move it away without the consent of the manager.

A few "DON'TS" on the subject will not go amiss.

Don't make up an effect you have missed; let it go. A sound effect not produced in exact unison with portrayal of scene is not only useless but ridiculous.

Don't produce door bang when scene shows door closing gently.

Don't work baby cry or comic effects in a serious drama.

Don't produce a loud water effect when only a calm river is seen.

Don't produce a heavy wood floor noise when scene shows articles thrown about on a padded carpet.

Don't turn your eyes away from the screen while working effects.

Don't forget to stop when scene closes.

Don't produce the trot of the horse on a pavement when the scene shows the horse trotting on snow or grass.

Don't forget that there is always a demand for good sound effect operators. Strive to become an expert, so that you justly expect a salary increase.

Don't make an abuse of sound effects, and avoid unnecessary noise; be moderate and correct.

While we have talked of sound effects and tried to prove that proper effects produced at the desired time can give life to the picture, we cannot close without a little word of advice to the piano player.

In too many theatres the piano player has the same repertoire the year around, the same waltz, the same march, the same opera, etc. It is too monotonous, and the patrons look as much for a change in the musical program as they do with the pictures. The piano player should be able to memorize several selections, so as to not use on Tuesday the selections played on Monday. A little variety would not hurt, and by having a larger repertoire, the pianist would not be so mechanical in his playing. The same repertoire is not only monotonous to the public but to the pianist himself and because he plays all the time the same thing over and over again, he plays like a machine without any sentiment.

J. M. B.

Motion Picture Theatre Construction Department

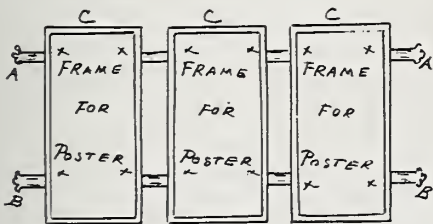
While we claim that all posters should be framed so as to maintain the appearance of the lobby, we have been trying to find a way to display the brass frames without having too many easels in the lobby.

The great increase in posters has more than doubled the number of easels and unless a remedy is found the authorities, justly alarmed at the great number of easels blocking the lobby, will pass ordinances prohibiting the use of poster frames in the lobby and on the sidewalk.

The McKenna Bros. Brass Company, of Pittsburg, Pa., the pioneers in the brass railing industry and the manufacturers of strong and well designed brass frames and easels, seem to have solved the question, and if their views are accepted by the managers of motion picture theatres, the lobby and doors will be free in case of a panic.

The device is simple and at the same time effective and attractive. The poster frames are in the way of no one, they cannot be thrown down by bad boys, they cannot be blown down by wind and they answer their purpose better, as they can be seen from a distance.

The device of the McKenna Bros. Brass Company is to fasten two brass railings AA and BB in a horizontal position on the exterior walls of the theatre at a desired height.



CCC are regular poster brass frames with a removable back to insert the posters. On this back are four hooks at the places marked by an "X". Two of them are to hook the frame on the upper railing AA and the two others to hook the frame on the lower railing BB.

As can be seen, the poster frames are perfectly secure, they cannot fall and when placed at the proper height the posters can be seen from the other side of the street. The number of poster frames is unlimited. If the theatre has a narrow front, with not enough small space to put the desired number of frames, the same device can be carried in the lobby.

The new Liberty Theatre, on Liberty Street, Pittsburg, Pa., has much wall space, and the above device is carried over the entire building, except the entrance and exit doors.

The Pleasem is one of the new theatres of Cincinnati, O., located at the corner of Vine and Elder Streets. It is not a beautiful theatre, as the locality does not call for an expensive structure, but in its great simplicity it is tasteful and pleasing to the eye.

The Pleasem has a front about 36 feet, is built of white enamel bricks with a border of green bricks. As the lot is not very deep, perhaps 75 feet, the owners did not waste much space for a lobby, and for



J. Howard Bennett
(Baltimore)

this reason the ticket office is on the side. The lobby is finished in marble, mosaic floor, and all the woodwork, including the entrance and exit doors, is imitation mahogany.

Messrs. Boston and Kyrlach are business men, and if they saved money on useless gingerbread decorations, they have spared nothing to have the most up-to-date theatre. The Pleasem is the first theatre in

Cincinnati to have a mirror screen, and the neighborhood has not been long to find out that if the Pleasem Theatre is the smallest one on Vine Street, it is the one showing the best picture. The mirror screen is a drawing card as the writer could judge for himself.

Messrs. Boston and Kyrlach have fitted the ceiling with six indirect lighting system features, giving a nice soft and comfortable light all over the house. These gentlemen strongly believe in "appearance," and while they claim that good pictures, correct projection and appropriate music are essential to the success of a house, they claim that the appearance of the lobby and a neat, courteous service are necessary. In the lobby, between the entrance and exit door, they have a frame for the poster of a coming feature. Against each side of the lobby they have hanging on the pillar a brass frame for a one sheet poster and they have a one sheet poster frame on an easel in the lobby. In other words, they have only one-sheet poster for each film, and as each one is neatly framed, the appearance is refined, there is nothing cheap, and the patrons walk in confident to see a good show.

Right over the arch is a sort of cornice projecting far enough to form a sort of small marquise, and over that is another small ornamental cornice. Lights are distributed in the details of these cornices and illuminate properly the whole front of the theatre.

The ventilation is the best. It is true to say that the theatre being erected on the corner of two streets, exit doors and windows provide all the fresh air needed.

The floor is inclined and cemented and the seating capacity is 345 chairs.

To complete the good appearance, the doorman wears a neat white duck uniform and although a rather heavyweight man, he wears it as it should be worn.

The Pleasem is a success and will yield a good interest on the investment. While both Messrs. Boston and Kyrlach are yet a little green in the motion picture game, they can show many points to older managers. They are polite and courteous, have a good word of welcome for every one, want to see that ladies and children get the best seats, are constantly on the job and attentive to every detail. They are real managers, and not managers in name only.

J. M. B.

Advertising the Picture

In a printed statement made by a member of the National Board of Censorship, we read the following lines:

"The Board's Control does not go beyond the film. The way it is advertised, the kind of posters or verbal advertising which the Exhibitor gives the film is outside of the Board's jurisdiction—"

This seems very queer to men and women of some common intelligence. The pictures are censored on the ground that they can lower the morals, why not the posters? Are the posters not more visible than the pictures? The pictures are shown in a dark house and cannot be seen unless admission is paid to enter the place, while the posters are allowed to stand in full sunshine, in front of the theatre and on the sidewalk, a free sight to persons passing on the street.

If a man is opposed to pictures, if he believes that they are demoralizing, he is not forced to enter the place and the theatre is opened to those only who want to amuse themselves or satisfy a morbid passion. The manager cannot be blamed for showing questionable pictures as long as we have enough men, women and children, willing to pay the admission to please themselves, but a manager should be sent to the penitentiary for placing in front of his theatre, at the gaze of every one, indecent and sensational posters. In other words, to force men, women and children to gaze freely on what is not allowed to be shown on the inside.

Let us remember that most of the enemies of motion pictures do not visit the theatres, but merely make their reports on what they hear and what they see from the street. While we can have some of the very best pictures on the screen, some of the posters are enough food for the attacks of our enemies.

If the poster is what it is claimed to be—the program of the show—indecent and sensational posters should not be allowed.

The posters are deceiving. Allow us to name two instances. When a film company released what proved to be one of the finest patriotic films ever produced, the posters were stupid, childish and so insignificant that scores and scores of persons would pass to the next theatre. This case was witnessed by the writer. The film in question was shown at the Empress theatre, of Montgomery, Ala. The manager was nervous to see so many persons, even some of his regular patrons, pass in front of the theatre, look at the posters, then walk away. As

he could not stand it much longer, he stopped a lady and a gentleman, as they were departing and invited them to enter the place, and it was no easy task, as he had to coax them. When the lady and gentleman walked out, they declared that it was the best film they had seen for a long time, and regretted they had no time to send the children, as it would have done them a lot of good, to witness such great patriotic scenes.



The Old Melody (Imp, 2 reels)

The second case was in front of the Comedy theatre on Fourteenth street, New York. The film shown was called "Buried Alive." The posters were horrid; they depicted a poor victim struggling while some villains were lowering him in an open grave. Men and women paid the admission in the hope to satisfy their morbid passion of seeing a man buried alive, but—what a disappointment. No such scene in the whole film. The picture was depicting a common accident of a western prospector falling in a cave-in and rescued by his comrades. While the manufacturer of the film should have not used such a title, there was no reason for the poster man to exaggerate and show an open grave.

We could name more instances, as in general the posters are very deceiving and do not convey the proper impression.

We do not agree with the member of the National Board of Censorship and we do not see why they make a difference. A picture on the screen is as much a picture as a picture on a poster, the only difference between the two, is that the one shown on the screen is photo-

graphic work on a strip of celluloid and taken from nature, while the picture shown on the poster is the pure imagination of a low-minded artist and is worked in colors on some common paper. To us a picture is a picture, no matter if it is a photograph, an oil painting, a chromo, a pen sketch, etc.

The trouble with the board of censorship is that they have too many would-be church members, who in general are too narrow minded and riding on their big horse "morality," refuse to listen to common sense.

We know of a New York pious family. When they moved into a house on Washington Square they found a statue of the Venus de Milo in a niche at the foot of the stairs. As they would not stand for it, the lady of the house draped the statue. There is nothing suggestive in the Venus de Milo. It is true that she lost her arms and part of a foot, but she is partly draped. The same lady had in her room a big crucifix. As the Christ on the cross is less draped than the Venus de Milo, how is it that a family would refuse to look at a beautiful statue when they can gaze on the naked image of the Christ?

We well remember when the National Board of Censorship passed on a film in which a dear little tot is killed by an ugly bartender, on the ground that it was a great moral lesson.

The Chicago police are as bad censors. They have some queer ideas of their own. The Chicago police prohibit: MURDER, SUICIDE, BURGLARY; to them, a man with a mask and a jimmy is a burglar and the man or woman who do not wear the mask and who do not carry a jimmy and a lantern, when they steal, are not considered criminals and are allowed to pass on the screen. A beautiful biograph film was rejected by the Chicago police because a man with a mask, a jimmy and a lantern, tried to enter a house during the absence of the master. The same Chicago police passed on a film where a maid enters the room of her mistress, forces open the jewel box and disappears with its contents. In their opinion it was not a robbery, not a burglary, because the maid did not wear a mask, because she did not use a jimmy to force the box, nor a lantern to find her way to the room of her mistress.

Why this difference? In the first case it was an unsuccessful attempt at burglary, while in the second case, it was an actual well-prepared robbery, involving a large sum.

(Continued on page 12)

Story of the Founding of the Kodak

George Eastman was born at Waterville, Oneida County, July 12, 1854. His father was George W. Eastman and his mother Maria Eastman. His parents moved to Rochester when Mr. Eastman was six years old. His father established in Rochester the Eastman Commercial College. The elder Eastman originated the scheme of teaching young men commercial practice by actual experience, believing that something more than theory was needed to equip a young man for the battle of life.

He died in 1860, and left Mrs. Eastman without property. George Eastman was six years old at the time, and his mother by much sacrifice kept him at the common schools until he was 14. Then he obtained a place as office boy with Cornelius Waydell, an insurance agent in Reynolds Arcade. From there Mr. Eastman went to the office of Buell and Brewster, afterwards Buell and Hayden, insurance agents. In 1874 he entered the Rochester Savings Bank as bookkeeper.

It was during his employment as a bank clerk, which lasted seven years, that he perfected a process of making photographic dry plates, which later led to the invention of the roll film system upon which were built in a little more than thirty years the corporations which are the Eastman Kodak Company of to-day.

After several years' close confinement in the bank, Mr. Eastman felt the need of a vacation, and he cast his eyes about to see where he could find the enjoyment he sought. At that time there was a good deal of talk of the purchase of Samana Bay in Santo Domingo, for use as a naval base. So it was to Santo Domingo that young Eastman finally planned to go for his vacation. Full of his plans for his trip he began to prepare his outfit. While telling of his plans to a man employed as an engineer at the bank, the engineer suggested that Mr. Eastman ought to take a photographic outfit along with him. It turned out that the engineer had been a member of a United States Geological survey under Dr. Hayden, and he told the bank clerk how the expedition carried an outfit, and described it. It would be interesting and instructive, he said, to take the pictures and bring photographs of the places he visited to show his friends.

So interested did Mr. Eastman become in the idea that with his characteristic thoroughness he set about learning the rudiments of photography, a science then little known to amateurs. Then he bought a camera, one of the ordinary view type, and hired a local photographer to teach him the wet plate process. Glass plates had to be used in the camera, and each plate had to be sensitized, in the field, making it necessary to carry along a silver bath and a dark tent in which to carry out the deli-

cate process of making the plates capable of receiving the image.

About the time Mr. Eastman was thoroughly interested, and becoming versed in the dark room art, he had to give up his vacation, being detailed on special work. But he was so fascinated by photography that he kept on with his study and finally took a short trip to Lake Superior. He had a chance to become familiar with the difficulties attending the transportation of such cumbersome outfit necessary to taking the simplest photograph; an outfit that required one to have on hand corrosive solutions like nitrate of silver and water. The silver bath had to be carried in a glass tank with a watertight cover. The budding amateur made a special tank and to prevent it from breakage he wrapped it in his underclothing. Alas, the cover leaked only slightly, but the result was disastrous.

Among the views Mr. Eastman took was one of the natural bridge at Mackinac. He remembers well, he says, setting up his dark tent, which was in the form of an Indian tepee. He got down on his hands and knees and crawled in, collodionized the plate and put it in the silver bath. When he got out with the plate in the holder and ready for the camera, he noticed that a carriage had driven up with a party of ladies and gentlemen. While he was placing his camera in position the members of the party disposed themselves on the bridge and were taken in the picture. It was a particularly hot day, Mr. Eastman says, and when he

had crawled back into the dark tent, developed his plate, and backed out again he noticed steam actually coming from the top of the tent.

While he was looking at the developed plate one of the men came up and wanted to order some of the finished pictures. Mr. Eastman replied that he was only an amateur and was taking the picture for his own pleasure and not as a business enterprise. At that the man became very angry and demanded to know why he and his party had not been told so, instead of being allowed to stand in the hot sun for nothing.

"This shows," said Mr. Eastman, "how rare was such a thing as an amateur photographer."

Returning to Rochester it may be surmised Mr. Eastman was mightily impressed with the difficulties and tribulations of amateur photography, so when he read in an English photographic journal that a method had been discovered of preparing a glass plate so a picture could be taken in the field without recourse to the tent and baths, he began to experiment, first with the idea of the amateur, but as he achieved success, with the idea of manufacturing them. This was in 1878.

He continued experimenting with the gelatin dry plate process during 1879. All this time he was employed in the Rochester Savings Bank. Along in the spring of 1880 he was successful in making plates that seemed capable of exploitation commercially. Still in the

(Continued on page 12)



Scene from the Dog Show Scene in
"THE TANGLED WEB", Reliance 3 reel, June 28.

(Continued from page 7)

not over two and one-half feet wide and not over four feet long. The men could not stand up on account of the stair case and the result was that the uniforms were thrown on the floor and in no time were practically ruined. Over the theatre was an office with running water that could have been rented for \$10 per month, but this sum looked too big to the owner, and he preferred to have dirty looking employees and dirty, ragged uniforms.

No, we cannot blame all the employees for their careless appearance, as we know from experience that many would like to look clean and neat if they were given a room where they could fix themselves during the day.

J. M. B.

(Continued from page 10)

When are we going to have a board of censorship composed of men and women with clear heads, who know life and its temptations and who can use some plain, every-day common sense?

If the film business was restricted to our recognized manufacturers we would not need a Board of Censorship, as we could rely on them for good moral pictures, but we must protect ourselves, our families and the future of cinematography against some unscrupulous men who live and make money on the sins of this world. The men who traffic with white slaves, who conduct dens of immorality; in other words, against the men who reap a harvest by exploiting the passions of mankind. These men have entered the motion picture field since it is so easy to purchase a camera and make films. We have to guard ourselves against these men and their foreign brothers.

Many of our recognized manufacturers do not believe in sensational posters, but they have been forced to publish them to meet the unfair competition of the unscrupulous manufacturers. It is always the same old story, that the good ones have to pay for the bad ones.

The municipal authorities should pass ordinances to regulate the posters. The number of posters to be displayed in front of a theatre should be limited and the ordinance should read that the posters cannot depict anything else than actual scenes taken from the film. The authorities of Chicago have passed an ordinance prohibiting the display of certain postal cards in the windows of the stores. Are some of the posters displayed in front of theatres, not worse than postcards? If the authorities have the power to dictate to the storekeepers what they can and what they cannot display in their show windows, they should have the same power to regulate the display of posters on billboards as well as in front of the theatres.

As we have stated in previous articles, posters rather cheapen a theatre, and while they can be a sort of drawing card for a certain patronage, they keep away a better class.

For these reasons and for the sake of uplifting the industry, we fully indorse the views of Mr. M. A. Neff on his proposed bill of censorship and we would advise him to give to the censors the power to censor the posters and the titles, as well as the films.

J. M. B.

(Continued from page 11)

bank's employ, he rented rooms in a small building in State Street, over Martin's music store. In the meantime he invented a machine for coating plates with gelatin emulsion. In the early summer he had taken it to Europe and sold the patent for a sum that netted him \$1,200 after the expenses of the trip had been deducted. With this and the money he had saved out of his salary he fitted up the rooms he had hired as a small manufacturing plant.

Successful from the first, he soon had more than he could do, so he employed a young man to assist him. The helper worked all day, and after banking hours Mr. Eastman worked, preparing the emulsion. During November and December, when Mr. Eastman had to work evenings in the bank, he toiled all night



FLORENCE HACKETT

[Lubin]

at the business, snatching a few hours sleep when he could get it, and making up lost sleep on Sundays.

In the fall of 1881 the business had grown so fast that it was necessary for Mr. Eastman to leave the bank, and give his undivided attention to the production of dry plates. More capital was also needed, so he interested Henry A. Strong, an old friend, who was then in the whip business as the principal member of the firm of Strong and Woodbury. Mr. Strong put in some money and acquired a half interest in the business, the firm being organized as the Eastman Dry Plate Co., Strong and Eastman proprietors.

The company moved to larger quarters in the McAlpine Building. When the new firm was launched in 1881 it purchased property in what was then known as Vought street, and which is now Kodak street, the site of the present general offices of the Eastman Kodak Company. In the rear of this lot was erected a four-story and basement factory, which in 1883 was doubled in size.

At this time the infant company had a number of competitors who had taken up the process about the same time. The business was entirely new to everybody. The chemical reactions were not understood, and the methods empirical to the last degree. No matter how much care manufacturers took with the making of plates, none of them had experience enough to enable him to be sure of the quality of the product.

The Strong and Eastman Company was at this time handling its product through the medium of a jobber, who had agreed to take a certain amount of the plates every month. These were readily sold during the summer, but in the winter the jobber was overstocked, holding the excess product for the next summer's demand. Here the company ran into a problem which swallowed up its profits, but brought to the front the characteristic of Mr. Eastman, which has made for the success of the great corporation, the determination to place on the market only the best product, or nothing.

Much to the surprise of the company in the early summer of 1882 it began to receive complaints of the quality of the plates. On investigation and experiment it was found that plates kept over the winter deteriorated. Only fresh plates were good. All the outstanding stock of the company was called in, and the replacing of the plates wiped out all the money the concern had made up to the time. A fresh start had to be made, but the sacrifice saved the reputation of the company.

The business of making glass dry plates had become overdone in 1884, because too many were going into the business. Eastman's originality again came to the fore so he started out to look for something that would be more of a specialty. In consequence of a conversation with a man who had been in the dry plate business and had gone out of it because of its unsatisfactory condition, Mr. Eastman determined to investigate the field of film photography. This man, William H. Walker, was employed by the Strong and Eastman Company to assist in experimenting. He and Mr. Eastman together invented a roll holder and they about the same time invented a machine for applying emulsion to paper, and started out with the scheme of film photography using coated paper which they could thus make cheaper in long lengths if desired.

In the meantime Mr. Eastman had invented an improvement on plain paper, which enabled the negative image to be removed from the paper onto a backing

of gelatin. This completed a system of film photography which was sufficiently attractive to find a ready market. It was put out in this country, and Mr. Walker went to Europe and introduced it there.

When Mr. Eastman began to experiment with the film photography, it was not a new thing, experiments having been begun as far back as 1854. No such system had ever been introduced commercially, however, for the reason that a satisfactory dry process was necessary and the further reason that the roll holder apparatus was not practical. So up to the time it was undertaken by the Eastman Company, the field had lain unworked.

The first paper films put on the market had to be exposed by means of roll holders attached to the existing cameras. The exploitation of these holders in this city and Europe made the demand for something more portable and self-contained. This led to the invention in 1888 of a camera known as the first "Kodak," which opened up the amateur field and for the first time made it possible for the novice to make successful pictures.

The first kodak was fitted for 100 exposures and took pictures 2 1/2 inches in diameter. The camera was sent out from the factory loaded with the film and sealed, and containing a brief instruction sheet. This opened the practice of the art to an entirely new class of people, in fact, to the whole world. The only objection to it came from those who wanted to develop their own negatives. The paper film used required the image to be transferred to a sheet of gelatin, which was troublesome to the amateur; so the exposed film, as a rule, had to be returned to the factory for development. Mr. Eastman had, of course, seen the desirability of a film with a transparent support which would take the place of paper and in 1889, after some experimenting, he succeeded in making such a film by means of machinery, which he patented in 1892. By means of this machine the company was able to make a transparent flexible support which took the place of paper, and which could be printed without transfer. This increased the attractiveness of the art of photography for those who wanted to do their own developing and resulted in a great extension of the business.

Motion Picture Film.

In the meantime Thomas A. Edison, who was experimenting with motion pictures heard the Eastman Company was going to bring out this transparent film and made arrangements to obtain a supply of the first film turned out to be used in the perfecting of his scheme. That film is substantially the same film as is being used to-day so widely, but many improvements have been made in its manufacture. It is worthy of note right here that Eastman, either alone or in connection with others, has taken out 27 patents covering inventions applicable to photographic processes.

At the time of the introduction of dry plates, the photographic business of the country was in the hands of three firms of jobbers in New York City, who imported the materials which were used, which were mostly foreign and which were handled through about fifty retail dealers. There were no amateurs to speak of, there being only three or four in Rochester. The successive improvements in the art enabled the Eastman Company to interest 100 and then 1,000 merchants throughout the country in the art, and to-day there are over 12,000 dealers handling photographic goods.

As the business grew it seemed advisable to supply these dealers with the articles which were used in connection with the films. It was to Eastman's interest for every user of films to have only the best articles for the obvious reason the better results obtained by the customer the greater the popularity of the art. With this object in view the Eastman Company took up the manufacture of one article after the other.



JULIA CALHOUN
[Lubin]

When Eastman could not devise a formula the company purchased the best formula in existence. In that way the company acquired some of the best-known formulas.

This marks the beginning of the period of the Eastman Company's great expansion. Gradually by purchasing this or that formula or buying up companies here and there, the company came to manufacture a full line of photographic materials.

The present development of the Eastman Kodak Company's business is along the line of manufacture of raw material, with a view of still further improving the finished product. To this end it has taken up the making of sulphuric acid, nitric acid, cellulose nitrate, cellulose acetate gelatin and is now engaged in the investigation of the manufacture of photographic paper and lenses.

The company recently erected at Kodak Park a research laboratory and is gradually organizing a scientific staff under the direction of Dr. C. E. Kenneth Mees, a well-known English physicist and chemist, who recently discovered a process of light filtration, by which the nearest approach to supplying daylight by artificial means has been made. This discovery has greatly interested the scientific world. He will continue his researches at the Eastman laboratory in Rochester.

The manufacture of sensitive material is probably the most difficult known for the reason that the test to which these materials is subjected is the most delicate known, namely the action of light. It is principally for this reason that although in the thirty years since the introduction of the glass dry plate there have been many manufacturers of photographic supplies in the market only a few have survived. Those who have been successful in making goods of a uniform quality have been financially successful.

MOTION PICTURES DELIGHT THE POPE.

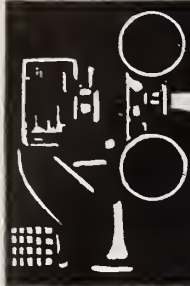
A motion picture projector was set up in the Consistorial Hall at the Vatican, and Pope Pius X, surrounded by his sister and niece and Vatican dignitaries, enjoyed a view of many interesting scenes. He watched the passing show with animation and called attention to the progress of science, which permitted the unfolding of the wonders of the world before even a prisoner like himself.

KING PICKS UP PICTURE MAN.

The camera operators of the motion picture companies are ever on the go to show the people of the world what is happening. Alfonso of Spain, while motoring recently on a road some forty miles from Madrid, passed a Pathe Freres man who had recently taken motion pictures of his majesty in the royal palace. "Get in," called the King of Spain as the car stopped. And his majesty carried the camera man all the way to Madrid, talking on the way of motion pictures with all the enthusiasm of the garden variety of picture fans. These new gatherers by camera seem to be omnipresent.

CHICAGO FIGURES.

Chicago furnishes a striking example of the rapid growth of the motion picture industry. Half of the 750 amusement houses are used exclusively for motion pictures, and 76 new theatres are going up chiefly to accommodate the pictures, almost doubling the present seating capacity of all the city's theatres. The daily attendance now, the great bulk of which is for motion picture show places, is estimated at 900,000, almost one-half the total population. The cheap form of amusement has overshadowed the drama in the popular esteem to an extent which cannot fail to be alarming to the theatrical managers. Just when prices were being shoved up to two and three dollars for traveling shows the motion pictures came along and captured the crowds at five and ten cents.



The Operators Forum and Question Box

By C. R. Wood

MOTOR DRIVE 1.

There are two types of motors in general use on picture machines; these are the shunt wound and series wound types, and in order that this article, which is to be continued through several issues, may be thoroughly understood, a short description of each motor is herewith given.

Shunt Wound.

The shunt wound motor is identical, so far as its electrical construction is concerned, with the shunt wound dynamo.

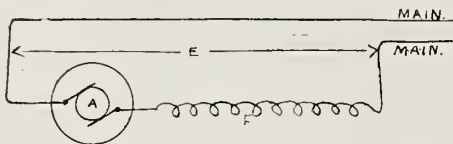


Diagram 1

These motors are operated on constant potential systems, the motor being connected directly across the mains when running, as shown in figure, where "A" is the armature, and "F" is the field (see diagram No. 1). If "E," the E. M. F. between the mains, is maintained constant, the current flowing through the shunt field will be constant. The field coils will, therefore, supply the same magnetizing force, no matter what current the armature may be taking from the mains. The strength of the field would be practically constant if there were no demagnetizing action of armature.

The speed of a shunt wound motor fed from constant-potential mains may be varied either by cutting down the applied E. M. F. E. or by changing the field strength. For any load the motor has to generate a certain E. M. F.

Series Wound.

These motors are constructed in the same way as series wound dynamos; that is, the fields are excited by connecting the field coils in series with the armature, so that all the current that the motor takes from the mains flows through the field windings. The most extensive use of these motors is in connection with street railways. They are also used to some extent for operating hoists, cranes, and other machinery of this class that requires a variable speed. Nearly all series wound motors, like shunt wound motors, are operated on constant-potential circuits. For example, the pressure of a street railway system is maintained approximately constant at 500 volts. Crane and hoist motors are usually operated at pressures of 110, 220, or 500 volts. Series wound motors are operated to a limited extent on constant-current arc light circuits, but the number so operated is insignificant compared with those operated on constant-potential circuits.

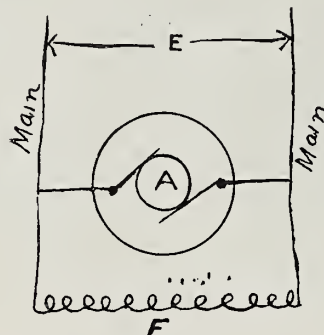


Diagram 2

Series Wound Motor on Constant-Potential Circuit.

Let A (in diagram 2) represent armature of a series wound motor connected in series with the field F across the mains as shown. The pressure between the mains is maintained constant.

Speed Regulation. The speed of a series wound motor may be regulated either by varying the strength of the field or by inserting a resistance in series with the motors. The field strength may be regulated by having the field coils wound in a number of sections and cutting these in or out, thus varying the effective number of turns.

The next article will give the diagrams on speed control and also cover the mechanical and electrical defects on installation and the remedies therefor.

QUESTIONS AND ANSWERS.

C. A. S. of Newark, N. J. Try three-quarter inch top carbons, soft cored, and five-eighth inch bottoms also soft cored. Your amperage is too high for the carbons you are using.

John Ward. You are foolish to run such chances, better have your machine repaired, even if you have to rent another head, while having it done. I hardly think you want to lose your card for three months, and that is what will happen to you.

Morris B. Punch a pin hole in the side of your lamp house directly opposite your trim center; this will give you a picture of your arc on the wall of the booth. You can improve upon this by placing a magnifying glass near the hole in lamp house.

H. A. Newell. Thanks for the subscription and I will call on you one night this coming week and try and straighten out your trouble for you.

MR. RITCHEY AND HIS ROUND TABLE.

At the regular Reliance Tuesday night meeting, the following scenarios were accepted for early production:

"Rosita's Cross of Gold," by E. J. Montague.

"The Social Secretary," by Forrest Halsey.

"The Doctor's Dilemma," by George Hennessy.

"Fairly Caught," by E. R. Carpenter.

The scenarios are voted upon by the directors and scenario staff without the name of the author being known to the voters, and the authors continue to win on their merits, although every now and then a story by some person not identified

with the magazine or novel world is found among the accepted manuscripts.

In order to avoid any possible confusion that might arise between the film and the play, "Her Rosary" will be the title under which a novel picture drama containing the beautiful lines of "The Rosary" will be released on July 16th. This single reel subject was staged by Oscar C. Apfel.

Lawrence McGill anticipates receiving an honorary degree from some prominent university as the result of his latest efforts as a director. He recently completed a subject to be released on July 2d under the title of "Dick's Turning," and is now staging "The Wager," which deals with a sociological experiment in which a child of the slums is made to change places with

a child of luxury as the result of a wager as to the effect of the change of surroundings upon the two lives.

Irving Cummings is being put to the severest test of his career as an actor in "Hearts and Flowers," a coming Reliance feature by Marion Brooks. Starting as a youth of twenty in 1861, Mr. Cummings will be called upon to show an event taking place in every year of the life of the character up to 1913.

In line with Mr. Ritchey's interest in the "paper problem," the three-reel drama, Rosemary Theby in "The Tangled Web" will carry a line of one, three and eight-sheet posters instead of one, three and six sheets.

THE FOOS

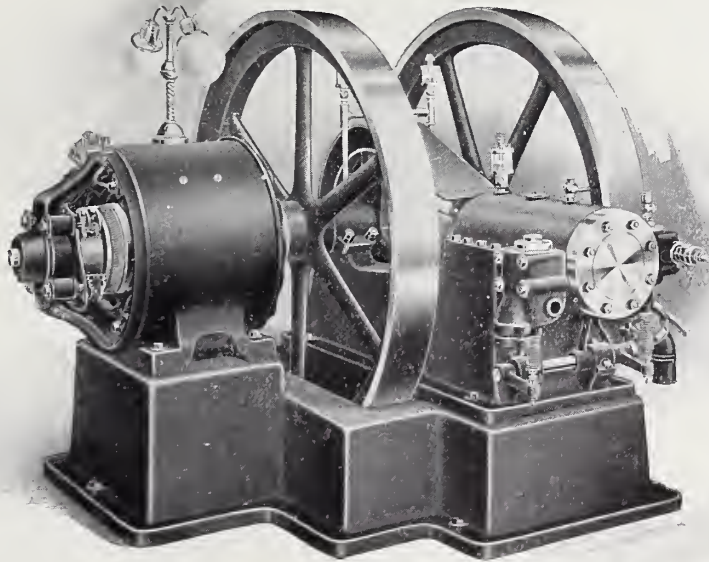
Direct connected special Electric Engines operating on Gas, Gasoline, Oil and other low priced liquid fuels

WILL make current for your machines, fans and lights—at a cost so low that you can save your entire original investment in a short time—and do it so well right in your own building that your patrons won't know there is an engine around.

Behind a money-saving, money-making engine, we have the facts to prove higher quality of service at a cost 50 to 75 per cent. lower than your present expense for electric current. An actual example of such a plant is a theatre operated by an 11 H. P. for several years and to which has been added recently another of 15 H. P.—saving \$80 a month on the installation. The Central Station service cost at this theatre was \$100 a month. The two Foos Engines have been operating at an expense of \$20 a month—saving every year \$960. Furthermore, since the Foos Engines were installed, the patrons of this theatre are better satisfied. The pictures are better and the current never fails when it is wanted. It gives a better quality of light and does it all without the slightest odor, noise or vibration.

Foos Special Electric Plants are used in many moving picture theatres. The cost of installation is reasonable. They are absolutely fireproof and can be operated without extra assistance. These plants are in no sense experimental. Satisfactory and profitable operation is absolutely assured by the reputation of Foos Engines. Send for Special Electric Bulletin S.E.-34, and ask for all the data you want on plants of this character.

SPECIAL ELECTRIC BULLETIN No. S.E. 34



27 YEARS' EXPERIENCE BEHIND EACH ENGINE

**THE FOOS GAS ENGINE COMPANY, 403 LINDEN AVENUE
SPRINGFIELD, OHIO**

THE LARGEST EXCLUSIVE GAS ENGINE PLANT IN AMERICA

(Continued from page 5)

Capital before November 30, 1911, was five hundred and thirteen; at the same date in 1912 the number had not yet reached two hundred. And the reduction was attributed by the dealers to the counter attraction of the motion picture houses.

MOTION PICTURE LESSONS IN THE PROTECTION OF LIFE.

(From the "New York World.")

An audience as numerous and enthusiastic as ever Caruso sank to at a Bagby Musical Morning—but in this instance made up entirely of mechanics, engineers, miners, sand-hogs and men who wore machinery badges on the lapels of their coats to indicate that they were members of the National Association of Manufacturers, attending its seventeenth annual meeting of that benevolent business organization—sat spellbound listening to a thrilling line of talk on accident prevention methods, illustrated by moving pictures.

The pictures were "moving" in an emotional sense, and they were also in motion after the popular fashion of the films known on the ten-twenty-and-thirty circuits as the "movies."

One showed how easy it is for a man to have his hand cut off while monkeying with a buzz-saw, and what a sad panic is caused in the home circle by the announcement that the breadwinner will henceforth have but one arm, and that a "southpaw."

Fire drill in a New Jersey glue factory, and an idealized lifeboat drill on an ocean liner were other subjects that furnished each a lively five minutes on the screen.

In the Colonial Room, adjoining, were exhibited hundreds of photographs of the stationary sort, showing all sorts of accident prevention devices, and how to render first aid to the injured in case of those accidents that will happen in the best regulated plants.

Stirred to action by the intelligent and critical public interest aroused by the Titanic disaster, the various transatlantic steamship companies contributed a special "Safety at Sea" exhibit, with special emphasis on lifeboats, fire drill and steering gear.

The United States Steel Corporation loaned morocco-bound albums full of photographs of its complete accident prevention system, together with models of the same. Barring accidents, these devices are said to work very well.

The Industrial Commission of the State of Wisconsin, with its 1,400 photographs of safety appliances and appended descriptive literature, made the most illuminative individual showing of the modern spirit adjusting the relations between employer and employee, in regard to their mutual interest in keeping down to minimum the percentage of injury and death due to preventable accidents. All this is in the scope of the commission's legally constituted authority, together with supervision of places of employment, and regulation of the compensation of employees when injured.

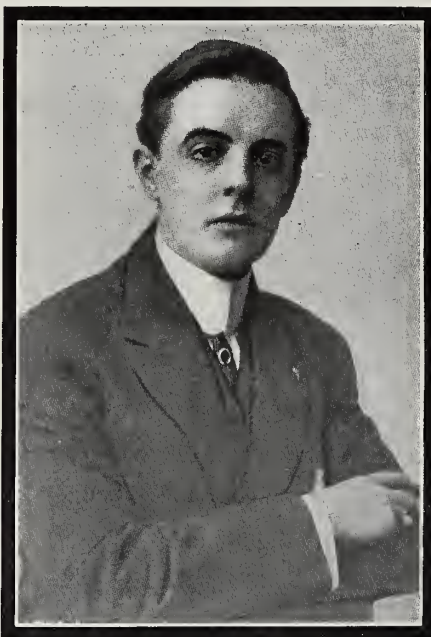
Ignorance, recklessness and lack of experience among mechanics and laborers are acknowledged to be the most serious causes of work accidents. These causes can be removed only by study, experiment

and education. The most important factor, therefore, in a nation-wide accident prevention campaign such as the National Association of Manufacturers is engaged in promoting from its permanent headquarters, at No. 30 Church Street, New York City, is efficient co-operation between the forces of society responsible for or interested in the problem.

Generally speaking, every person throughout the whole community is interested in stopping the present fearful human toll and economic waste due to work accidents.

Statistics prove—or, at least the statisticians do—that for each man killed or wounded in war our industrial-commercial "victories of peace" have cost us 875 men killed and wounded.

Who would suppose farming to be more risky than railroading or fighting the Indians? Yet German statistics prove that farming is more hazardous than the average of all the industries; and American facts and figures indicate that the



HARRY C. MYERS
[Lubin]

rural agriculturist is up against greater risks than the carpenter, the plumber, the machinist, or the process server.

Then there is the deadly step-ladder. According to twenty-five years' statistics, falls from ladders are responsible for more accidents in the industries, on the farms, and in the homes than any other implement, even the Gatling gun. Experts estimate that it is possible to prevent 300,000 painful accidents and the loss of \$40,000,000 annually in the United States by proper precaution in the construction and use of ladders.

Now, the work of the National Association of Manufacturers, and of the practical industrial laborers and mechanics allied with it, is divided into two main branches: First, the prevention of work accidents; second, the determining of employers' liability and workmen's compensation after accidents have occurred. It is plain, regarding both these propositions, that the interests of employer and em-

ployee are mutual. The problem is thus epitomized from an official source:

"Whatever may be the true view as to the incidence of the burden of compensation for accidents, it seems plain that if the cost thrown, at all events in the first instance, on the employer is excessive the ultimate loss consequent thereon will fall with equal or greater weight upon the workman, either by diminution of wages or loss of employment, or loss through the insolvency of the employer. The problem, therefore, is to attempt such an adjustment of the burden as will enable the great industries of the country to be carried on without an excessive share of the losses occasioned by industrial accidents being thrown either on the employer or the employed."

Notwithstanding the interest aroused of late years among American manufacturers in discussing these questions from the business as well as the humane viewpoint, we are still far behind Europe in the matter of practical legislation bearing on the matter. Voluntary systems of prevention and relief have been inaugurated by numerous American employers which compare favorably with some of the best European conditions; but, on the whole, we lack the experience and accord upon which alone sound legislation can be built. Probably the employers are no more to blame for this than any other class of people.

The sovereign remedy proposed by the manufacturers at the recent New York convention is compulsory insurance, as opposed to employers' liability. As it is put by Mr. F. C. Schwedman, chairman of the Industrial Indemnity Insurance Committee of that body: "Under compulsory insurance the remedy for an accident is to get a victim on his feet again as soon as possible, and to think up the best ways of preventing accidents. Under employers' liability the remedy for an accident is to start a lawsuit. The weapons of compulsory insurance are safety devices and convalescent homes. The weapons of employers' liability are lawyers, judges, technicalities and delays.

It is interesting to note in this connection that Mr. Lloyd-George's Insurance bill, recently passed by the British Parliament, is suggestive as an intended nucleus for a general system of compulsory insurance, which will ultimately displace the present system of compensation in Great Britain.

The present English method of dealing with the accident problem by extending the liability of the individual employer to the individual workman, regardless of the fault of the employer or worker, brings about some very fantastic conclusions. Here is a typical case:

An engine driver on a threshing machine was stung by a wasp and died from the subsequent blood poisoning. Did this man meet with an accident "arising out of" his employment, according to the meaning of the Workmen's Compensation Act, 1906? The question was decided at the Attleborough County Court in favor of the plaintiff. The wasp sting having been received while the man was helping

to thresh his master's wheat, the Judge found that the accident did arise out of the employment, and awarded compensation accordingly.

A teamster while eating his lunch on his employers' premises was bitten by the stable cat, blood poisoning ensued, and two fingers were subsequently amputated. This was held by the Court of Appeals to be an accident "arising out of and in the course of employment," although the Court intimated that the decision might have been otherwise had it been shown to be "a strange cat."

MOTION PICTURE REFORM.

(From the "Indianapolis News.")

The vigorous renewal of the protest against motion picture shows indicates apparently that the indictment originally brought against these places of amusement was not without foundation. Two or three years have passed since the first opposition was voiced. Some reforms have been effected but the charge remains that the motion pictures are often a source of menace to the morals of the juvenile patron. Judges of our courts, social workers, teachers, truancy officers and others engaged in pursuits of similar order have all agreed that the picture shows contribute to delinquency.

This is a serious indictment. The proprietors are fully aware of its purport and are not without some disposition to remove causes for complaint. It is a matter of dollars and cents for them to do so. But it is doubtful whether they can do very much to improve matters. Very few films are indecent, but there are demoralizing films, and it is in the exhibition of these than the danger lies. It is not by any means an easy matter to determine whether a film is demoralizing. To all appearances it may be wholly innocent and innocuous, yet it may convey, very subtly, a suggestion that is, to the juvenile mind, wholly bad.

We must remember that, as adults, we have a broader perspective, an experience that permits us to make comparisons, to see things in their proper proportions, and with a calmer judgment. What we regard as trivial and harmless may affect the juvenile mind in a manner that is not at all for its good. Even admirable films—"educational," as they are called, may do real harm when they are too often viewed. It is in the intemperate attendance, as a matter of fact, that the greatest danger lies. Thoughtless parents permit their children to see too many shows, and this intemperance is as demoralizing as objectionable films.

The reform, then, to a great extent, rests with the parents rather than with the picture show proprietors. The latter, however, are not to be exonerated completely, for they encourage the intemperance—naturally enough—and exhibit exciting, thrilling films with that end in view. The remedy, it seems to us, lies in co-operation between parents and proprietors, assisted by officers of our courts and by others engaged in social reform work.

We doubt whether any radical legislation will be satisfactory at this stage. The picture show is new. We have not yet discovered either the whole of its good or the whole of its evil. Some form of censorship such as that suggested by the mayor's advisory committee would seem to be an experiment worth trying.

MOTION PICTURES ILLUSTRATE PITTSBURG'S ACTIVITIES.

The first exhibition of motion pictures showing many municipal activities in Pittsburgh was given recently at the Nixon Theatre before Mayor Magee, Director Bailey, of the Department of Public Safety, and other officials, who had been invited to be present. The pictures are to be used by the Industrial Commission in advertising Pittsburgh.

The pictures include some thrillers, the fire department, the mounted police and the first aid corps being shown in action. There are also views of Mayor Magee, Director Bailey and Superintendent McQuaide, of the Bureau of Police, at work in their offices. A session of the City Council is also shown.



LOTTIE BRISCOE
(Lubin)

BACK FROM THE ORIENT.

"The finest sight of the whole trip," remarked Maurice Costello, talking over the tour of the Vitagraph "Globe Trotters" who have just returned from their travels, "was the sky-scrapers of New York, as I saw them coming up the bay on the way home. I saw no place else that gave me such a thrill of pleasure.

"Many a time when I have been dining in semi-state in one of the big hotels of India, China, and Japan, my mind has wandered back to Manhattan and I have thought longingly of the buckwheat and beans that I could get at Childs'."

He had a lot to say regarding the natives of the various countries visited during the tour. The Chinese were very

superstitious regarding the motion picture camera and it was with the utmost difficulty that any of them were persuaded to pass before it, and as to posing them—well, it was almost impossible. On one occasion when some men had been hired and the money actually paid over to them in advance, they absolutely refused to pass in front of the machine. It was not until after they had been threatened with dire penalties and perils by some officers of police that they would fulfill their bargain.

The Japanese were vastly different; it was a puzzle to keep them away from the pictures. The Japs knew what was going on and one and all wished to appear upon the screen. The natives of India were the least troublesome of all. They were just as easy to handle as the average Americans and seemed to realize just what was wanted of them. It took the Egyptians, though, to put the lid on. They were money-mad. It seemed almost as if whenever one looked at a native he would ask for a piastro (about five cents). In Italy the party met with the utmost courtesy from everyone they saw. It seemed as if the Italians could not do too much for them. Several of the Italian motion picture companies invited them to visit their plants and asked them many questions regarding Vitagraph methods in America. The "Globe Trotters" will always have a good word to say of Roman hospitality, so well were they treated. The French, too, were well liked by the party, with but one exception. One gentleman in the party hit a snag in the person of a customs officer in Paris who opened his trunk when it was taken out of bond. He had forgotten to declare some tobacco that was lying in the bottom and was fined heavily. It cost him forty-five francs and sixty centimes (over nine dollars) for a half pound of tobacco that he had bought in New York for forty-five cents.

Mr. Costello was accompanied on the trip by several other popular Vitagraphers, including William V. Ranous, James Young Clara Kimball Young and the two Costello children, Helen and Dolores. They all have much to say regarding their adventures and are kept pretty busy just now telling their many friends at the studios of the sights and experiences in the various countries they have visited.

In future a two-reel American feature of more than usual merit will be issued every other Monday. With these releases will be marketed one, three and six sheet posters. Also single page heralds or dodgers.

AMERICAN FILM SECURES ONE OF BEST DIRECTORS IN BUSINESS.

Lorimer Johnston, the new director of the first company, has arrived from Los Angeles and will immediately assume charge of the department. Mr. Johnston was for six years in the American diplomatic service at various foreign

ports. Later he engaged in the regular theatrical field, and had direction of some very big productions. A year and a half ago he decided that the motion picture field was very promising. In order to acquaint himself with the best methods he went abroad and studied with the Pathe Freres in Paris, the Itala at Rome and later with the Great Northern in Copenhagen. He returned to this country and for nine months was with Selig in Chicago. He came West four weeks ago. Mr. Johnston enjoys an excellent reputation as producer and with the splendid opportunities that Santa Barbara affords, it is safe to say that the American productions will be placed on the top notch.

Mr. Johnston is a Southerner, a native of Kentucky. He is a grand nephew of General Albert Sidney Johnston, the confederate commander who was killed the second day of the battle at Shiloh. He is specially enthusiastic over the mountain drives and its possibilities in motion pictures.

"There is no kind of a picture story that can not be made in Santa Barbara," he said. "Every known period of the world can be shown. I even found a location to-day I shall use for a Druid story. I have been especially pleased with the class of people Mr. Hutchinson has surrounded himself with here. I know of no company that can equal them as ladies and gentlemen."

A PARIS PICTURE ROMANCE.

Behold! for all Americans of the disposition joyous who are about to attain their hearts' desire of a visit to Paris, a word of caution. It is the fraternal Spirit of the Boulevards who gives the warning most kindly.

Mes amis, it is dangerous, it is forbidden, to remark certain matters in the presence of the actress most charming, most spirituelle, Mlle. Mistinguette. Par example:

"Ancestry"—ah, non, nevaire, jamais de votre vie! A misfortune most horrible has befallen the noble ancestress of Mlle. Mistinguette.

"Mother"—that name adorable, but no! Concerning the mother, Mistinguette herself suffers a misfortune most ludicrous.

"Cinema—cinematographique," what in America you call "movies." But name it not in the presence of Mistinguette. It is herself whom those "movies" have betrayed. Monsieur Dupin, Arsene Lupin, Sherlock Holmes, could not have betrayed her with more finished cruelty.

Mes amis d'Amerique, on arriving in Paris you will yourselves repair directly to the Varieties—naturelment. Upon the stage you will see one figure adorable—La Mistinguette. Entre nous you will make the haste to present yourselves a la porte du stage—at the door of the stage—with your respects personal for the charming actress. Oh, oui—cela va sans dire—it goes without saying—everybody's doin' it. Bien. But remember, silence on those matters now mentioned—for those reasons now to be explicated:

By all the world is comprehended the reputation of Mlle. Mistinguette. The beauty, the gowns, the jewels, the automobiles, the royalty and the nobility at her feet—all these triumphs most agreeable are with La Mistinguette fait accompli—as you say in America, "she's got there."

But in her heart most secret to "get there" was to Mlle. Mistinguette no more than nothing. C'est vrai. Without the crest, the coat of arms, the noble name—without the ancestry, all the triumph of Mlle. Mistinguette were no more as a puff of the wind—pouf!

Attendez! The ancestry of Mlle. Mistinguette was no more distinguished than that of any other gamin of the alleys in the small French village of Moulins, the truth of which you will comprehend in the name that is her own—Albertine Bergerolles—and in the occupation of Mere Bergerolles—une blanchisseuse—what you call the wash-lady. And when the little Albertine run away to Paris to be a gamin on the stage and make the fortune and the grand reputa-



ETHEL CLAYTON
[Lubin]

tion, she leave no address for Mere Bergerolles, who weep a little—but have not so much to wash any more.

Enfin, in effect, Mere Bergerolles had no daughter, and the gamin of Moulins, in six, nine, ten years, the Mistinguette most famous of the ladies of the Paris stage, had no mother.

So Mistinguette, having everything else so much to be desired, say to herself: "Viola! now will I have the success most grand. I will have the ancestry. I will have the crest for the door of my carriage and the papers of my cigarettes. La, la, tout de suite I am une grande dame—la lala, la!"

For, figure to yourself, Mlle. Mistinguette have already discover in Nimes a poor lady living all alone in the world with her title of Comtesse de Tournelles,

and nothing to eat but consomme jardiniere, and the pot au feu on Sunday. So the rich, the famous Paris actress come to the poor Countess and say to her:

"Is it that you will come to Paris and live with me, and be my mother—my noble ancestress?"

"Oh, ma belle fille!" exclaim the poor Countess, falling into the arms of the rich and beautiful Mistinguette.

"Tres bien. Make ready the portraits of my ancestors," says Mistinguette. "Immediately we go home to Paris and have made the crest for the cigarette, the papier de lettre and the door of the carriage. When all is made ready I give a petit souper for the honor of my mother so long lost."

"Mais attendez," Mistinguette say to her noble mother. "It is that you shall be most careful to keep the secret between us."

"Certainement," responds the enraptured Countess. And, being a lady of education, she quote from Machiavelli:

"Molto solitario e segreto." Which is to say, do it alone and keep it to yourself.

Enfin. Behold everything accomplish according to the program of Mistinguette. All Paris know that her career is now complete, for have she not a noble ancestress and a crest for her cigarette?

Never before such success for La Mistinguette, to whom shall descend the title of Comtesse de Tournelles. On her knees come the cinema to make of her one grand cinematographique—what you call the "movies." Mistinguette play only in Paris, but the Mistinguette cinematographique go everywhere. All France see him.

Now come the finish of the contretemps, the finish most horrible. In the small village of Moulins, Mere Bergerolles do her wash-lady work quickly one day and go to the "movies." She see her little Albertine just the same as life, and fall back kicking with her respectable feet in the air, exclaiming with terrific shrieks:

"Ma petite 'TINETTE'—my little lost Albertine!"

And she shriek and she kick so loud the manager come and take her to the bureau de theatre—the office—and say to her, with the vinegarette at her nose to make her quiet:

But madame, it is not possible. The lady of the cinematographique is the famous Mistinguette, who has already a noble mother, the Comtesse de Tournelles, living with her in Paris."

"Cochon! Chien!"—pig, dog of a manager—shrieks Mere Bergerolles. "Observe, I, Mere Bergerolles, blanchisseuse of Moulins, am the only noble mother of my daughter. Allez-vous en—va t'en!"

And Mere Bergerolles lock up her wash-lady establishment and go quickly to Paris and kick fiercely on the door of Mistinguette so that it open in a manner most hurried and admit her. Mistinguette, who hear the kicking, come to see what is wrong, with the Comtesse at her elbow.

"TINETTE, ma petite Albertine!" shriek the wash-lady and try to throw herself on the bosom of La Mistinguette.

Mistinguette, so sudden is this apparition, falls half over in half of a real faint. But she catch herself and say politely:

"A thousand regrets, Madame, but already I have a mother—the Comtesse de Tournelles whom you see at my side."

"Comtesse, the mother of my 'TINETTE!'" exclaim Mere Bergerolles. And she fall on the floor kicking and laughing so for some time that she cannot speak.

"Ingrate!" she say when she get up. "I shall go tell all Paris that the little smutty-faced 'TINETTE' Bergerolles, daughter of Mere Bergerolles, blanchisseuse of Moulins, needing an ancestress more than a mother, has bought a comtesse. Au revoir, 'TINETTE.' Ha, ha! Oh, la, la, la!"

Pretty soon come to Mistinguette the manager of the Varieties and say to her:

"Alors! Ma petite, it is deplorable to permit a mother to die of starvation."

"But I must have an ancestress," says Mistinguette with many tears. "I have found me a mother who can be also an ancestress. That is what I want—what I have always wanted. Behold! this other woman shall have money in exchange for silence."

Money? Silence? It was for Mere Bergerolles to laugh! As she could not have her daughter she would not be silent. In a week all Paris had the story—and for another week all Paris joined with gusto in the laughter of a blanchisseuse. Enfin. Mere Bergerolles goes home to Moulins and reopens her wash-lady establishment, where she soon dismisses from her honest mind the future Comtesse de Tournelles.

So, mes amis, it is thus you may figure to yourselves the pain it gives to Mlle. Mistinguette to hear uttered those words before mentioned here. She has no longer an ancestress, but—as you say in America—is it necessary to "rub it in?"

ADVERTISING: THE GREATEST BUSINESS IN THE WORLD.

(Abstract of a Lecture Delivered by Mr. Glen Prather.)

I firmly believe there is no phase of your business so important as that of advertising, provided—understand me—that you are able to back, with the proper work, such advertising as you may do.

I consider that advertising is the greatest business in the world, viewed from many standpoints. In the first place, there is probably more money spent on advertising to-day than on nearly anything else you can think of, and yet it requires more skill and more care in the spending of it than almost anything else connected with business.

The object of advertising is to teach people to believe in you and your goods. To teach them to think that they have a need for your goods and to teach them to buy your goods.

Machinery is a fixed quantity. You know exactly what it will do under given conditions. It is very often automatic and requires little attention from anyone. It is nearly always the same. It never changes its mind. It is very seldom influenced by outside conditions. Nearly every one who has some money can start a factory and manufacture things, but it doesn't follow that any one can sell the things after manufacturing.

When you get on the other side and try to deal with humanity, you face very different problems. Humanity thinks. It has feeling. It has sensation, decision and prejudices. It changes its mind. It is influenced by environments and the conditions surrounding it.

Advertising and salesmanship form the connecting link between invention and the use of an article. All the best inventions of the world would have fallen flat



EDWARD A. JEFFRIES
(President, Penn. Branch M. P. E. L.)

had it not been for advertising and salesmanship—had it not been for teaching people the use of new things. Therefore, I think I will not be stating the case too strongly to say that advertising and salesmanship have done more to push the world ahead than anything else. Through advertising and salesmanship men have been brought to see and to appreciate the blessings which the world affords.

Advertising is as essential to business as the spokes are to the wheel. You can roll the hub of a wheel over the ground and, like many business houses, get there some time; but let us connect that hub, the business, with the spokes of advertising, such as Newspaper, Billboards, Souvenirs, etc. Connect this, I say, to the rim—the public, and see how much faster you travel. Just in proportion as the wheel increases in speed, just to that extent will your business begin to grow and increase.

What is salesmanship? Salesmanship is nothing more nor less than making the other fellow feel as you do about what you have to sell. A sale does not take place in a man's pocket, in his pocket-book or in his check book, but it first takes place in his mind. In order to make a sale you must convince a man's mind.

Advertising is a process of salesmanship. It is a means toward making the other fellow feel as you do. Most frequently we hear that "Advertising is Salesmanship on Paper." This is not untrue, and yet it is not wholly true. Advertising is more than Salesmanship. It is insurance on the continuance of trade. It is salesmanship plus publicity.

There is an old adage which says: "Advertising men are born, and not made." I don't believe that. I believe advertising men are made as well as born, and teaching will do a great deal to make them. However, there are ten qualities which a man must possess to be a successful business man, and as far as my experience goes, I should say that these principal qualities are: Health, Honesty, Ability, Initiative, Knowledge of the Business, Tact, Sincerity, Industry, Open-Mindedness and Enthusiasm. I think that these same qualities may be applied to advertising men or, as a matter of fact, to any man, because when you get right down to the facts we are all salesmen and advertising men. Every man is trying to sell his personality to some other man. He is trying to impress the people he meets. He wants people to think well of him, consequently he is a salesman because he is trying to sell what he considers his good qualities to other people. A man may not have all ten of these qualities, but in proportion as he has them he will succeed.

I truly believe that health is the first and most essential requisite a man must have to succeed. A sick man cannot think well; a mind supplied from a sick stomach cannot think well. Neither can

ANNOUNCEMENT

The Fireproof Film Co.

is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

MANUFACTURED BY
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a mind that has been set in a whirl from a drink or two, just after lunch, think and help to solve the world's great problems, like the mind that is clear and free from these conditions. Men—while I think it is not necessary to drink at all (you may think it is), we will not argue about that, but this I do know is best—don't take that drink until after 6 o'clock, when you are away from your business.

I think the next most important thing for a man to have is honesty. Do you know that the man who is not honest in this day and age of the world is no more nor less than a fool. Now if any of you are not honest in your business dealings, you know what I think you are without having to ask me.

Next to being honest, I think a man must possess ability. We are all born alike—two feet, two hands, two eyes, and one set of brains. Let us all start even. We will not stay even long. Why? The man who is honest, with the clear-thinking mind, will possess the ability to go ahead. The other fellow must be content to follow, to keep in sight, if he can, and if not, to trail along and get what is left for him.

Next to ability, a man must have Initiative. There are three classes of men to-day. One class you tell to do a certain thing and follow them up with the same order two or three times, and you will get the things you want done. There is another class to whom you can rest assured that thing will be carried out to the letter. Then there is another class—these that when you come to issue an order, you find the thing done. That is initiative. That is being able to see the things most important to be done and doing them.

Next to initiative I consider Knowledge of the Business. To make clear what I mean about knowledge of the business, let me tell you of an incident which occurred with the National Cash Register Company. At one of their annual banquets and conventions, when all the general salesmen are brought together to render an account for the business done in their territory, it was discovered that a certain German had led

in percentage of gains for a number of successive years.

When asked how he accounted for that, he replied by saying, "I defy any man in all Germany to ask me a question about the National Cash Register that I can't answer." How many men here tonight can say the same as that Dutchman? If you cannot, then you have not a full knowledge of the business.

Next to this, I believe, comes Tact—not smartness, not doing things that



FRANKIE MANN
(Lubin)

are underhanded—but doing the thing at hand in such a manner that all persons concerned are benefited, and yourself a little more so.

Next to Tact, I consider Sincerity. Men, be men in every sense of the word. Be sincere. Have a purpose. Mean something by what you are doing, and whatever that business is you are conducting, have a purpose in doing it. Be sincere with yourself, your Maker, your business and all persons with whom you have dealings.

Next to Sincerity I put Industry. The

idle mind is surely the Devil's workshop. The industrious person never has time to think of dishonest things. The man who is industrious is the man who moves to the front rank and leaves the other fellow sitting by—jealous, perhaps, and a little sore in spots, because, well, just simply because the other fellow gets there and he doesn't.

The next essential to Industry is Open-mindedness. Fellows, there is where so many of us fall short. Come out of it. Get above it. Rise to the point where you can accept what the other fellow has to offer. Don't be close-minded. So narrow that the other man's idea cannot get in alongside of yours. It is possible, if you are open-minded enough to accept it, that his idea is the better. It may be a suggestion from your partner or errand boy. Don't swell up like a "poisoned pup" and resent it. Slap him on the back and admit the truth. Take it and use it. It may be the kind regard your old dog has for you that suggests a more kindly feeling on your part for some one who has been a faithful friend to you. Accept it, gentlemen, no matter where it comes from.

Last, and I might say, back of it all, is that great qualification—Enthusiasm.

As to enthusiasm, a man might have Honesty, Health, Ability, Initiative, Knowledge of the Business, Tact, Sincerity, Industry and Open-mindedness, and without Enthusiasm he would be only a statue. I love to see Enthusiasm. A man should be enthusiastic about that in which he is interested. I like to go to a ball game and hear a man "root" for the home team, and it never bothers me a bit because I know that man has enthusiasm. He has interest. I would not give two cents for a man who works for money alone. The man who doesn't get some comfort and some enthusiasm out of his daily work is in a bad way. Some men are almost irresistible. You know that. It is because enthusiasm radiates from their expression, beams from their eyes, and is evident in their actions. Enthusiasm is that thing which makes a man boil over for his business, for his family, or for anything he has an interest in, for anything his heart

Post Cards of Popular Photo Players

again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet, complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Agents Wanted in the
United States and Canada

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT
EXHIBITORS' ADVERTISING & SPECIALTY CO. 30 Union Square, N. Y.
Arthur D. Jacobs, Pres. & Gen. Mgr.

Write for free Catalogue
and Advertising Matter

The VIVAPHONE PERFECTED Talking Pictures

For Eastern Penn. Delaware and Maryland—Act Quick—Time Filling Fast—Write, Wire, Phone
KEYSTONE SINGING and TALKING PICTURE CO., 46 N. 12th St., Philadelphia Bell
Filbert 2139

is in. So I say, Enthusiasm is one of the greatest things a man can have. It is the spark that puts and keeps the machine in motion. It is the coal that kindles the flame, that causes us to put more steam into the boilers of our business. It is that something that has driven the ship of commerce to its present port of success. It is the great magnet that has forced many a man from an obscure plow to a place of prominence in this world. Get it, men. Take it into your business. Take it into your home. Saturate your life and soul with it. Get so much of it that you will burn with the fever from it.

After all is said and done, we will succeed only so far as we are able to turn our observation into experience, go on and on until the sun comes up over the eastern horizon to-morrow morning, and still not have given entire vent to my feelings on this great subject, Advertising and Salesmanship. Men, if you are not in, get in. Make yourself and your business stand out in your city and community like a radiant star on a dark night. Throw your personality into the great commercial game of to-day; play your part as if the success of the entire performance rested upon you. Your money is needed to build your city, but you are needed more. The game is on.

A more scientific class of advertising has caused to be spread over this continent millions of pages of the highest type of photography, drawings and developing.

Pick up any magazine you choose. Look over its pages and see the many advertisements that tell their story with a picture. Not a drawing—a real photograph. A likeness of that which they are trying to convey to the reader's mind. A fact that goes into the mind through the sight will remain much longer than one forced through the channels of understanding by reading. One look is worth a dozen statements.

It has well been said, "The only difference between a rut and a grave is the length and depth and breadth." Don't get into the rut. Advertise. Use some medium of this great problem solver to push your business. Throw into it this tonic, that when used according to directions, that never failed to bring results. Let it be remembered that all Advertising is Salesmanship—all Salesmanship is Advertising.

Get the Enthusiasm! Put it into your work; live it, breathe it, be it—and advertise, and as sure as you do you will see the results of what I have been trying to bring before you. You will get the results, or advertising is a joke. And to make the average man believe that advertising is a joke will be a task as hard to solve as it would be to make a woman believe she is not good looking.

In conclusion, the words of Huxley express my sentiments. "I am much disposed, the longer I live, to set less value upon mere cleverness and to think that the power of endurance with persistence, is the most valuable of all." This is advertising.

(Continued from page 6)

World's Fair, where as an attraction and novelty it was second to none. During the last 20 years almost unbelievable strides have been taken in this great industry until now, this coming July, through the efforts of this committee, the motion picture will have arrived in its proper plane, rating among the greatest industries of the world.

As an attraction for the public and likewise of interest to directors there will be held what is termed a "Would-Be Actors' Competition," the sole idea of which will be to discover unknown talent. Any man, woman, child or boy who has an idea that he or she has talent for acting will be afforded an opportunity of proving how good they may be before a committee of competent judges, the chairman of whom will be Alfred H. Saunders. Those wishing to take part may register their names with Frank E. Samuels, the secretary of the Exposition Committee, German Bank Building, Fourth Avenue and Fourteenth Street, New York City.

The scenario to be used is as follows: A man, or a woman, enters a room in a state of deep dejection, sits at a table, then, hearing a knock at the door, rises to receive a letter. The letter is found to announce the fact that he, or she, has inherited \$50,000 from an unexpected source. This naturally causes the actor to show surprise, joy and excitement. The envelope, which has been lying face downward on the table, is then turned over and found to be addressed to an entirely different person. Surprise and disappointment are shown, then the funny side is noted and the scene ends with a hearty laugh.

Another novelty to be presented for the first time in this country will be the "Life Target." This will probably prove to be the novelty sensation of the century.

SLIDES

that are guaranteed against heat. We make everything in the slide line and make them right. Try us once and see the results

De Commerce Lantern Slide Co.
46 East 14th Street :: :: New York

A NECESSITY FOR EVERY SHOW

Novelty Indestructible
CLOCK SLIDE

With adjustable hands. Will last a lifetime

50c. Post Paid

STOCK BRASS SLIDES

Everything from

"WELCOME" to "GOOD-NIGHT"

25c. Each Post Paid

NOVELTY SLIDE CO.

20 East 14th Street, New York

WE LEAD THEM ALL in selling

Motion Picture Cameras

Every Exhibitor should own one. The complete outfit consists of Camera, Lens, F. 6/3, 4 magazines holding 120 foot, tripod, and a carrying case for \$90.00. Other cameras on hand. Write for Price Lists. We develop and print, and make titles in less than 10 hours.

Special Event Film Mfg. Co.

— Motion Picture Center —

1465 BROADWAY NEW YORK



WHITE DUCK UNIFORM \$3⁵⁰

A SUMMER BARGAIN

Well made of Shrunken Army White Duck, trimmed with white braid, style of illustration

ONLY 200 UNIFORMS AT THESE FIGURES

- 1 Uniform (Coat and Trousers) . . . \$ 3.50
- 6 Uniforms (Coats and Trousers) . . . 19.50
- 12 Uniforms (Coats and Trousers) . . . 36.00
- White Uniform Caps 1.50

BEST UNIFORM CO.

MOTION PICTURE CENTER

1465 Broadway

New York

King Baggot in London

What They Think of the Popular Universal Star Across the Atlantic.

(From the Bioscope.)

It was with a deep sense of responsibility and an overwhelming realization of the importance of the occasion that our office boy announced Mr. King Baggot the other day. The tone of voice which the aforesaid office boy adopts when ushering in visitors is always a safe index to the consequence of the latter, and it is a sufficiently high compliment to Mr. Baggot to say that our youth's attitude towards him was no less deferential than it would have been to royalty.

Mr. King Baggot is one of those men for whom we feel an instinctive liking at first sight. He is very tall and very broad and very strong; but, notwithstanding his massive physique and his forceful personality, he has the gentlest, sunniest smile in the world, and a courtesy of manner which is as unique as it is delightful.

At the time of our interview, Mr. Baggot had only been in London some twenty-four hours or so, and he was naturally full of interest in the novelty and wonder of our great city. It was gratifying to hear that, despite his brief acquaintanceship, he was already in love with England and the English. What particularly struck him was the way in which everything over here is centralized. "Why," he said, "you can visit practically the whole British film industry within half-an-hour, which is marvellous to me, because, in America, it is quite possible to spend two days seeing three manufacturers."

We then asked Mr. Baggot if he could add anything to what Mr. Brenon had told as to their film-making campaign in this country.

"Well," he replied, with a large smile of pleasant anticipation, "I don't know that I can give you much more information for the moment. Mr. Brenon and I were up most of last night confabulating about things, but, although we hope to get started by Saturday next, we, naturally, haven't had time to fix every detail. I can tell you, however, that our first picture will be a story of typical London life. It will include some Derby scenes, and also various notable places of interest in the city, besides some aeroplane pictures. Film number two will be the very best picture ever made in England—at any rate, that's what we're determined to try for, and we're not going to spare time or labor or money in the effort. It will probably include some 350 people."

"Miss Leah Baird, lately of the Vitagraph Company, is coming over next week to support us, but, otherwise, our company will be 'all-British.' We have already taken a studio in London for interior work, and our business headquarters will be at the new Imp offices in Charing Cross Road, to be opened on Monday."

"How long are we going to stay? Well, that's something we don't know ourselves, and, personally, from the glimpse I've had of it, I certainly shan't want to leave London for a long time. All the instructions I had from Mr. Carl Laemmle on starting were: 'Go to England and make the best pictures that have ever been made!' He put us under no restrictions as to money; we are just out to do the finest work that is humanly possible to accomplish."

LIFE TO THE MOTION PICTURE

IS NOW MADE POSSIBLE BY THE

KINEMATOPHONE

THE KEYBOARD OF THE KINEMATOPHONE CAN BE PLACED ON PIANO AND BOTH CAN BE OPERATED BY ONE MAN.

A FEW OF THE SOUND EFFECTS PRODUCED

Engine Whistle	Sheep	Breaking of Dishes
Station Master's Trumpet	Sleigh Bells	Aeroplane Motor
Whistle	Doorbell	Snare Drum
Siren	Knock at the Door	Trotting Horse
Steamboat	Rapid Firing Gun	Galloping Horse
Steamer	Tambourine and Cymbals	Rifle Shot
Auto Horn	Clock	Bicycle Bell
Lion	Cymbals	Ocean Waves
Tiger	Engine Exhaust	Car Bell and Rumble
Pig	Anvil	Telephone
Dog	Ox	Sawing Wood
Rooster	Thunder Storm and Rain	Cannon Shot
Bird	Chains	Saxophone
A Kiss	Applause	Chimes
Village Bells	Motor—Auto or Motor Boat	Baby Crying
Ambulance Gong	Rumble of Trains	Pipe Organ

NOW BEING DEMONSTRATED AT THE OFFICES OF

The Kinematophone Co., (Inc.) *W. J. COUNIHAN, Pres. and Gen. Mgr.*

Care of Counihan and Shannon, Suite 601-602

Geo. M. Cohan Theatre Bldg. -:- 1482 Broadway, New York

The Right Hotels To Stop At

Long Distance Telephone 15th Season

STOP AT THE HOTEL PONCE DE LEON AND ANNEX

When at

Atlantic City.

Virginia Avenue and the Beach.

The Hotel Ponce De Leon is newly furnished throughout with rare taste, and possesses all modern requisites for convenience and comfort of guests.

Hot and cold sea water baths.

European and American Plan.

A BOOKLET will be gladly furnished on application.

Rates, running from \$12.50 to \$30.00 per week, according to location of the rooms. Official Hotel American Motor League and the

International Automobile League.

Garage Capacity 200 Machines.

COMMONWEALTH Hotel

— INCORPORATED —
Opposite State House BOSTON, MASS.

Offers rooms with hot and cold water for \$1 per day and up, which includes free use of public shower baths.

NOTHING TO EQUAL THIS IN
NEW ENGLAND

Rooms with private baths for \$1.50 per day and up; suites of two rooms and bath for \$4.00 per day and up.

Dining Room and Cafe First Class

European Plan

Absolutely Fireproof

Stone floors; nothing wood but the doors.

Strictly a Temperance Hotel

— SEND FOR BOOKLET —
STORER F. CRAFTS, Gen. Mgr.

TOWER HOTEL

Opposite The Falls
The Home of the Brides
NIAGARA FALLS, N. Y.

European Plan, \$1.00 up American Plan, \$2.50 up.

One Minute's walk from the Falls, directly opposite New York State Park

SPECIAL RATES TO LARGE PARTIES

FREE—Enclose 5 cents in stamps to cover costs and I will send you one of the finest colored double postal cards ever gotten up of Niagara Falls, and it's a Beauty.

M. J. HOENIG, Prop.

As everyone knows, Mr. King Baggot is the founder and president of the Screen Club, which now numbers amongst its members nearly every prominent film man in the States—actors, directors, journalists, leading technical men and all. Asked whether he was thinking of starting a similar institution on this side, Mr. Baggot admitted that he wanted to do something of the kind. And that sounds significant.

We then questioned our visitor as to his ideas on the industry as a whole.

"Well," he modestly answered, "I have been at it three and a half years, and I consider that I'm just beginning to know something about it. The picture theatre is the poor man's amusement, and the rich like it. In view of that fact, I don't think it is necessary to question its performance or its permanence.

"How did I start? As a matter of fact, it was quite by chance. Prior to becoming a picture actor, I was on the legitimate stage, and, coming into New York one day, I met a former manager of mine, with whom I passed the time of day. I asked him what he was doing, and he told me he was in the picture business. 'The picture business,' I replied, 'what is that?' He told me to go with him and see, so I went, and, watching a film produced, became deeply interested. At that time, of course, they did not have many actors, and their methods generally were somewhat crude. Invited to play in a scene myself, I accepted, and acted just as I should have done if I had been on the ordinary stage—that is to say, naturally and without exaggeration. As the result of this short experiment, my friend made me a very fair offer of an engagement, for fifty-two weeks in the year. I decided to give the picture business a trial for a fortnight, with which intention I joined the Imp Company—and I have stayed ever since!"

As well as being a picture actor, Mr. Baggot is also a picture author, having written some of the Imp Company's biggest successes, including "Fruit and Flowers," "The Will," "The Count of Monte Bello," "Officer 174," and the sequel thereto, "The Rise of Officer 174," which will be seen shortly.

NEW POINTS OF ACTING IN A COLOR PLAY.

By Linda A. Griffith of the Kinemacolor Stock Company.

It is barely two years since the Kinemacolor pictures were first shown to the American public. These pictures, as we all know, were of the coronation of King George V, of England, and of the Durbar festivities in India. Strange to say, that as I watched the wonderful colors and saw photographed for the first time the perfect green of the grass and trees, the gorgeous robes of the nobility and the shining brown coats of the horses, it never occurred to me to apply this new art to the dramatic motion picture.

For one who had for some preceding years been acting almost daily before a

motion picture camera, and had so often bemoaned the loss of color values in the black and white photography, this appears singular, to say the least. Possibly it was so for the very foolish reason that it had always been just the black and white, and so had become a habit with us, and it may have seemed too great a joy ever to think that a motion picture camera could do so much for us. How often in the days before "Kinemacolor," when we were telling our story in a pink and white apple orchard, or a lovely red rose garden, would I sigh, "Oh, if the colors would only show in the picture!" But I never dreamed how soon my wishes would come true.

I don't suppose it is very generally known that a motion picture actor is ever afflicted with stage fright, not camera fright, for when working we never think of the camera. But when we are gathered together in our own little theatre, that is, in the projecting room where pictures are first shown to the acting company, the lights turned out, and the picture is to be seen for the first time, then it is we sometimes have cold chills and nervous twitches. We know that what is locked up in the little box of film is there to stay for keeps—we have no way of improving our second performance.

One day last summer I was to see myself in Kinemacolor for the first time. With added fear and trembling I approached the ordeal. The picture was thrown on the screen, and there was the exact shade of hair and eyes, the true flesh tints, it was almost spooky, even a little string of pink beads about my neck; why there they were, just as pink as could be!

Now along with the day's work there is added the study of color schemes. We must consult each other as to the color of this or that particular hat or gown to be worn, for those working in the same scheme must never let colors clash. We must even consult the wall paper and furniture and tapestries that make up the stage setting. The days when a man could combine brown shoes with full evening dress and appear correctly attired on the screen are no more.

The points that can be made in a story with the help of color are many. A man is wounded. We lift a torn sleeve; there is red blood on his arms, not black smudge. You can even write a farce around color. The Kinemacolor Company has produced one such, called "The Lady in the Red Coat." The complications which make up this story all arise from the fact that two young women, each unknown to the other, wear the same color coat, a bright red one.

One can see the difference between dry wood and wet wood and know by this difference in color that a box had fallen into the water. Numberless points can be made with the help of color. In bright, joyful scenes, gay color in a costume cannot fail to accentuate the joyousness. Equally there must be no jarring note of color in a death-bed scene.

Scenes whose thoughts are in a minor key can be wonderfully strengthened by the right suggestion of color. We all know how even a dull, cheerless room can be sunny with shimmering yellow curtains at the windows, and how cosy a fireside scene can be made with the warm red glow from crackling logs.

We have indeed only begun to realize the possibilities in the photo play, now that "Kinemacolor" is a reality.

Just Around The Corner

from the

WHITE HOUSE

Hotel Richmond
WASHINGTON, D. C.

On direct car line to Union Station and all other parts of Washington.

Close to all leading theatres and the business district.

100 Rooms Newly
Furnished, 50 Baths

American plan, \$3 per day and up.

Write for illustrated booklet with map.

CLIFFORD M. LEWIS, Prop.

CALEHUFF
SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.
50 North Eighth Street Philadelphia, Pa.

LARGEST
LEADING
Supply House in America

No Junk or Fake repair parts.
Only Genuine parts made
and guaranteed by the Manufacturers.

Jobbers in Edison, Powers
and Motigraph machines and parts.

Headquarters for the greatest screen
in the world (MIRROR SCREEN)

Write for information on anything
pertaining to the Motion
Picture Business.

LICENSED RELEASE DATES

BIOGRAPH.

May 26—The Trimmers Trimmed (Com.).
 May 29—A Dangerous Foe (Dr.).
 May 31—His Mother's Son (Dr.).
 June 2—The Ranchero's Revenge (Dr.).
 June 5—Slippery Slim Repents (Com.).
 June 5—Just Kids (Com.).
 June 7—A Timely Interception (Dr.).
 June 9—Red Hicks Defies the World (Com.).
 June 9—Jenks Becomes a Desperate Character (Dr.).
 June 12—The Well (Dr.).
 June 14—Death's Marathon (Dr.).
 June 16—The Switch-Tower (Dr.).
 June 19—Almost a Wild Man (Com.).
 June 19—The Rise and Fall of McAdoo (Com.).
 June 21—The Mothering Heart (2-reel Dr.).
 June 23—A Compromising Complication (Com.).
 June 23—Mr. Jefferson Green (Com.).
 June 26—In Diplomatic Circles (Dr.).
 June 28—Her Mother's Oath (Dr.).

CINES.

(G. Kleine.)
 May 24—The Maid and the Yarn (Com.).
 May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).

LUBIN.

May 27—Doing Like Daisy (Com.).
 May 27—The Yarn of the "Nancy Belle" (Com.).
 May 28—Love and War in Mexico (Special 2-Reel Dr.).
 May 29—The Romance of the Ozarks (Dr.).
 May 30—Faith of a Girl (Dr.).
 May 31—Lone Dog the Faithful (Dr.).
 June 2—A Woman's Heart (Dr.).
 June 3—A Jealous Husband (Dr.).
 June 5—Bob Builds a Chicken House (Com.).
 June 5—Kate, the Cop (Com.).
 June 6—The Penalty of Jealousy (Dr.).
 June 6—The Accusing Hand (Dr.), Part I.
 June 6—The Accusing Hand (Dr.), Part II.
 June 7—The Great Pearl (Dr.).
 June 9—The Legend of Lovers' Leap (Dr.).
 June 10—Violet Dare Detective (Dr.).
 June 12—Nearly in Mourning (Com.).
 June 12—The Professor's Predicament (Com.).
 June 13—Papita's Destiny (Dr.).
 June 14—The Wine of Madness (Dr.).
 June 16—Bob Builds a Boat (Com.).
 June 16—Silence for Silence (Com.).
 June 17—Out of the Beast a Man was Born (Dr.).
 June 18—The Weaker Mind (2-reel Dr.).
 June 19—A Father's Love (Dr.).
 June 20—His Redemption (Dr.).
 June 21—From Ignorance to Light (Dr.).
 June 23—Rustic Hearts (Dr.).
 June 24—At the Telephone (Com.).
 June 24—The Zulu King (Com.).
 June 26—The Other Woman (Dr.).
 June 27—Bob Buys An Auto (Com.).
 June 27—The Beauty From Butte (Com.).
 June 28—The Love Test (Dr.).

Licensed Releases Calendar for the Week of June 23rd

MONDAY, JUNE 23.

BIOGRAPH—A Compromising Complication (Com.).
 BIOGRAPH—Mister Jefferson Green (Com.).
 KALEM—The Detective's Trap (Dr.).
 LUBIN—Rustic Hearts (Dr.).
 PATHEPLAY—Pathe's Weekly No. 26, 1913 (Top.).
 SELIG—The Kentucky Derby at Churchill Downs (Edu.).
 VITAGRAPH—The Lion's Bride (Dr.).
 EDISON—The Pyramids and the Sphinx, Egypt (Scen.).
 EDISON—A Taste of His Own Medicine (Com.).
 VITAGRAPH—The Snare of Fate (3-Reel Dr.).

TUESDAY, JUNE 24.

EDISON—Where Shore and Water Meet (Dr.).
 ESSANAY—Across the Rio Grande (Dr.).
 PATHEPLAY—The Carrier Pigeon (Science and Nature).
 PATHEPLAY—How a Blossom Opens (Horticulture).
 SELIG—The Marshal's Capture (Dr.).
 VITAGRAPH—No Sweets (Com.).
 LUBIN—At the Telephone (Com.).
 LUBIN—The Zulu King (Com.).

WEDNESDAY, JUNE 25.

EDISON—How Did It Finish? (Com.).
 KALEM—The Knight of Cyclone Gulch (Com.).
 KALEM—Curing Her Extravagance (Com.).
 ESSANAY—Easy Payments (Dr.).
 PATHEPLAY—The Hunger of the Heart (Dr.).
 VITAGRAPH—Jack's Chrysanthemum (Jap. Dr.).
 SELIG—Papa's Dream (Com.).
 SELIG—The City of Gold (Edu.).
 KALEM—The Struggle (2-Reel Dr.).

THURSDAY, JUNE 26.

BIOGRAPH—In Diplomatic Circles (Dr.).
 ESSANAY—The Divided House (Com.).
 LUBIN—The Other Woman (Dr.).
 MELIES—The Sultan's Dagger (Dr.).
 PATHEPLAY—Clarence, the Cowboy (Com.).
 SELIG—When Men Forget (Dr.).
 VITAGRAPH—Her Sweetest Memory (Com. Dr.).

FRIDAY, JUNE 27.

EDISON—Fortune Smiles, being the twelfth and last story of "What Happened to Mary" (Dr.).
 ESSANAY—Witness "A-3 Center" (Dr.).
 KALEM—The Cloak of Guilt (Dr.).
 PATHEPLAY—The Spotted Elephant Hawk Moth (Science and Nature).
 PATHEPLAY—Athens (Scenic).
 SELIG—A Western Romance (Dr.).
 VITAGRAPH—One Good Joke Deserves Another (Com.).
 LUBIN—Bob Buys An Auto (Com.).
 LUBIN—The Beauty From Butte (Com.).
 ECLIPSE—A Villain Unmasked (2-Reel Dr.).

SATURDAY, JUNE 28.

EDISON—The Fly (Edu.).
 EDISON—Circumstances Make Heroes (Com.).
 ESSANAY—Broncho Billy's Strategy (Dr.).
 LUBIN—The Love Test (Dr.).
 PATHEPLAY—The Second Shot (Dr.).
 VITAGRAPH—One Over on Cutey (Com.).
 VITAGRAPH—Cloisonne Ware (Edu.).
 KALEM—Out of the Jaws of Death (Dr.).
 BIOGRAPH—Her Mother's Oath (Dr.).
 PATHEPLAY—The Trapper's Mistake (2-Reel Dr.).

EDISON.

May 27—An Unwilling Separation (Dr.).
 May 28—Newcomb's Necktie (Com.).
 May 30—The Honor of a Soldier (Dr.).
 May 31—An Almond Eyed Maid (Dr.).
 June 2—Professor William Nutt (Com.).
 June 3—Right for Right's Sake (Dr.).
 June 4—Some Spots in and Around Los Angeles, Cal. (Scen.).
 June 4—Don't Worry (Com.).
 June 6—Mercy Merrick (Dr.).
 June 7—While John Bolt Slept (Dr.).
 June 9—"Othello" in Jones Ville (Com.).
 June 10—Two Little Kittens (Dr.).
 June 11—Beau Brummel and His Bride (Com.).
 June 13—Along the Nile (Scen.).
 June 14—Apples of Sodom (Dr.).
 June 16—Her Royal Highness (Com. Dr.).
 June 17—The Twin Brothers (Dr.).
 June 18—Civic Parade, New York, May, 1913.
 June 18—He Would Fix Things (Com.).
 June 20—The Evil Thereof (Dr.).
 June 21—Love's Old Sweet Song (Dr.).
 June 21—Mary Stuart (3-reel Dr.).
 June 23—The Pyramids and the Sphinx, Egypt (Scen.).
 June 23—A Taste of His Own Medicine (Com.).
 June 24—Where Shore and Water Meet (Dr.).
 June 25—How Did It Finish? (Com.).
 June 27—Fortune Smiles (Dr.).
 June 28—The Fly (Edu.).
 June 28—Circumstances Make Heroes (Com.).

ESSANAY.

May 24—Broncho Billy and the Express Driver (Dr.).
 May 27—The New Sheriff (Dr.).
 May 28—On the Job (Com.).
 May 29—Their Baby (Com.).
 May 30—The Good in the Worst of Us (Dr.).
 May 31—Alkali Ike's Misfortunes (Dr.).
 June 3—Let No Man Put Asunder (Dr.).
 June 4—The Value of Mothers-in-Law (Com.).
 June 5—The Last Shot (Dr.).
 June 6—Phillip March's Engagement (Com.).
 June 7—Broncho Billy's Capture (Dr.).
 June 9—The Final Judgment (2-reel Dr.).
 June 10—The Shadowgraph Message (West. Dr.).
 June 11—The Star (Com.).
 June 12—Cinderella's Gloves (Com.).
 June 13—The Mysterious Stranger (Com. Dr.).
 June 14—The Ranch Feud (West. Dr.).
 June 17—Anonymous (Com.).
 June 18—Hilda Wakes (Com.).
 June 19—The Rustler's Spur (West. Dr.).
 June 20—Fear (Dr.).
 June 20—A Brother's Loyalty (2-reel Dr.).
 June 21—"Alkali Ike" and the Hypnotist (West. Com.).
 June 24—Across the Rio Grande (Dr.).
 June 25—Easy Payments (Dr.).
 June 26—The Divided House (Com.).
 June 27—Witness "A-3 Center" (Dr.).
 June 28—Broncho Billy's Strategy (Dr.).

KALEM.

June 7—When Women Are Police (Com.).
 June 7—Percy's Wooing (Com.).
 June 7—The Tragedy of Big Eagle Mine (Dr.), Part I.
 June 7—The Tragedy of Big Eagle Mine (Dr.), Part II.
 June 9—The Rube and the Boob (Com.).
 June 9—The Scheme of Shiftless Sam Smith (Com.).
 June 11—The Pawnbroker's Daughter (Dr.).
 June 13—Brought to Bay (Dr.).
 June 14—The Gypsy's Band (Dr.).
 June 16—The Wheel of Death (Dr.).
 June 16—Governor Johnson of Cal. (Top.).
 June 18—The Attorney for the Defense (Dr.).
 June 20—Smoked to a Finish (Com.).
 June 20—Cupid's Lariat (Com.).
 June 21—On the Brink of Ruin (Dr.).
 June 23—The Detective's Trap (Dr.).
 June 25—The Knight of Cyclone Gulch (Com.).
 June 25—Curing Her Extravagance (Com.).
 June 25—The Struggle (2-Reel Dr.).
 June 27—The Cloak of Guilt (Dr.).
 June 28—Out of the Jaws of Death (Dr.).

MELIES.

May 29—The Foster Brothers (Dr.).
 May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scen.).
 June 5—Native Industries of Java (Edu.).
 June 12—The Stolen Claim (Dr.).
 June 12—Samarang (Educ.).
 June 19—The Lure of the Sacred Pearl (Dr.).
 June 19—Diving for Pearls at Thursday Island (Educ.).
 June 26—The Sultan's Dagger (Dr.).

ECLIPSE. (G. Kleine.)

May 28—The Indelible Stain (Dr.).
 June 4—Delivering the Goods (Com.).
 June 4—The Armadillo (Zoo.).
 June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).

PATHEPLAY.

May 30—The Spider Which Lives in a Bubble (Zoo.).
 May 30—Transportation Methods in Java (Trans.).
 May 30—The Human Vulture (Special 2-Reel Dr.).
 May 31—The Squawman's Awakening (Dr.).
 June 2—Pathe's Weekly No. 23, 1913 (Top.).
 June 3—Dredges and Farm Implements in the West (Ind.).
 June 3—A Market in Kabylia, Algeria (Cus.).
 June 4—The Saving Lie (Dr.).
 June 5—What the Good Book Taught (Dr.).
 June 6—Birds and Animals of Brazil (Nat. Hist.).
 June 6—Tananarive, Madagascar (Travel).
 June 7—Get Rich Quick Billington (Com.).
 June 9—Pathe's Weekly, No. 24.
 June 10—Max's First Job (Com.).
 June 10—The Chateau of Chenonceau, France (Arch.).
 June 11—His Lordship's Romance (Com.).
 June 12—The Artist's Dream (Com.).
 June 13—Athletics in France (Educ.).
 June 13—Places of Interest in Colo. (Trav.).
 June 13—The Governor's Double (2-reel Dr.).
 June 14—For Mayor—Bess Smith (Com.).
 June 16—Pathe's Weekly, No. 25.
 June 17—A Tour Through Touraine (Trav.).
 June 17—Rhodes (Asiatic Turkey) (Scenic).
 June 18—The Sacrifice (Dr.).
 June 19—The Outlaw's Love (Dr.).
 June 20—The Burial of a Rich Chinaman.
 June 20—Antibes (France) and Its Environs.
 June 20—Monuments and Cascades of Rome.
 June 21—The Jury's Verdict (Dr.).
 June 23—Pathe's Weekly No. 26.
 June 24—The Carrier Pigeon (Science and Nature).
 June 24—How a Blossom Opens (Horticulture).
 June 25—The Hunger of the Heart (Dr.).
 June 26—Clarence the Cowboy (Com.).
 June 27—The Spotted Elephant Hawk Moth (Science and Nature).
 June 27—Athens (Scen.).
 June 28—The Second Shot (Dr.).
 June 28—The Trapper's Mistake (2-Reel Dr.).

SELIG.

- May 29—The Ex-Convict's Plunge (Dr.).
 May 29—Scenes in Manila (Tr.).
 May 30—The Woodfire at Martin's (Dr.).
 June 2—When the Circus Came to Town (Com.).
 June 3—A Flag of Two Wars (Dr.).
 June 4—Woman—Past and Present (Com.).
 June 4—The Law and the Outlaw (Dr.), Part I.
 June 4—The Law and the Outlaw (Dr.), Part II.
 June 5—The Suwanee River (Dr.).
 June 6—Manila Normal and Public Schools (Edu.).
 June 6—An Embarrassed Bridegroom (Com.).
 June 9—Sweeney and the Fairy (Com.).
 June 10—Dad's Little Girl (Dr.).
 June 11—A Rose of May (Dr.).
 June 12—The Birth of Elizabeth (Com.).
 June 12—The Birth of a Butterfly (Com.).
 June 13—The Jealousy of Miguel and Isabella (Dr.).
 June 14—Alone in the Jungle (2-reel Dr.).
 June 16—Shooting of the Rapids of the Pagsanjan River in the Philippines Islands (Edu.).
 June 16—When Lillian was Little Red Riding Hood (Com.).
 June 17—Taming a Tenderfoot (Com.).
 June 18—Mrs. Hilton's Jewels (Dr.).
 June 19—The Gold Brick (Com.).
 June 20—Fancy Poultry (Edu.).
 June 20—The Fighting Lieutenant (Dr.).
 June 23—The Kentucky Derby at Churchill Downs (Edu.).
 June 24—The Marshal's Capture (Dr.).
 June 25—Papa's Dream (Com.).
 June 25—The City of Gold (Edu.).
 June 26—When Men Forget (Dr.).
 June 27—A Western Romance (Dr.).

VITAGRAPH.

- May 31—One Can't Always Tell (Com.).
 May 31—If Dreams Came True; or, Who'd Have Thought It (Com.).
 May 31—The White Slave (Special 2-Reel Dr.).
 June 2—What God Hath Joined Together (Dr.).
 June 3—Bunny as a Reporter (Com.).
 June 3—Three to One (Com.).
 June 4—A Modern Psyche (Com.-Dr.).
 June 5—The Heart of Mrs. Robins (Com.-Dr.).
 June 6—The Butler's Secret (Dr.).
 June 7—The Forgotten Latchkey (Com.).
 June 9—How It All Happened (Com. Dr.).
 June 10—Cutey Tries Reporting (Com.).
 June 11—His House in Order; or, The Widow's Quest (Com. Dr.).
 June 11—A Regiment of Two (2-reel Dr.).
 June 12—His Tired Uncle (Com.).
 June 12—Capers of Cupid (Com.).
 June 13—An Infernal Tangle (Com. Dr.).
 June 14—Does Advertising Pay? (Com.).
 June 16—The Silver Cigarette Case (Dr.).
 June 17—The Coming of Gretchen (Com. Dr.).
 June 18—The Drop of Blood (Dr.).
 June 19—Bunny's Dilemma (Com.).
 June 20—Delayed Proposals (Com.).
 June 20—Yokohama Fire Dept. (Top.).
 June 21—"Arriet's" Baby (Dr.).
 June 23—The Lion's Bride (Dr.).
 June 23—The Snare of Fate (3-Reel Dr.).
 June 24—No Sweets (Com.).
 June 25—Jack's Chrysanthemum (Jap. Dr.).
 June 26—Her Sweetest Memory (Com.-Dr.).
 June 27—One Good Joke Deserves Another (Com.).
 June 28—One Over on Cutey (Com.).
 June 28—Cloisonne Ware (Edu.).

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Exclusive Supply Release Dates

DRAGON.

(Formerly Ryno)

- May 19—The Sergeant's Daughter (Mil. Dr.).
 May 26—Love's Monogram (Dr.).
 June 2—Comrades (Dr.).
 June 6—The Ace of Hearts (Dr.).
 June 16—The Ghost of Sea View Manor.
 June 23—Sister's Devotion.

GAUMONT.

- May 20—The Eyes that Could Not Close.
 May 21—Gaumont Weekly No. 63.
 May 22—For Two Pins.
 May 27—The Light that Kills.
 May 28—Gaumont Weekly No. 64.
 May 29—A Problem in Reduction.
 June 3—The Heart Humane (Dr.).
 June 4—Gaumont's Weekly No. 64 (News).
 June 5—A Passing Cloud (Dr.).
 June 10—The Honor of Lucrece (Dr.).
 June 11—Gaumont's Weekly, No. 65 (News).
 June 12—Men Were Deceivers Ever.
 June 17—Mixed Pickles.
 June 18—Gaumont's Weekly, No. 66 (News).
 June 19—The Great Unwashed.
 June 24—The Demon of Destruction.
 June 25—Gaumont Weekly No. 68.

GREAT NORTHERN

- May 10—Her First Love Affair.
 May 10—The Harz.
 May 17—The Three Comrades (Dr.).
 May 24—Professor's Travelling Adventures.
 May 24—Scenes on the Balkan Frontier.
 May 31—Where is Doggie (Com.).
 May 31—Loch Lomond (Scen.).
 June 7—Where Is Doggie? (Com.).
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).
 June 21—Shanghaied.
 June 28—Cupid's Score.
 June 28—Airship Fugitives (Feature).

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

- May 23—The Man Who Failed.
 May 30—The King's Messenger.
 June 4—The Hopes of Belinda (Com.).
 June 6—Gregory's Shadow (Dr.).
 June 11—Matrimony's Speed Limit (Com.).
 June 13—Her Mother's Picture (Dr.).
 June 18—Romeo in Pajamas.
 June 20—Strangers from Nowhere.
 June 27—The Message to Heaven.
 July 2—An Unexpected Meeting.
 July 4—True Hearts.
 July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.

Exclusive Supply Releases for the Week of June 23.

MONDAY, JUNE 23.

DRAGON—Sister's Devotion.

TUESDAY, JUNE 24.

GAUMONT—The Dawn of Destruction.

WEDNESDAY, JUNE 25.

GAUMONT—Gaumont Weekly No. 68.

THURSDAY, JUNE 26.

GAUMONT—When the Cat's Away.

FRIDAY, JUNE 27.

SOLAX—The Message to Heaven.

SATURDAY, JUNE 28.

GREAT NORTHERN—Cupid's Score.

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"Death Before Dishonor"

Among the films shown at the new projection room of the "Exhibitors' Times" this week was the Dante feature, "Death Before Dishonor," in two parts.

The theme is not new, but the appeal is broadly human and the suspense is gripping. Photography and acting are excellent. A thrilling climax is reached when the pretty young Nancy—supposedly daughter of the drunken beggar Tonio, but in reality the flesh and blood child of the wealthy Margius Rand—jumps from an upper window of the latter's residence and is dashed to death upon the pavement below.

The interior settings are good, and the street scenes of Padua, the historic plateau town in which the main action takes place, are most interesting and colorful.

The young son of the Marquis Rand is in love with Nancy, an attractive peasant girl on his father's estate. The girl returns his passion, happy with her present joy and blinded to the social barrier that of necessity must separate the two.

When the old Marquis discovers the state of affairs he threatens to disown his son, and finally bribes a gamekeeper on his estate, one Tonio, to marry Nancy.

Twenty years later Tonio, a wreck from dissipation, is a beggar on the streets and in the cafes of Padua. A pretty young girl, Nancy, accompanies him, as a strolling player. Nancy, the mother, is grown prematurely old and gray with worry.

Tonio and Nancy are seen in a cafe. Tonio is drinking, and Nancy is trying to persuade him to go home. A young ruffian accosts her, and she flees from the place, leaving Tonio alone with the stranger, who finally gives the drunken old man the card of an employment agency for servants.

Tonio, arriving home penniless, finds this card in his pocket, and actuated with the hope of a paltry commission, goes to the agency and offers Nancy as a housekeeper.

Nancy finds herself engaged in the palatial home of the Marquis Rand, where, to her surprise and delight, she is given fine clothes and much attention. The Marquis Rand is carried away by her beauty. He makes love to her and is repulsed. He persists, and Nancy becomes desperate. She rushes from the room and as he pursues her leaps from a third story window. The body is seen hurtling through the air.

In the meantime, old Nancy, missing her daughter, hurries to the police station. She arrives there just as the police bring in news of the accident. A fearful presentiment sends the mother hurrying to the scene, where she finds and recognizes the body of her daughter.

Just then the police bring the Marquis Rand from the house. Nancy, who has sensed the tragedy and who recognizes the Marquis, hurls herself at him. The police

tear her away again and again, but at last she reaches him. Screaming, she points to where the body lies. "You have killed your own daughter," she cries.

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UNIVERSAL RELEASE DATES

IMP

May 22—She Never Knew. (Dr.)
May 26—Secret Service Sam (2 Reels).
May 29—The Heart That Sees. (Dr.)
May 31—The Magnetic Maid and Hy Mayer, His Magic Hand. (Com. Dr.)
June 2—Just a Fire Fighter (Com.-Dr.).
June 5—Self-Accused (Dr.).
June 7—Pen Talks, by Henry Mayer (Nov.).
June 7—The Count Retires (Com.).
June 9—The Comedian's Mask (2-reel Dr.).
June 12—The Higher Law (Dr.).
June 14—The War of Beetles (Nov.).
June 14—Hy Mayer's Cartoons (Nov.).
June 16—The Jealousy of Jane (Com.).
June 19—The Sorrows of Israel (3-reel Dr.).
June 21—Hy Mayer's Filmographic Cartoons.
June 23—His Mother's Love (Dr.).
June 26—The Angel of Death (Dr.).
June 28—Fun in Film, by Hy Mayer, and Leo's Great Cure (Com.).

NESTOR

May 19—Her Hero's Predicament. (Com.)
May 21—The Boy Scouts to the Rescue. (Dr.)
May 23—A Mine and a Marathon. (Dr.)
May 26—On Cupid's Highway. (Com.)
May 28—A Double Sacrifice. (Dr.)
May 30—Be It Ever so Humble. (Dr.)
June 2—A Mixup in Bandits (Com.).
June 4—The Idol of Bonanza Camp (Dr.).
June 6—Owana, the Devil-Woman (Dr.).
June 9—The Spring in the Dessert (Dr.).
June 11—The Man Who Tried to Forget (Dr.).
June 13—The Knight of Her Dreams (Com.).
June 16—Without Reward (Dr.).
June 18—Apache Love (Dr.).
June 20—Aladdin's Awakening and Dad's Surprise (Com.).
June 23—Polson, the Trapper (Dr.).
June 25—Partners (Dr.).
June 27—Professional Jealousy (Com.).

POWERS

May 30—The End of the Trial (Dr. 2 Reels).
June 4—Dolly and the Burglar (Com.).
June 6—Why Grand Daddy Went to Sea (Com.-Dr.).
June 11—Mrs. Lacey's Legacy (Com. Dr.)
June 13—The Strength of the Weak (Dr.).
June 18—Friendly Neighbors (Com.).
June 20—Behind the Times (Dr.).
June 25—It Happened at the Beach, and The \$10,000 Bride (Com.).
June 27—The Spell (2-Reel Dr.).

REX

May 29—The Tourist and the Flower Girl. (Dr.)
June 1—The Boob (Com.-Dr.).
June 5—The World at Large (Dr.).
June 8—The Shadow (Dr.).
June 12—The King Can Do Wrong (3-reel Dr.).
June 19—The Scar (Dr.).
June 22—The Stolen Idol (Dr.).
June 26—The Burden Bearer (Dr.).
June 29—Draga, the Gypsy (Dr.).

VICTOR

May 30—The Plaything. (Dr.)
June 6—The Kidnapped Train (Dr.).
June 13—Sincerity (Dr.).
June 20—His Daughter (Dr.).
June 27—Brother and Sister (Dr.).

101 BISON

May 27—Love, Life and Liberty (2 Reel).
May 31—The Honor of the Regiment.
June 3—The Battle of San Juan Hill (3-Reel Dr.).
June 7—The Spirit of the Flag (2-Reel Dr.).
June 10—The Grand Old Flag (2-reel Dr.).
June 14—The Capture of Aguinaldo (2-reel Dr.).
June 17—In Love and War (2-reel Dr.).
June 21—Women War (2-reel Dr.).
June 24—The Guerrilla Menace (2-Reel Dr.).

CRYSTAL

June 8—Black and White (Com.).
June 10—False Love and True (Dr.).
June 11—A Call from Home (Dr.).
June 22—Will Power and the Smuggled Laces (Split.).
June 24—Out of the Past (Dr.).
June 29—Who Is in the Box? and Mrs. Sharp and Miss Flat (Com.).

ECLAIR

May 25—Hearts and Crosses and Anaradhapura.
May 28—The Faith Healer (2 Reel).
June 1—He Ruins His Family's Reputation (Com.).
June 1—All on Account of an Egg (Com.).
June 4—Why? (3-Reel Dr.).
June 8—The Spider (Zoo).
June 8—He Could not Lose Her (Com.).
June 11—When Light Came Back (2-reel Dr.).
June 18—Fortunes Pet (2-reel Dr.).
June 22—That Boy from the East; and, The South of India.
June 25—The Badge of Policeman O'Roon (2-Reel Dr.).
June 29—He Was Not Ill, Only Unhappy, and Torpedo Fish.

FRONTIER

May 31—Flossie Visits Bar U Ranch. (Com.)
June 5—The Pillar of Peril (Dr.).
June 7—The Ranch Girl and the Sky Pilot (Com.).
June 12—The Call of the Angelus (Dr.).
June 14—The Twins of "Double X" Ranch (Com.).
June 19—A Story of the Mexican Border (Dr.).
June 21—When Lena Struck New Mexico (Com.).
June 26—The Squaw Man's Reward (Dr.).
June 28—An Eastern Cyclone at Bluff Ranch (Com.).

GEM

May 20—Billy Plays Poker.
May 27—Billy's Honeymoon.
June 2—Billy in Armor (Com.).
June 9—Hearts and Flowers (Dr.).
June 16—Silver Threads (Dr.).
June 23—Every Inch a Hero (Dr.).

UNIVERSAL

June 11—Animated Weekly, No. 66 (News).
June 18—Animated Weekly, No. 67 (News).

Universal Releases for the Week of June 23.

MONDAY, JUNE 23.

IMP—His Mother's Love (Dr.).
NESTOR—Polson, the Trapper (Dr.).
GEM—Every Inch a Hero (Dr.).

TUESDAY, JUNE 24.

101 BISON—The Guerrilla Menace (2-Reel Dr.).
CRYSTAL—Out of the Past (Dr.).

WEDNESDAY, JUNE 25.

NESTOR—Partners (Dr.).
POWERS—It Happened at the Beach, and The \$10,000 Bride (Com.).
ECLAIR—The Badge of Policeman O'Roon (2-Reel Dr.).

THURSDAY, JUNE 26.

IMP—The Angel of Death (Dr.).
REX—The Burden Bearer (Dr.).
FRONTIER—The Squaw Man's Reward (Dr.).

FRIDAY, JUNE 27.

NESTOR—Professional Jealousy (Com.).
POWERS—The Spell (2-Reel Dr.).
VICTOR—Brother and Sister (Dr.).

SATURDAY, JUNE 28.

IMP—Fun in Film, by Hy Mayer, and Leo's Great Cure (Com.).
FRONTIER—An Eastern Cyclone at Bluff Ranch (Com.).

SUNDAY, JUNE 29.

REX—Draga, the Gypsy (Dr.).
CRYSTAL—Who Is in the Box? and Mrs. Sharp and Miss Flat (Com.).
ECLAIR—He Was Not Ill, Only Unhappy, and Torpedo Fish.

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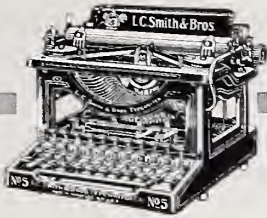
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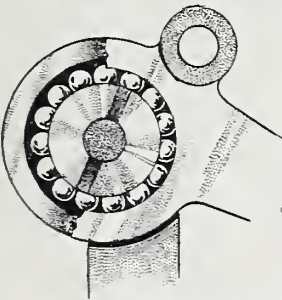
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MUTUAL RELEASES

AMERICAN.

- May 24—The Modern Snare (Dr.).
- May 26—Ashes of Three (2 reel—Dr.).
- May 29—On the Border (Dr.).
- May 31—Her Big Story (Dr.).
- June 2—When Luck Changes (Dr.).
- June 5—The Wishing Seat (Dr.).
- June 7—Via Cabaret (Dr.).
- June 9—Californian Poultry (Dom. Ani.).
- June 12—Hearts of Horses.
- June 16—The Soul of a Thief (2-reel).
- June 19—Unwritten Law of the West.
- June 14—Reward of Courage (Dr.).
- June 21—Marine Law.
- June 23—A Husband's Mistake.
- June 26—Calamity Anne Takes a Trip.
- June 28—Dead Man's Shoes.

BRONCHO.

- May 7—Way of the Mother.
- May 14—A Slave's Devotion (2 reels).
- May 21—The Sea Dog (2 reels).
- May 28—Drummer of the 8th (2 reels).
- June 4—A Dixie Mother (2-Reel Dr.).
- June 11—An Indian's Gratitude.
- June 18—From the Shadows.
- June 25—The Transgressor (2-Reel Dr.).

EXCELSIOR.

- April 21—The Man from the City.
- April 28—The Surveyors.
- May 5—Brothers All.

KAY-BEE.

- May 9—Past Redemption.
- May 16—For Love of Flag (2 reels).
- May 23—The Miser (2 reels).
- May 30—Child of War (2 reels).
- June 13—The Boomerang (3 reels).
- June 6—A True Believer (2-Reel Dr.).
- June 13—The Boomerang (3-reel Dr.).
- June 20—The Failure of Success (2-reel).
- June 27—The Seal of Silence (2 Reels).

KEYSTONE.

- May 12—Mabel's Awful Mistake.
- May 15—Their First Execution.
- May 19—Hubby's Job (Com.).
- May 19—Twixt Love and Fire (Com.).
- May 22—The Foreman of the Jury (Com.).
- May 26—Toplitsky & Co.
- May 29—Gangsters (Com.).
- June 2—Barney Oldfield's Race for a Life (Com.).
- June 5—Passions—He Had Three (Com.).
- June 5—Help! Help! Hydrophobia (Com.).
- June 9—The Hansom Driver (Com.).
- June 12—The Speed Queen (Com.).
- June 16—The Waiters' Picnic.
- June 19—The Tale of a Black Eye (Com.).
- June 19—Out and In (Com.).
- June 23—A Bandit.
- June 23—Peeping Pete.
- June 26—His Crooked Career.]
- June 26—Largest Boat Ever Launched Sideways.

MAJESTIC.

- May 13—My Lady's Boot (Dr.).
- May 18—The Rivals Outwitted (Com.).
- May 18—Oysters (Educ.).
- May 20—Shep, the Hero (Dr.).
- May 25—Legally Right.
- May 27—Her Fairy Godfather (Dr.).
- June 3—The Queen of the Sea Nymphs (Dr.).
- June 8—Minios's Sweetheart.
- June 10—The Message of the Flowers.
- June 17—Beautiful Bismark.
- June 20—The Banker's Sons.
- June 22—Sidetracked by Sister.
- June 24—The Politician.
- June 28—Dora.
- June 29—One-Round O'Brien Comes Back.

RELIANCE.

- June 2—Italian Love (Dr.).
- June 4—Faithful Shep (Dr.).
- June 7—The Mad Cap of the Hills (Dr.).
- June 9—His Uncle's Heir (Dr.).
- June 14—Half a Chance (Dr.).
- June 16—Annie Laurie.
- June 18—The Dream Home.
- June 21—The Rosary.
- June 23—The House of Pretense.
- June 25—No Release.
- June 28—The Tangled Web (3 Reels).

THANHOUSER.

- June 3—The Runaway (Dr.).
- June 6—The Caged Bird (Dr.).
- June 8—Miss Mischief (Com.).
- June 10—While Baby Slept.
- June 13—His Sacrifice.
- June 17—The Snare of Faith.
- June 22—The Eye of Krishna.
- June 24—King Reno's Daughter (2 Reels).
- June 27—The Lost Combination.
- June 29—The Modern Lochinvar.

MUTUAL.

- June 4—Mutual Weekly No. 23 (News).
- June 5—Willy and the Captain's Horse (Com.).
- June 5—A Child's Day (Com.).
- June 11—Mutual Weekly No. 24 (News).
- June 12—Goutran, a Snake Charmer (Com.).
- June 12—Gathering and Preparation of Tea in India, China (Agri.).
- June 18—Mutual Weekly No. 25 (News).
- June 19—Willy Wants to Ride a Horse—Through Greece.
- June 25—Mutual Weekly No. 26.

PILOT.

- May 15—Tony, the Tenor (Dr.).
- May 22—School Days (Com.).
- May 29—The Governor's Romance (Dr.).
- June 5—For Old Time's Sake (Dr.).
- June 12—When a Girl Loves (Dr.).
- June 19—A Child of the Hills (Dr.).
- June 26—An Innocent Conspiracy.

Mutual Releases for the Week of Monday, June 23.

MONDAY, JUNE 23.

- AMERICAN—A Husband's Mistake.
- KEYSTONE—A Bandit.
- KEYSTONE—Peeping Pete (Com.).
- RELIANCE—The House of Pretense.

TUESDAY, JUNE 24.

- THANHOUSER—King Reno's Daughter (2 Reels).
- MAJESTIC—The Politician.

WEDNESDAY, JUNE 25.

- BRONCHO—The Transgressor (2 Reels).
- RELIANCE—No Release.
- MUTUAL—Weekly No. 26 (Top.).

THURSDAY, JUNE 26.

- KEYSTONE—His Crooked Career (Com.).
- KEYSTONE—Largest Boat Ever Launched Sideways.
- AMERICAN—Calamity Anne Takes a Trip (Com.).
- PILOT—An Innocent Conspiracy (Com.).

FRIDAY, JUNE 27.

- KAY-BEE—The Seal of Silence.
- THANHOUSER—The Lost Combination.

SATURDAY, JUNE 28.

- RELIANCE—The Tangled Web.
- AMERICAN—Dead Man's Shoes.
- MAJESTIC—Dora.

SUNDAY, JUNE 29.

- THANHOUSER — The Modern Lochinvar (Com.).
- MAJESTIC—One-Round O'Brien Comes Back (Com.).

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EXHIBITORS TIMES
1465 BROADWAY NEW YORK

RELIANCE

MOTION PICTURE MACHINES AND ACCESSORIES

Repairing All Makes Powers, Edison, Lubin

New and Second Hand Machines Bought and Sold

CHAS. H. BENNETT

50 North 9th Street, Philadelphia, Pa.

Ecclesiastical Encouragement

Bishop Welldon Pays a Tribute to the
Educational Value of Kinemacolor.

From time to time a number of distinguished persons, from royalty downwards, have expressed themselves in glowing terms in praise of Kinemacolor from various points of view. The latest addition to the list is Bishop Welldon, of Manchester, England, who writes as follows in a symposium appearing in the "Manchester Daily Citizen":

"It would not be right to pretend that I possess much knowledge of picture palaces and similar forms of entertainment. But the recreation of the people seems to me to be a subject of highest moment. I feel that hardly any service rendered to the community can be greater than that of providing healthy and interesting amusement. So far as I can learn, the operative class of to-day demands recreation of a special character. Picture palaces furnish entertainment to an increasingly large number of people. It is quite obvious that the value of such entertainments depends upon its nature. If the pictures are historically or geographically instructive, then they may do a large amount of good. Take the Kinemacolor illustrations of the Durbar at Delhi. One who sees them sees more than would have been possible if he or she had actually been present at the Durbar. Picture palaces have done a con-

siderable good work by affording counter attractions to the public house and other dangerous resorts. It is much better that the working classes should indulge in these forms of entertainment than in alcoholic beverages. I think picture palaces, when properly managed, are wholesome elements in the life of a city; it is the part of intelligent citizens who believe in the possible influence of picture palaces for good to encourage them, and by encouraging them to ensure the maintenance of their beneficent character."

Kinemacolor will be to the front in the forthcoming International Motion Picture Exposition at Grand Central Palace as it was at the recent London Exposition. On the principle that "seeing is believing," and for the purpose of "showing" the numerous Exhibitors "from Missouri" who will attend the convention, there will be a special Kinemacolor theatre on the mezzanine floor, near the main entrance, where all the latest dramatic, comic, scenic, fashion and topical productions in the natural color process will be exhibited upon the screen. On the center aisle of the main floor the Kinemacolor booth will display all the latest mechanical improvements, including the new 35-ampere projector, the color corrector and the light filters.

How would you like to have a reproduction of John Bunny on a heavy paper suitable to mount.

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Times

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They will attract the Public to your Theatre

Lantern Slides for all makes of Films.
Prepared with special pictures of the
most striking scenes. Mailed to you at
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When our features rent faster than others and please your patrons more, they have cornered the right to be classified the best on the market.

THIS ACCOUNTS for DANTE PRESTIGE and SUCCESS

WRITE FOR OUR PRICES AND OPEN DATES

DANTE FEATURES, 18 E. 14th Street, N. Y.

HELEN GARDNER *in*

"The Wife of Cain"

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Written and Directed by CHARLES L. GASKILL

Produced by the Helen Gardner Picture Players in Miss Gardner's Studio
at Tappan-on-the-Hudson, N. Y., U. S. A.

NOTICE: "Hamlet" will follow immediately. This noble play by Shakespeare will be produced with Miss Gardner in the title role. It will consist of 5,000 feet of film, preceded by some wonderfully beautiful views of Miss Gardner's studio at Tappan-on-the-Hudson, Miss Gardner herself appearing in many of these scenes, as she may be found doing on any fair day.

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EXHIBITORS

Do not fail to attend the Third Annual Convention to be held at the Grand Central Palace, July 7 to 12.

Elaborate preparations have been made by the leading film, projection, and all other industries allied for the trade to educate and entertain you.

The First Annual Exposition of the Motion Picture Art, held at the Grand Central Palace, during the week of your Convention has been developed for you alone. Take advantage of it.

State Exhibitors' State Convention held at the Imperial Hotel, July 5. For all information, address F. E. Samuels, Secretary, German Bank Building, 4th Avenue and 14th Street, New York.

TO THE EXHIBITOR:

IDEAS! One cannot succeed without them! But where can you get them? In the "Exhibitors' Times". It is always stocked with them. The newest, yet the most practical, the best:—all these you will find there. It is a compendium, a collection of all that is of value in the Moving Picture field! You cannot possibly get along without it.

☞ Just as a real modern man cannot be a modern man without gleaning and gathering information from a reputable newspaper so you cannot be a success in the Motion Picture field without a reputable, authoritative Motion Picture Magazine!

☞ This, and yet more than this, the "Exhibitors' Times" aims to be and is. It goes to the heart of the business. It wants to help you, Mr. Exhibitor, and it can! It has a corps of experts at work seeking and sifting information for you.

Send in your subscription now. Use the blank below.

EXHIBITORS TIMES	_____	1913
1465 Broadway, Cor. 42nd St.		
New York City		
Gentlemen:—Kindly enter ^{MY} _{OUR} subscription for the <i>Exhibitors</i>		
<i>Times</i> for _____		
\$ _____		
Name _____	Street _____	
City _____	State _____	

A subscription to the "Exhibitors Times" is the best investment the Motion Picture Exhibitor can make. It is indispensable to his success.

SUBSCRIPTION TERMS: One Year, \$2; Six Months, \$1.

“Done Like A Veteran”

Chicago, June 16, 1913

Exhibitors' Times
New York, N. Y.

Gentlemen—Enclosed find postal money order for \$1.00, for which enter my six month's subscription to your periodical, beginning with Volume 1, No. 1. Kindly have same addressed to my home, 2709 Diversey Court.

I picked up a copy of your May 24th issue yesterday, and was so favorably impressed with it, that I will accept nothing except a complete file of this splendid Moving Picture Journal. This early number is “Done like a veteran”, and you certainly deserve warm compliments on the thoroughness and breadth of your work.

Wishing you a splendid success in the field of endeavor into which you have entered with such promise of *actual service to the Exhibitors*, I am

Yours very truly,

CHAS. E. BOWLES

CEB-FH

To all our Readers:
Write us your criticisms, adverse or favorable. Let us know just what you think of the Exhibitors' Times.

THREE REEL
RELIANCE
FEATURE

THREE REEL
RELIANCE
FEATURE

ROSEMARY THEBY IN *The Tangled Web*

A POWERFUL DRAMA OF LOVE HATRED AND REVENGE
BY GARFIELD THOMPSON



STAGED BY OSCAR C. APFEL
WITH IRVING CUMMINGS
AND

THE RELIANCE FEATURE PLAYERS

RELEASED
SATURDAY
JUNE 28TH

SPECIAL
ONE THREE &
EIGHT SHEET
POSTERS

Three Artistic Dramas a Week

MONDAY, JUNE 23RD

Beautiful EDGENA De LESPINE and little RUNA HODGES in

"THE HOUSE OF PRETENSE"

A Striking Combination of a Strong Heart-Interest Drama and an Amusing Child Story

The regular release of Wednesday, June 25th, will be omitted to allow for the three reel presentation of "THE TANGLED WEB" on June 28th.

MANAGER'S NOTE:—High Class Broadway Production—ONE and THREE sheet posters with every release. ☐ Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y.

Slides by Scott and Van Alton, 59 Pearl St., N. Y.
Beautiful Player Posters of Edgena De Lespine and Irving Cummings at your Exchange.

RELIANCE

RELIANCE

MUTUAL SERVICE

Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
1465 BROADWAY CORNER 42nd. ST. NEW YORK

TWICE A WEEK!

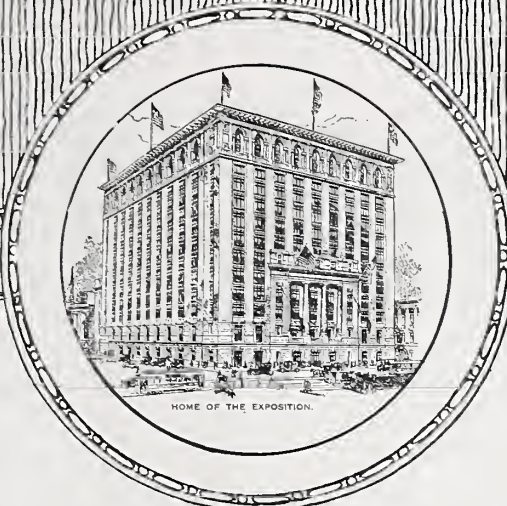
**PATHÉ'S
WEEKLY**

Mondays and Thursdays

This Means That The Exhibitor Gets
**TWICE THE NEWS
TWICE AS QUICK**

as heretofore, and the opportunity to
make twice as many new patrons and
twice as much money in his box of-
fice every **WEEKLY** day.

Show It Twice A Week



Vol. 1 No. 7
July 5, 1913

PRICE
10 Cents

Exhibitors Times

Special Souvenir Number

*Commemorative
of the*

FIRST Great International Exposition

of the

Motion Picture Art and Industry

For the Ground Plan and List of Exhibits	- - -	see page	14
For Map of New York with Leading Hotels and Film Manufacturers	- - - - -	see page	12
For Subscription Blank	- - - - -	see page	48



THE FOOS

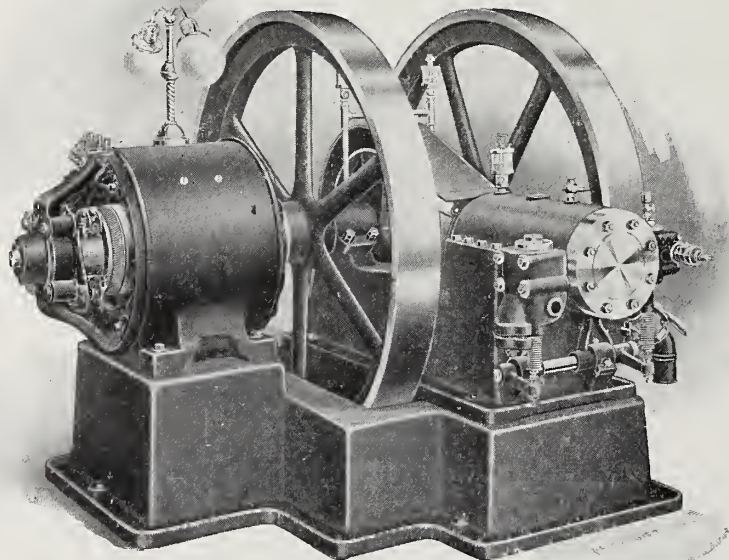
Direct connected special Electric Engines operating on Gas, Gasoline, Oil and other low priced liquid fuels

WILL make current for your machines, fans and lights—at a cost so low that you can save your entire original investment in a short time—and do it so well right in your own building that your patrons won't know there is an engine around.

Behind a money-saving, money-making engine, we have the facts to prove higher quality of service at a cost 50 to 75 per cent. lower than your present expense for electric current. An actual example of such a plant is a theatre operated by an 11 H. P. for several years and to which has been added recently another of 15 H. P.—saving \$80 a month on the installation. The Central Station service cost at this theatre was \$100 a month. The two Foos Engines have been operating at an expense of \$20 a month—saving every year \$960. Furthermore, since the Foos Engines were installed, the patrons of this theatre are better satisfied. The pictures are better and the current never fails when it is wanted. It gives a better quality of light and does it all without the slightest odor, noise or vibration.

Foos Special Electric Plants are used in many moving picture theatres. The cost of installation is reasonable. They are absolutely fireproof and can be operated without extra assistance. These plants are in no sense experimental. Satisfactory and profitable operation is absolutely assured by the reputation of Foos Engines. Send for Special Electric Bulletin S.E.-34, and ask for all the data you want on plants of this character.

SPECIAL ELECTRIC BULLETIN No. S.E. 34



27 YEARS' EXPERIENCE BEHIND EACH ENGINE

**THE FOOS GAS ENGINE COMPANY, 403 LINDEN AVENUE
SPRINGFIELD, OHIO**

THE LARGEST EXCLUSIVE GAS ENGINE PLANT IN AMERICA

Exhibitors Times

Vol. 1, No. 7

July 5, 1913

Price 10 Cents

The Policy of the Exhibitors Times

"Every film made and released is not necessarily a picture. The harm done to the public by the exhibition of unsuitable pictures is incalculable. One-third of the population of the United States looks at motion pictures every week. In every country of the world the same interest, possibly in the same degree, is shown in the picture.

"There are sixteen hundred million people on this earth. It may possibly be an exaggerated estimate to say that one-third of this number—namely, five hundred million—look at pictures every week; but it is probable that at least one hundred million people see them. Between the production and the manufacture of the pictures, and the public, stands that great body known as "Exhibitors." By "Exhibitors," we mean not merely people who conduct theatres, but clergymen, the school authorities, church and chapel authorities, public lecturers, and many others who use the picture for the purposes of entertainment. It is this large class which THE EXHIBITORS' TIMES represents. Nothing will be permitted to appear in the pages of THE EXHIBITORS' TIMES which does not tend toward the propagation of good pictures. We have no prejudice. Every Exhibitor throughout the world has an interest in this publication. It has been founded for him. So does every motion picture manufacturer, producer, actor or actress, camera man, dark-room employee, if his or her views are ours, namely: 'The best that is in the picture.' We desire to state, in conclusion, that THE EXHIBITORS' TIMES is an independent journal, published solely in the interests of Motion Picture Exhibitors, and that it is not connected, directly or indirectly, with any commercial enterprise whatever."

The above extract from the opening editorial of the "Exhibitors' Times," published six weeks ago, has animated our policy so far and will continue to animate it so long as this publication exists. And this publication is to exist, we say deliberately and with knowledge long after those who have founded it have themselves ceased to exist. In the locution of the time: the "Exhibitors' Times" has come to stay. It must and will stay, because steps have been taken to insure its existence so long as the motion picture art and industry exists. Therefore, we want the reader of this article to weigh the words in it as carefully as we who write it have weighed them before printing them.

This number of the "Exhibitors' Times" goes to every motion picture Exhibitor, exchange man, State-right buyer and film manufacturer in the United States and Canada. In fact, it reaches the entire art and industry of the motion picture on the North American continent. It will also be sent to Europe and other parts of the world. We desire to make it plain that we have already a circulation that is becoming permanently world-wide. It takes time to achieve this result, but the result will be achieved.

What is the Exposition of which this number of the "Exhibitors' Times" is a commemorative recognition—what does this Exposition stand for? "When the

tumult and the shouting" dies and the show is over, the profits counted up, the good times not forgotten, but only talked about, what will remain? Nothing but history.

Unless, besides mere money making and pleasure, the Exposition has achieved an object which is the inspiration of this paper—the betterment of the motion picture. The Exposition is, or should be, at any rate, an opportunity for bettering the quality of motion pictures, for uplifting the business, for bringing the great public into more intimate and appreciative knowledge of the good that is good in motion pictures. That is why this publication endorses the Exposition. That is why when we found the policy of the Exposition was in harmony with our first editorial reproduced above, we gave it our unhesitating support.

The quality of the picture means much more than might at first sight seem implied. It means something in the positive sense and much more in the negative sense. In the positive sense it means strict adherence to a formula—a good story well told, acted, produced, photographed and dramatized, or an instructive or educational subject, or a beautiful scenic, or a lesson from history, or any of the arts or sciences. That is what we mean by a good motion picture—something which is essentially and in itself good.

In the negative sense it means the elimination of the bad—the bad in precept, teaching or example, the bad in respect of a possibly vicious or demoralizing effect upon the human mind. This is the subjective aspect of the matter. In the qualitative sense it is imperative that bad acting, bad staging and bad photography should be eliminated.

God knows there is a lot of the bad in many of these pictures which, as we state in number one of the "Exhibitors' Times," should be pictures which are pictures. "Every film made and released is not necessarily a picture. A great many of them should not have been made, or if made, not released, or if released never shown." The gradual elimination of the undesirable features of motion pictures would render the existence of the National Board of Censorship unnecessary, or at least superfluous, and, moreover, relieve our excellent friend, Mr. M. A. Neff, and his coadjutors in the various States of the Union of the necessity of impelling the State legislatures and Congress to provide a censorship system which should be satisfactory in oper-

(Continued on page 6)

EXHIBITORS TIMES

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Important Notice

The "Exhibitors Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

CHICAGO OFFICE OF THE EXHIBITORS' TIMES.

We have opened a Chicago office for the Exhibitors' Times, which is in charge of Mr. C. J. Ver Halen, who will be pleased at all times to welcome friends and Exhibitors and be of all possible assistance to them. Mr. Ver Halen issues the following invitation, which has our endorsement:

To My Friends:—

TIMES CHANGE

I have changed with the TIMES,
and am now locally in charge of THE TIMES
GOOD TIMES—and

EXHIBITORS' TIMES

Phone me Randolph 940, and We'll
Chin About It

The Address

68 W. Washington Street.

C. J. Ver Halen

THE CONVENTION.

The fact that this week witnesses the holding of the first great International Exposition of the motion picture art and industry in New York City has in some minds slightly obscured a circumstance which is possibly of even greater importance to the industry in the United States than even the Exposition. We mean that the Convention of the Motion Picture Exhibitors League sits contemporaneously with the holding of the Exposition in New York the week of July 7 to 12. The Motion Picture Exhibitors' League at this moment consists of about forty State associations or branches. Over head and above all is, of course, the national body, of which Mr. M. A. Neff is President. The convention which meets in the city at this moment is the

annual business gathering of Exhibitors of the United States.

There are something like 12,000 members of the Motion Picture Exhibitors League—a very ponderable organization, indeed, with great power for good. Mr. M. A. Neff will in all probability be re-elected President. Certain changes will be made in the officiate. As a result of the convention the League will be in a better state of organization and corporate strength than heretofore.

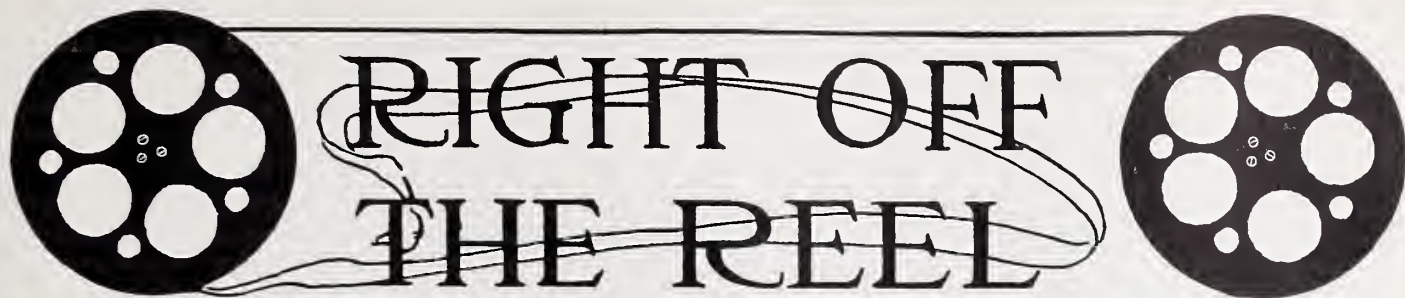
With the internal politics of the League and its State branches the "Exhibitors' Times" will not concern itself, but it goes on record as supporting the national convention, the State associations, and the convention just in so far as the policy of the organizations conform to their own, and our own policy as absolutely unpolitical, absolutely independent. If the National League and the State associations stand for good motion pictures in accordance with our introductory article this week, then they have our support, and, as they clearly must and do stand for good pictures, our support accrues to them. Between these Leagues and ourselves there is, therefore, this bond of sympathy and community of interest.

If ever the millennium is to be reached on this earth—and really there is no reason why the millennium should not supervene some time, for, after all, the good in human nature transcends the bad—the Motion Picture Exhibitors League and its affiliated State associations should have made a material contribution toward bringing about this state of things. The Exhibitors are the agents whereby these pictures are presented to the minds of forty million (40,000,000) people every week. A tremendous responsibility for a body of men to shoulder. There is not, as we said before, any human agency in existence which has greater potentiality for influencing the mind of the race than that of the motion picture—not even the newspapers, not even books, not even pictures in museums, nothing in the same calculable class as the motion picture.

The Motion Picture Exhibitors League and the State associations control a power greater than that of the pulpit. Each Exhibitor—and there are something like 20,000 of them in this country—is in a sense a teacher, a clergyman, a preceptor, and hands out entertainment and instruction to thousands of minds a week. This is a great responsibility—a responsibility which any thinking man who has the respect of himself and the good of his fellow human being at heart should accept and carry out with care and deliberation.

The more that the individual members of the Motion Picture Exhibitors League realize this responsibility, the more successful they will be in their business, the greater harmony will prevail between them and the other factors in the business—that is to say, the actual makers of the film. This stands to reason. If the manufacturers will know what the requirements of the Exhibitors are, they will comply with them.

We wish the convention a successful meeting. We hope that all the members will realize that this publication is in sympathy with them, collectively and individually.



RIGHT OFF THE REEL

By *F.B.*

There is luck, or at any rate, some mystical meaning associated with the number 7. This issue of "The Exhibitors' Times" is number 7. It is published in the seventh month of the year. It commemorates a great Exposition, which opens on the seventh day of the month. It is also the seventh motion picture publication with which I have been either directly or indirectly editorially connected during my residence in New York City. There will not be an eighth. "The Exhibitors' Times" and I are inseparable while either or both of us lives. One will not live without the other.

* * * *

This being thus, I suppose I may claim to know as much about this paper as anybody, and I may allow myself to speak on this page with as much authority in the first person singular as in the first person plural elsewhere. This page is the expression of a mood, whereas the others adumbrate an official policy. Elsewhere the paper speaks; here an individual speaks.

* * * *

As an individual, therefore, I want to come right out and nail down a series of rumors of which this publication and those connected with it have been made the object from coast to coast during the last few weeks. In the first place, "The Exhibitors' Times" has no connection either direct or indirect, visible or invisible, with the Motion Picture Center Company. The fact that my esteemed friend and associate, William Allen Johnston, whose name is printed on the opposite page as publisher of this paper, was formerly connected with the Motion Picture Center Company has never for an instant influenced the minds of any of us who write in this paper in favor of the Center. Once for all, "The Exhibitors' Times" has nothing to do with the Motion Picture Center Company, or any trade house, film company or commercial enterprise whatsoever. It never will have, and it cannot have, because the theory of its conception, inception and conduct is intrinsically opposed to, and in conflict with, the possibility of such an association.

* * * *

It's this way. My friend and confrère, John Bradlet, had the idea of a motion picture paper for Exhibitors two or three years ago. And so had I. Bradlet and I worked together in former days on another publication (which I am not going to advertise), and though parted by the gulf of a couple of years, Bradlet in Chicago and elsewhere, and myself here in New York, arrived at the

same mental conclusion by the same stages of experience, namely, that there was a necessity and a demand for a publication for motion picture Exhibitors.

* * * *

Simultaneously with this independent conclusion by J. M. B. and T. B., a third gentleman, W. A. Johnston, had also been moved to perceive the need in this field of a publication conducted in the interests of and for the benefit of the motion picture Exhibitor. And this is the story. The combined knowledge and experience, and I must say ability, placed at the disposal of the motion picture Exhibitor in the publication is not possessed by any other publication of its kind in existence.

* * * *

Now, boys, you who have been throwing hammers these last few weeks just quit the sport and get busy with other affairs. This plain statement of the truth should, and I hope will, dispose of any further knocking in the trade. There isn't any publication in existence which has a right to monopoly. On the other hand, there isn't and shouldn't be among us any man who would shun or disdain honest competition. We of this paper are pitting our brains and work against other brains and energies and are willing to be judged by results.

* * * *

In a few weeks from now this publication will assume a position which will make the projectors of these hammers look positively absurd—that is, if they don't quit the game. My advice to them in a friendly way is to be good and shut up. Unofficially I may say that the Motion Picture Center will have a separate existence, or rather will have a continued existence, under the guidance of my friend, H. A. Mackie. Also, it's odds on the chance that "The Exhibitors' Times" will accomplish exactly that which it has set out to do—that is, to represent the motion picture Exhibitors of the world.

* * * *

"Vive La Republique" said a cynical passer-by to a French soldier shortly after the conclusion of the Franco-Prussian War in 1871. "Elle Vivra Sans Vous" was the reply. This means, "We will get on very well without your jollying, thank you!" And that is the case of "The Exhibitors' Times" and the Motion Picture Center Co. The latter must take care of itself of course. The "Times" will never die unless some untoward disturbance of the solar system should put this planet out of business.

(Continued from page 3)

ation to the whole of the country. In other words, the minds of the people are their own censors.

Now this may seem a somewhat Utopian state of things to predicate or at least have in mind. From the days of Sir Thomas Moore to the days of Upton Sinclair there have been Utopian dreamers. We are somewhat speculative ourselves, but we are not dreamers. We are practical picture people and as practical picture people we take this chance of reiterating our already expressed determination of standing only for good pictures, in the interest of the Exhibitor and through the Exhibitor of the great public beyond the Exhibitor. Again, to quote from our first editorial, "nothing will be permitted to appear in the pages of the 'Exhibitors' Times' which does not tend toward the propagation of good pictures."

In pursuance of this policy, we also desire to state that no influence whatsoever will cause us to deviate one hair's breadth from this policy.

The "Exhibitors' Times" looks toward the future and every line that is printed in its pages is so inspired. It is building for the future. It can only build upon

the sure foundation of an ideal. Our ideal is good motion pictures. It does not matter if they are made in this country or in Africa, Australia or Europe; it is the good motion picture that we desire to encourage. It is why this paper exists. It is why it was called into existence and it is why it will exist.

Motion picture making is a great art and it is a great industry. The art is in the making and so is the industry. In times to come, as the reader may clearly convince himself, there will be makers of motion pictures as well recognized in the annals of the world as the greatest painters or sculptors that have ever lived. There will also be industrial magnates who will have accumulated wealth by virtue of their business ability in dealing with the motion picture on a commercial basis, for art cannot do without business any more than business can do without art.

Looking forward, therefore, into the future, when we shall be getting nearer and nearer to this ideal, the "Exhibitors' Times" desires to go on record as wishing this great Exposition all success and the art and industry continued prosperity and advancement.

* * *

MULTIPLE REEL FILMS

The Motion Picture of the Future.

The future of the picture appears to rest, to a large extent, upon its length. Newspapers recently have devoted a great deal of space to the size of the latest so-called greyhound of the Atlantic, the *Imperator*. This vessel is a thousand feet long. Yet, until a few years ago, within the lives of people that are still youthful, 500 feet was considered the possible limit of the length of the ocean steamship. To-day, however, a thousand feet of the *Imperator* is in process of being designed against by some European ship builders. You are to have before many years a 1,200-footer.

Now it is curious that between the motion picture reel and the steamship, there is something of a resemblance to be made. Nearly sixteen years ago, when flexible films were made feasible, 25 to 50 or 200 feet was considered as normal.

Then in more recent times, when we reach the full reel, a 1,000-foot picture, it is thought that a twenty-minute drama, which this length afforded, would mark the limit. Not so. There came the two-reel picture, and from the two to the three, the four and the five.

And so it is at this present time we have entered into the domain of the multiple reel. The phrase "multiple reel" is a fine bit of orthographic coinage. It sounds well and looks well. All the manufacturers are talking it and advertising it. There is a competition of a world-wide nature as to the length of subjects.

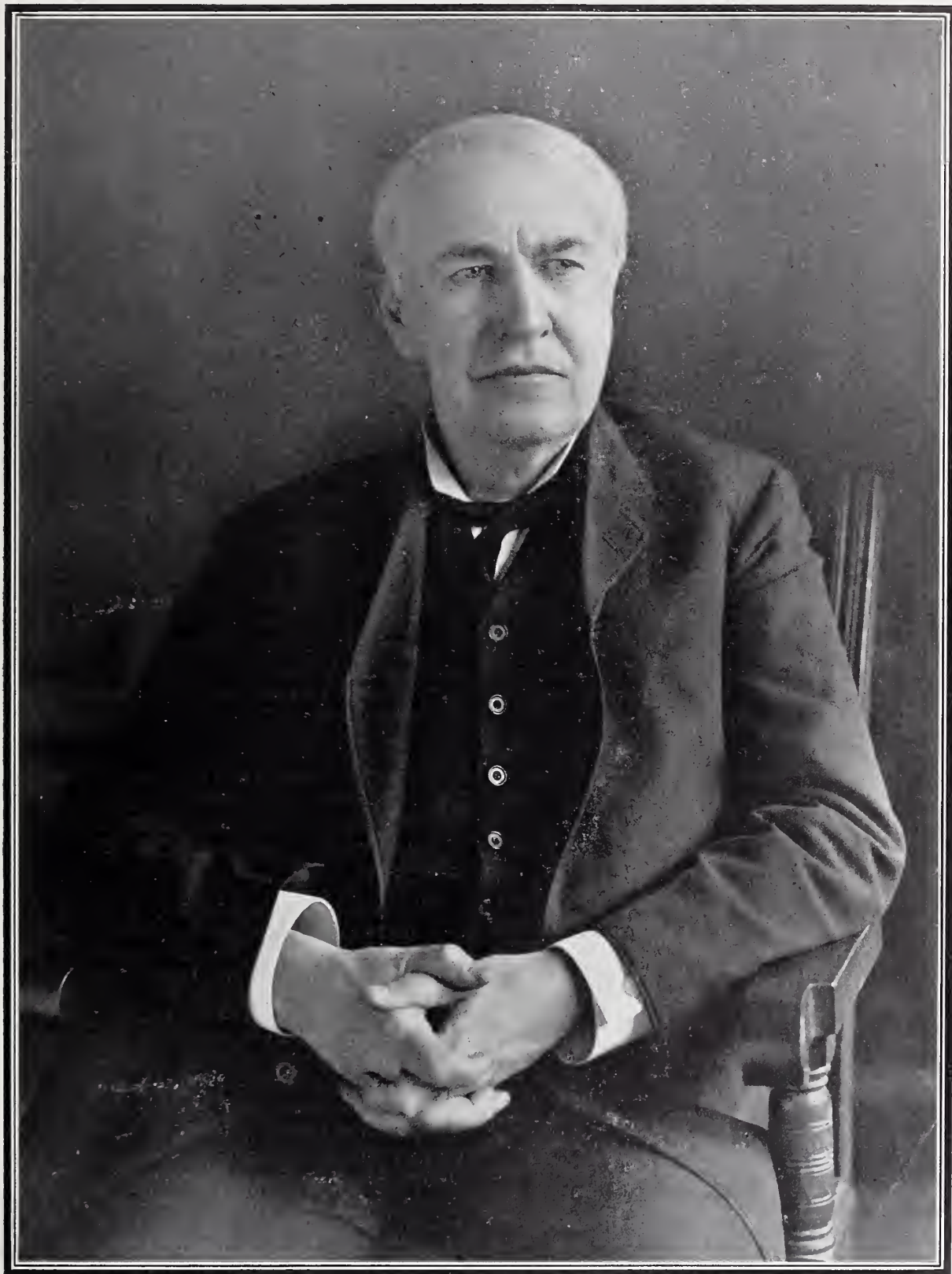
The picture of *Quo Vadis*, released by Mr. Kleine, was in eight reels. The Monopole Film Company here talk of releasing a six-reel Marion Leonard picture. There have been five-reel subjects and four-reel subjects. Three and two are, of course, common. One reel and a half-reel are in the minute stage to-day.

In multiple reel pictures, so-called, is clearly the call of the future. That is to say, the tendency of manufacturers to lengthen films will increase simply because the public in a general sense wants longer pictures. The public wants longer pictures in film form, as a perfect substitute for the play. It wants its evening entertainment on the screen instead of on the stage. They want the play, be it a comedy or drama, as long in film as in the case of the stage play, and the length of the motion picture film will in future be determined by this fact.

You will have, therefore, to determine the length of your film by the length of your entertainment. If you are to give an entertainment, which lasts with intermission from 8:30 to 11 o'clock, then you will have to have so many releases to fill up the time.

This brings up the question of the influence of the multiple film upon the motion picture theatre as such. The motion picture theatre of the present time exists and subsists on short length films chiefly. Now the question arises if you give the motion picture theatre long subjects, or multiple reel subjects only, whether the continuous performances will go on as hitherto. In other words, the motion picture theatre will not rely upon matinee and evening performances only. Now, in this respect, great changes will be seen in the business very soon.

With the increase of the average length of the motion picture will necessarily come a demand for a higher average of quality in subject, acting and photography. So we regard the imminence of the multiple reel film as a benefit to the business, because it will directly lead to the general uplift of quality of the picture.



Thomas Alva Edison

The Motion Picture at a Great American University

Professor E. J. Wall's Life Work—He is to Teach
the Art and Science of Motion Picture Making.

Syracuse University took a step at the beginning of the year which to our minds proves the desire of educational authorities in the United States to be in the forefront of modern effort to impart instruction in subjects of progressive interest and importance—that is to say, subjects which in their application make for the diffusion of knowledge which will benefit those upon whom the future prosperity of the country relies. Knowledge is of two kinds—living and dead. There is the knowledge of the classics and history, which deals, generally, with the past. All this is useful to know. But for practical purposes it is dead—that is to say, it has little value of a vivifying kind to help the individual in material progress.

This is a frankly materialistic age—it is not a spiritual age. Although, if we were to argue out the point at due length, it would probably be found that between materialism, however gross, and that kind of spirituality which concerns itself with the non-material aspects of life, there are many points of contact.

European peoples for years have asked for the appointment at colleges and universities of professors of photography. Photography is a fairly big business and industry. It relies for its successful practice upon empiricism, and you have to get your knowledge as best you may. There are a few recognized colleges in Germany devoted to the subject, one or two in England, one, we believe, in Austria, and another in Paris.

It is due to the suggestion of Mr. Eastman, we believe, and to the financial support of Mr. Frank Marion that a professorship of photography has been established at the Syracuse University. The holder of the position has been formally recognized by the faculty as the occupant of a chair.

Mr. Eastman is a man of whom the United States may be proud. He has devoted his time not merely to money-making by itself, but to the perfection of the beautiful way of recording life and nature—photography.

Mr. Frank Marion is one of the partners in the Kalem Motion Picture Company. He knows the value of artistic and scientific training in the making of motion pictures. This work will either be directly or indirectly undertaken on a broad scale at the Syracuse University by the holder of the professorship. His desire, supported by the faculty, is to teach photography as the basis of motion picture making. Here is the formula—first make your man a photographer, then an artist. When you have made both of him, he can begin to talk the technical end of motion picture making.

Syracuse University will not probably concern itself with such details as acting, scenario writing, etc., but it will be the means of turning out a class of persons for whom pleading was made in No. 1 of the "Exhibitors' Times"—that is, makers of motion pictures. Mark the word. reader, PICTURES!

The technical and artistic side of the picture, therefore, will be touched on at this great university. It is true that public announcement has been already made of the fact of the institution of this photographic professorship, but its importance has not been insisted upon to the extent desirable. Nor do we think that the general reader, until he is told clearly and plainly so in this article, has been placed in a position to realize the importance to the vast motion picture industry of the institution. It is of enormous importance. It should gratify, and probably will gratify, the many millions of lovers of motion pictures not merely in this country, but in all parts of the world, to learn that the subject of the picture is considered of such great importance scientifically and educationally as to lead to the establishment of the first chair in motion picture art and science at an American University.

"There is a divinity that doth shape our ends, rough hew them how we will." The choice of those responsible for the appointment of the professorship at Syracuse fell upon, possibly, the one man in the world who is best qualified to fill the position—that is Mr. E. J. Wall. A voluminous writer on photography for thirty years, Mr. Wall filled the editorial chairs of many publications devoted to photography, etc., in the British Isles. He was a lecturer, experimenter, teacher and investigator in all branches in photography and built up for himself, especially in Europe, a reputation as an authority in photography.

Moreover, some ten years ago he took up the subject of motion picture making and applied himself to the technique of film manufacture, a subject which he followed with success here in the United States in recent years.

We must all realize, broadly speaking, that the motion picture is still in the making—that is to say, it has not yet entered upon its full capacity of usefulness in educational, scientific and intellectual respects.

Anybody who, like the writer, has familiarized himself with the actual working conditions in many great motion picture plants in this country will concede that the institution of this professorship has come not a moment too soon. It is absurd that camera men, developers and others responsible for the making of the picture should be drawn from the rif-raf of the population of this city, New York—men without artistic training or ambition, just hack laborers, engaged and controlled as at the tailor's sweatshop. Such is the way of making the motion "pictures," which at this moment are flooding the market with film productions that are no credit to the business. The inefficient must leave the ranks. Motion picture film and professional men trained at Syracuse must take their place. The United States has a reputation for making motion pictures of a certain class that are popular in Europe, but, generally

(Continued on Page 10)

George Eastman—*An Appreciation*

I have met George Eastman three times. Away back in the very early eighties I had heard of him as an ingenious engineer who had made what was then looked upon as a remarkable piece of mechanism—a device for coating glass plates with gelatino-bromide emulsion. Pioneer makers of dry plates used the coffee pot or the teapot, supporting the plate on a pneumatic holder, while others poured out the sensitive fluid from jugs. An alert American mind saw the preposterous primitiveness of this way of working, and so evolved the machine, the forerunner of those now in universal use.

In 1885 Mr. Eastman and Mr. W. H. Walker invaded the British market with the Eastman-Walker roll holder, wherein sensitive negative paper was used on spools. There was a hard fight to break down the forces of conservatism, never so strong as in photography, but an Inventions Exhibition gave the device a prize, and so success came. Those were the days of the Eastman-Walker Photographic Materials Company; of translucent paper negatives; of bromide paper in packages of cut sheets. Neither the kodak nor celluloid film had yet appeared.

But they came, and in 1893, when I first met George Eastman in the editorial room of the *British Journal of Photography*, though he was terse and incommunicative, I realized that I was in the presence of a man of achievement, a man of purpose, a man with one fixed idea in life—the Kodak idea, the idea of assuring photography popularity among all classes all the world over, by reducing it down in practice to its ultimate expression of simplicity.

Four years later came the second meeting. This was in the magnificent suite of exhibition rooms known as the New Gallery, London, wherein the foremost displays of paintings and the like are shown throughout the year, and where the Royal Photographic Society still holds its great annual exhibition. On this occasion the walls of the five large galleries were covered with an amazing display of kodak prints in all sizes, styles, tones, colors and varieties of photographic treatment—a collection got together for the purpose of showing the almost illimitable wealth of power which these printing papers placed in the hands of photographers. I met Eastman in the center of the largest gallery. Brief and monosyllabic as ever, it seemed to me that he was sufficiently human to look round at the prints with quiet pride and satisfaction, as evidence that they marked yet another stage in the path of achievement which he had outlined for himself in the conquest of the photographic world; a world which he had set himself the task of interesting, instructing, educating in the beauty and simplicity of film photography.

Colossal success had been the well-deserved good fortune of the Kodak Company by the time of my next meeting with the Master Mind of Rochester. This was in times of stress and crisis. The British photographic trade found itself unable to fall in line with the Kodak policy; there were trademark suits; all

was confusion, commotion and, I am bound to add, insular narrow-mindedness in regard to American methods of doing business. For my sins, or for some other equally good or bad reason, it devolved upon me to approach Mr. Eastman with a view of ascertaining whether
(Continued on page 11)



GEORGE EASTMAN

(Continued from page 8)

speaking, it still ranks behind France and Germany in respect of artistic and technical treatment of the picture. The French and the German, the Danish and Italian pictures are clear and appeal to their people, but not to the taste of the people of this country. European life is a different kind of life to what the people of this country care to live or know about, and for this we who write are not sorry. The influence exerted by Syracuse will serve to right matters and put the United

States on a level with the European producers in this respect.

We shall from time to time publish in these pages notes of the doings and work at Syracuse under Professor Wall, who our readers will be glad to learn has promised us a complete list of all the patents granted in this and other countries for motion pictures in natural colors. This should be especially valuable at a time when so much attention is given to this interesting subject.

A Motion Picture Camera in Every Home

The time is at hand when the motion picture camera is likely to be popular in the accepted meaning of the term. It is passing into the hands of the people at large instead of remaining in those of the comparatively few who employ it for exclusively business purposes. There is a parallel to be drawn here between ordinary or "still" photography and motion picture photography.

Successive simplifications of the former kind of camera led to its greater use. We had in sequence the daguerreotype camera of 1839; this was a box instrument with a lens at one end; the wet-plate camera of 1853, also a solid body instrument, occasionally fitted with collapsible bellows. Then came the dry-plate camera of 1881, a lighter and more fragile kind of instrument, which still survived. Finally you had the film Kodak of 1889, a collapsible form of instrument easily carried and permitting the use of flexible films, which can be readily exposed and developed.

There are probably now many millions of amateur photographers. The result was brought about by the simplification of the apparatus and process employed in the making of a photograph.

In the motion picture field you have the crude Friese Greene model of 1889, about the time the flexible celluloid film became a commercial product; then we have the Prestwich, following in about 1896. The latter is still in use. In the years 1895 and 1896 the camera inventors and makers were busy all over the world making instruments.

In 1896 the motion picture hand camera made its appearance. This was worked out by an American inventor, called Birt Acres. You can use a small picture about a quarter of the size of the standard size picture. Still there was the idea of popularizing the camera to most people at large.

In recent years the renaissance of the motion picture was directed to the possibilities of motion picture making for other than purely theatrical or entertainment purposes. Besides the large class of people known as motion picture Exhibitors—that is to say, that make a business of conducting theatres, there are others interested.

There are a great many amateurs. A word of explanation should be given as to the actual meaning of the word amateur as applied to the motion picture trade. Amateur simply does not mean ignorant; it means a lover of a particular thing. An amateur is very often more efficient than a professional. The amateur pri-

marily does not follow his work with a view of making money.

In this class we place men of science, travelers and explorers. Mr. Ponting, who is making such a success of his Arctic pictures here, is in some sense regarded as an amateur. He has a love for motion picture photography.

Then there is the very large class, the great Kodak class, which goes travelling in foreign lands. These various classes can be counted by tens and thousands.

It is computed that at the present time there are between ten and twenty thousand motion picture cameras in actual use in this country. Also there are several manufacturers and importers placing on the market forms of cameras comparatively inexpensive. It is possible for you to-day to buy a motion picture camera stand, magazines, etc., for about the same price as was paid, and indeed is paid, for a high-class stand camera such as the Graflex.

A professional camera—that is, a camera with all the necessary movements and adjustments for high-class work in the actual picture making—costs from \$250.00 to \$450.00. Rather less than half that sum can buy the camera we have in mind—that is to say, one suited for amateur purposes.

Besides cameras controlled from tripods that are likely to be seen soon, are cameras worked by simply being held in the hand. Of this type there is the aeroscope, which is controlled by pneumatic means. Air is pumped into a series of cylinders in the body of the instrument and a gyroscope constantly on the move permits the instrument being held steady. This is the invention of a Mr. Probinsky. It produces pictures that are quite steady, and lack duplication of outline.

The creation of a new branch of business of this nature will bring in its train new developments.

Trade printing came into being some few years ago,—will expand. You will have establishments and will be enabled to obtain your exposed film developed and positives made therefrom just as to-day you may get your Kodak film developed and printed. This will mean an enormous expansion of the purely amateur end of the business.

What this popularity of the motion picture camera will do to the business in general need not be feared. It is thought that it will injure the business. It is not likely in the slightest degree. Amateur photography never injures good professional photography.

The motion picture Exhibitor, therefore, has nothing

to fear as to the popularity of the motion picture camera, nor have the film manufacturers, nor has anybody in the industry. Indeed, this expansion will supplement the ordinary motion picture business, as in the analogous case of ordinary photography. Industries will spring up as we have pointed out. A widespread dif-

fusion of knowledge will help the business generally.

"The Exhibitors' Times" is the first publication to go on record as defending the presence of the motion picture camera in every home—every home of refinement and progress we mean, of course.

(Continued from page 9)

a "modus vivendi" could not be arrived at between the conflicting interests. It could not. The Kodak productions took the market—the world's markets—on their merits. Kodak legal rights must be respected. That, in effect, was the reply of the man who had made, by years of strenuous effort, Kodak photography what it was—the world power of the black art, the most dazzlingly successful realization of a young American inventor's dream.

All through the extraordinary career of George Eastman you see the same steady, unflinching, unflinching purpose—the simplification and the popularization of photography. What success has rewarded his efforts is apparent to all today. It is world-wide. It is phenomenal. It is monumental. A last word: It is reasonable to conjecture that Mr. Eastman would have made an equally great success in any other line of work he chose to take up, for he has all the qualities of indomitability, masterfulness, faith in himself and his work, purpose, persistency, tenacity and tireless industry which place a man "on top," no matter what his lot may be on this small globe.

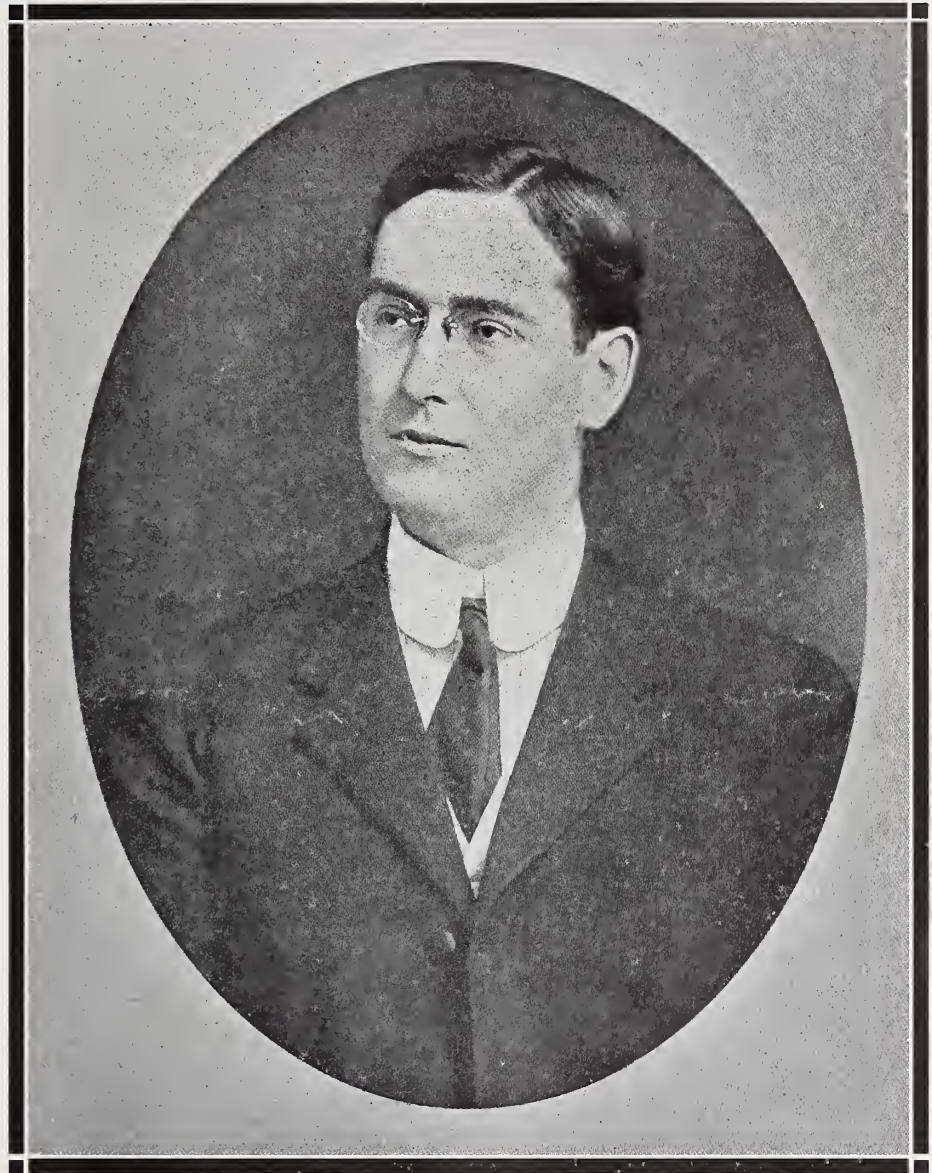
T. B.

THE CULTURE OF RICE

The Melies round-the-world party, during their recent visit to the Dutch East Indies, departed from the photoplay long enough to make a remarkably instructive reel of film showing the culture of rice, the "staff of life" in the far East. Fully two-thirds of the land under cultivation in Java is planted in rice.

The film starts with the ploughing of dry ground by the water buffalo, then is shown the ploughing of the flooded field, where the beasts struggle along through mud knee deep. The grain is sown thickly, and after it reaches a growth of about fourteen inches is transplanted further apart into flooded fields where the water is left on it for several weeks. The work is done almost entirely by Javanese women, who stand knee deep in the mud and water with their skirts tucked up after the latest fashion.

The harvesting is done by women and children, who go through the fields snipping off the grain from the stalks. These heads are then taken to the treading ground, where they are placed in circular piles about a foot deep and ten feet in diameter, and are trodden out by driv-



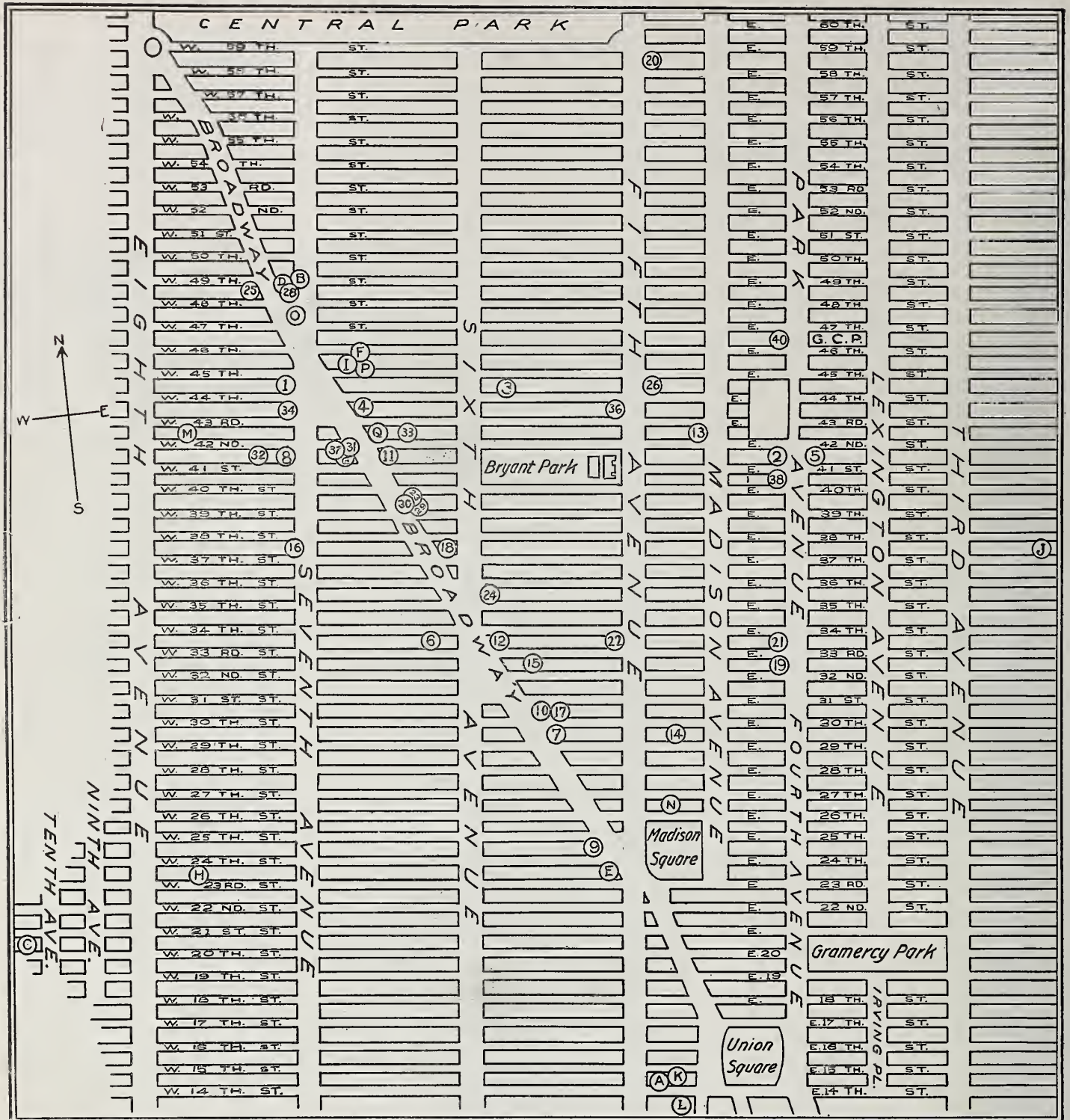
F. L. DYER, President General Film Co.

ing the water buffalo around and around on the pile. From the treading ground the grain is taken to the hullers, primitive mortars operated by the feet of little boys, who stand for hours in a rack and jump on the end of a long pole hung laterally, so that the other end, with a block on it, works up and down in a vessel of grain.

The process of winnowing, the next step, is equally as crude. One man stands on a raised platform four feet from the ground and, holding the small basket of grain above his head, empties

it in such a way that in its descent the husks are blown aside and the clean grain falls in a pile on the ground. Here it is measured into bags and hauled away to the warehouses.

We are then shown the warehouses with their hundreds of thousands of bags of grain stacked up along the street, in many places higher than the buildings themselves. The film concludes with a very comical little group of Javanese boys, gorging themselves with large "hunks" of boiled rice.



HOTELS

1. Astor Hotel, w. Broadway, bet. 44th and 45th Streets.
2. Belmont Hotel, s. w. cor. Park Ave. and 42nd Street.
3. Algonquin Hotel, 59 West 44th St.
4. Cadillac Hotel, n. e. cor. Broadway and 43rd Street.
5. Grand Union Hotel, e. Park Ave., bet. 41st and 42d Sts.
6. Herald Square Hotel, 116 West 34th St.
7. Hotel Breslin, Broadway and 29th St.
8. Hotel Hermitage, 7th Ave. and 42nd St.
9. Hotel Hoffman House, s. w. cor. Broadway and 25th St.
10. Hotel Imperial, s. e. cor. Broadway and 31st St.
11. Hotel Knickerbocker, s. e. cor. Broadway and 42nd St.
12. Hotel McAlpin, e. Broadway, bet. 33rd and 34th Streets.
13. Hotel Manhattan, Madison Ave. and 42nd Street.
14. Hotel Martha Washington, 29 East 29th St., bet. 5th and Madison Aves.
15. Hotel Martinique, 56 West 33rd St., bet. 5th and 6th Aves.
16. Hotel Navarre, s. w. cor. 7th Ave. and 38th

- Street.
17. Hotel New Grand, Broadway and 31st St.
18. Hotel Normandie, Broadway and 38th St.
19. Hotel Park Avenue, Park Ave. and 32nd St.
20. Hotel Plaza, s. e. cor. 5th Ave. and 59th St.
21. Hotel Vanderbilt, Park Ave. and 34th St.
22. Hotel Waldorf-Astoria, 5th Ave., bet. 33rd and 34th Sts.
23. Brown's Chop House, 1420 Broadway.
24. Bristol's, 600 6th Ave.
25. Churchill's Restaurant, s. w. cor. Broadway and 49th St.
26. Delmonico's Restaurant, n. e. cor. 5th Ave. and 44th St.
28. Folies Bergere, 1600 Broadway.
29. Kaiserhof, n. e. cor. Broadway and 39th St.
30. Lorber's Restaurant, 1420 Broadway, bet. 39th and 40th Sts.
31. Louis Martin's Cafe and Restaurant, 1457 Broadway, below 42nd St.
32. Murray's Restaurant, 228 West 42nd St., w. of 7th Ave.
33. Shanley Bros., 117 West 42nd St.
34. Shanley's, n. w. cor. Broadway and 43rd St.
36. Sherry, Louis, s. w. cor. 5th Ave. and 44th Street.
37. Michaud, 1465 Broadway.
38. Murray Hill Hotel, Park Ave. and 40th St.
40. Ritz-Carlton, Park Ave., bet. 46th and 47th Streets.

G.C.P. Grand Central Palace.

FILM MANUFACTURERS.

- A—American Biograph Co., 11 E. 14th St., City.
- B—Kinemacolor Co., 1600 Broadway, City.
- C—Reliance Motion Picture Co., 540 W. 21st St., City.
- D—Universal Film Manufacturing Co., 1600 Broadway, City.
- E—General Film Co., 200 5th Ave., City.
- F—Exclusive Film Supply Co., Chandler Bldg., City.
- Q—N. Y. Motion Picture Co., Broadway and 42nd St., City.
- H—Kalem Co., 235 W. 23rd St., City.
- I—Exchange Bldg., 145 W. 45th St., City.
- J—Melies Film Co., 204 E. 38th St., City.
- K—Lux Film Co., 10 E. 15th St., City.
- L—Great Northern Film Co., 7 E. 14th St., near University Place, City.
- M—Eclair Film Co., 225 W. 42nd St., City.
- N—Ambrosio Film Co., 15 E. 26th St., City.
- O—Itala Film Co. of America, 701 7th Ave., City.
- P—Pilot Film Co., Chandler Bldg., 145 W. 45th St., City.
- G—Motion Picture Center.
- 31-37-G—Exhibitors' Times.



William T. Rock, Albert E. Smith, J. Stuart Blackton
(Vitagraph Company of America)

VITAGRAPH NOTES.

Friday afternoon, July 11th, has been set aside by The Vitagraph Company of America for the reception of guests of the Motion Picture Exhibitors' League, who wish to visit the studios and inspect its plant, where a cordial welcome will be extended.

The banquet and reception to be given by the Motion Picture Exhibitors' League, will probably be held at Reisenweber's Casino, at Brighton Beach, in the evening. After visiting the Vitagraph Studios, the visitors can take the Brighton Beach Railroad at the Elm Avenue station at any time, reaching the Brighton Beach Hotel in ample time for the evening's festivities.

On Wednesday evening, July 9th, the Vitagraph Players will visit the Exposition Building, Grand Central Palace. This evening has been appointed for the Vitagrapher Players so that those desiring a personal introduction may be assured of their presence at the Exposition Building.

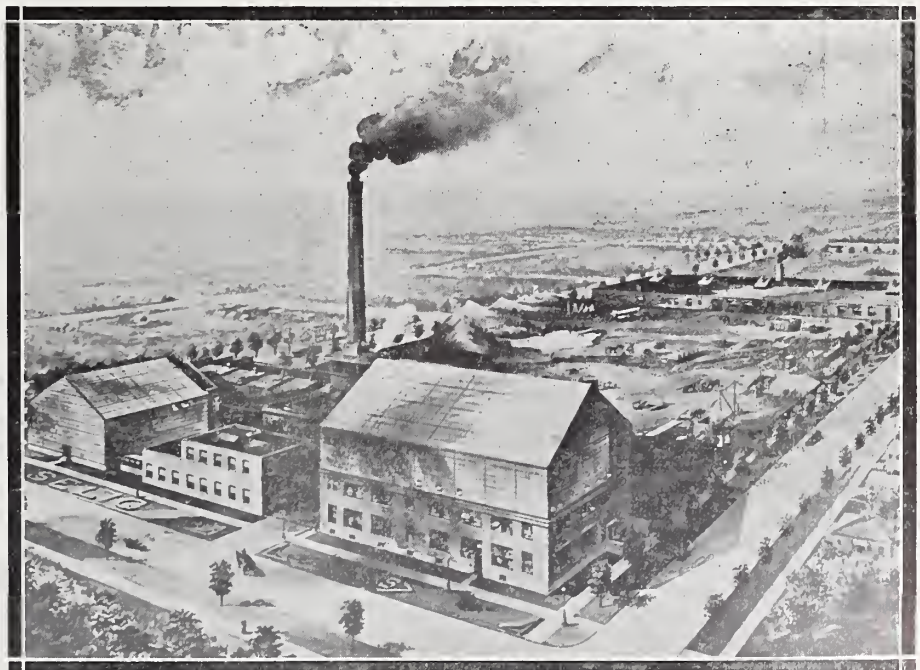
Among the Vitagraph releases for July specially worthy of mention are: "The Moulding," "The Song-Bird of the North," "The Carpenter," and "The Spirit of the Orient." "The Moulding" will bring to mind a former great Vitagraph success, the "Wood Violet," in which Anita Stewart also played one of the leading roles. It is an unusually interesting photoplay in a particularly charming setting.

"The Song-Bird of the North" and "The Carpenter," are both plays dealing with the war. The former is based upon an actual incident, one of the characters still being alive. Mrs. John Fowle, of Boston. She was the only woman ever married at the Capitol, and it is with the historic incidents leading up to the marriage that the play deals. The part of President Lincoln is played by Ralph Ince, who has made such a decided success as that character in many preceding Vitagraph plays. "The Carpenter" tells the story of the disruption of a family

by the boys joining opposing forces and of the manner in which harmony was restored. The incidents are dealt with in a novel manner, which makes the play unusually interesting and attractive.

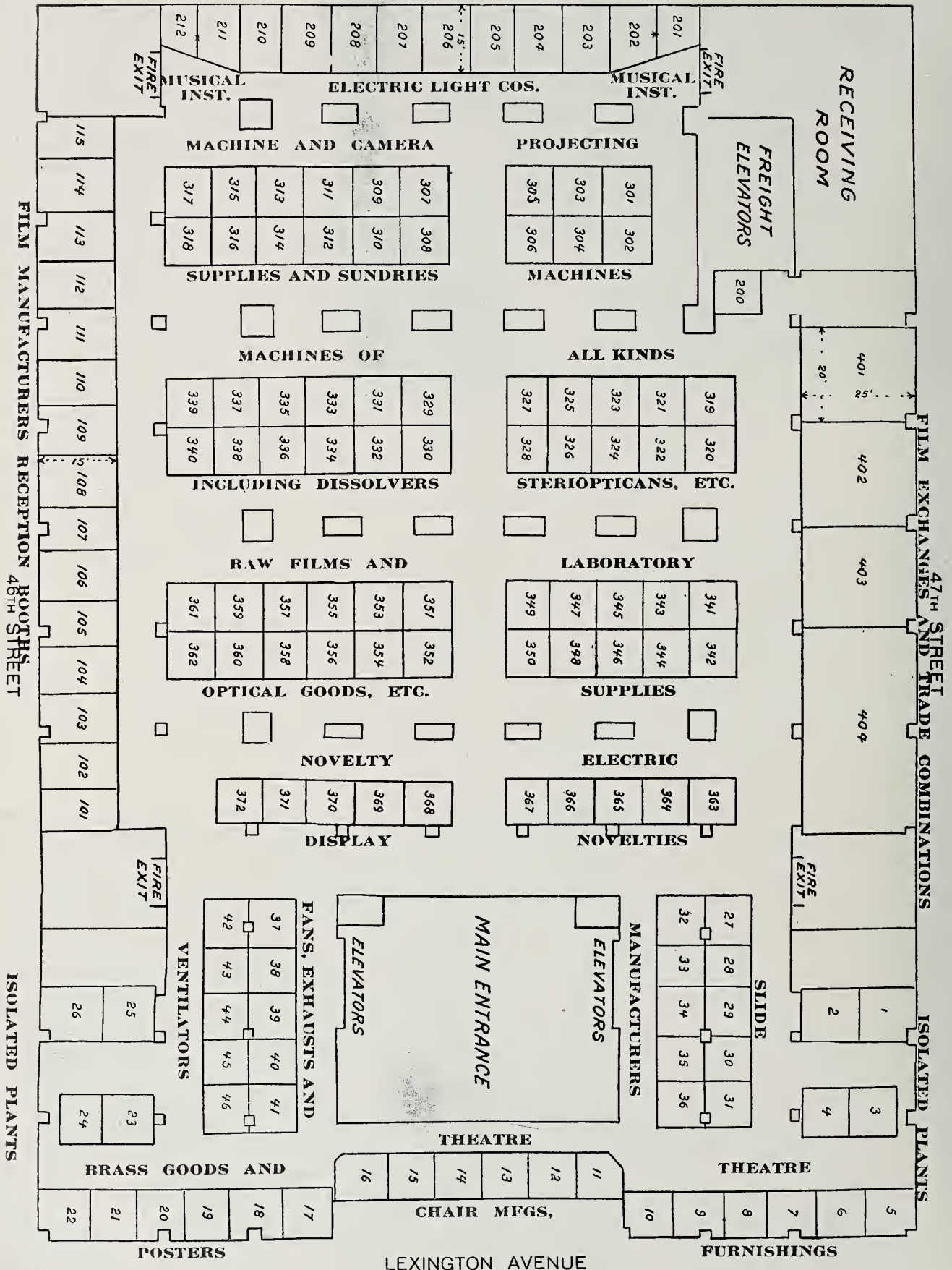
SELIG NOTES.

The Selig Polyscope Co. have taken a large stand at the Manchester Cinematograph Exposition which will be held here for fourteen days from October 4th, next. The Selig Company will exhibit some of their masterpieces here during the exposition, and it is expected that they will carry off first honors this year as they did last season when they won the first medal and diploma at the Vienna Exposition. The Selig Company announce that they will release as a two reel special feature, "The Ne'er to Return Road." The story was written by Mrs. Otis Skinner, wife of the actor, and Mr. Skinner himself aided in the dramatization. Mrs. Skinner first wrote "The Ne'er to Return Road," as a play to be entered in the prize contest conducted by the Play and Players organization of Philadelphia. Many plays from well known authors and playwrights were entered in the contest, but Mrs. Skinner was awarded first prize by unanimous decision of the judges, George Middleton, an author, Clayton Hamilton, a critic, and Miss Eugenia Woodward, an actress, acting in this capacity. The Selig Company then entered into arrangements with Mrs. Skinner to produce the charming and decidedly worthwhile drama.



The Selig Company's Chicago Studios

DEPEW PLACE



A List of the Exhibits

General Film Co.
Mutual Film Corporation.
Universal Film Corporation.
Famous Players Co.
Al. H. Woods "Life Target."
N. Y. Edison Co.
Nicholas Power Co.
Precision Machine Co.
Standard Machine Co.
Eberhard Schneider.
Scott & Van Altena.
United Electric Light & Power Co.
Motion Picture Story Magazine.
Newman Mfg. Co.
Lang Mfg. Co.
Oshkosh Metal Produce Co.
Koerting & Mathiesen.
Novelty Slide Co.
Bell & Howell.
J. H. Genter & Co.

American Theatre Curtain & Supply Co.
Enterprise Optical Mfg. Co.
G. H. Masten Realty Co.
Picture Theatre Equipment Co.
The Spray Ozone Co.
Menger & Ring.
Dramatic Mirror Co.
Bausch & Lomb.
Whyte Whitman Co.
Day & Night Screen.
Electrene Co.
H. W. Johns Manville Co.
American Seating Co.
Thos. A. Edison, Inc.
Motion Picture Center, Inc.
The Billboard.
Ernest Boecker.
New York Telegraph.
Berry-Wood Piano Player Co.
National Educational Film Co.

Aschenback & Miller, Inc.
United Ticket Supply Co.
Moving Picture News.
Moving Picture World.
Kinemacolor Co. of America.
H. C. Mirror Litho. Co.
The Wyanoak Co.
Manhattan Slide & Film Co.
Excelsior Drum Works.
Automatic Cash Register & Ticket Co.
Hennegan & Co.
Eastman Kodak Co.
Gaumont Film Co.
Morgan Litho. Co.
Ozone Pure Airifier Co.
Selig Polyscope Co.
Typhoon Fan Co.
Photo Machine Co.
National Cash Register Co.
Automatic Coin Cashier Co.
Exhibitors Times

The Week's Programme

Monday.

By courtesy of the Universal Film Company, sight-seeing busses will run from the Grand Central Palace to the offices of the Universal Company, Meca Building, where the directors of the Universal Company will be introduced. The busses will proceed to Fort Lee, N. J., where one of the Universal studios will be visited; from thence to Palisades Park. Joe Brandt, Assistant Treasurer of the Universal Company,

has arranged for a dancing and swimming contest.

Tuesday.

The Thos. A. Edison Company will take visitors on sight-seeing automobiles through New York City. The first section will start at 9 o'clock, the second at 11, and the third at 3.

Wednesday.

The General Film Company will invite its friends to attend the baseball game at the Polo Grounds, between the New York Giants and the Chicago Cubs.

Thursday.

The Kalem Company will entertain at their Aerodrome Studio, Cliffside Park, N. J.

Friday.

This will be Vitagraph day, and the entertainment will be given at the Vitagraph Studios. Mr. S. M. Spedon, assisted by Mr. Victor Smith and "Pop" Rock, will assist in receiving. In the evening the New York Exhibitors will give a shore dinner at the Shelbourne Hotel and Casino at Brighton Beach. Speakers will be Gov. William A. Sulzer, Governor Cox of Ohio, Ex-Senator Foraker, Mayor Gaynor, District Attorney Whitman, and other notables.

The Mutual Film Corporation has given toward the entertainment fund \$550 for use of automobile hire during the week. The Warner Feature Film Company has also provided the use of two large automobiles for the week.

The estimated cost to the General Film Company for its share in the New York Convention of the Motion Picture Exhibitors' League of America, at the New Grand Central Palace, New York City, is \$15,000. At the convention at Chicago last year \$2,000 was spent. The money this year has been disbursed in

various ways—\$3,000 for space, \$1,000 for booth decorations, more than \$1,000 for novelties, \$100 for space in the official program \$1,000 for theatre decorations, cost of 1,500 tickets for admission to the baseball game between the New York Giants and the Chicago Cubs, at the Polo Grounds, Wednesday afternoon, July 9th, and \$2,000 toward the expense of tendering a banquet to visiting Exhibitors.



F. E. SAMUELS
(Secretary, Motion Picture Exposition)



F. E. TICHENOR
Secretary of Committee
(Motion Picture Exposition)

State Branches of the Motion Picture Exhibitors League, OF AMERICA and their Officers.

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SAN FRANCISCO LOCAL No. 1—Headquarters, Assembly Hall. President, Charles Rothschild; Vice President, A. R. Oberle; Corresponding Secretary, W. A. Cory; Financial Secretary, K. Herzog; Treasurer, Max Schirpsper.

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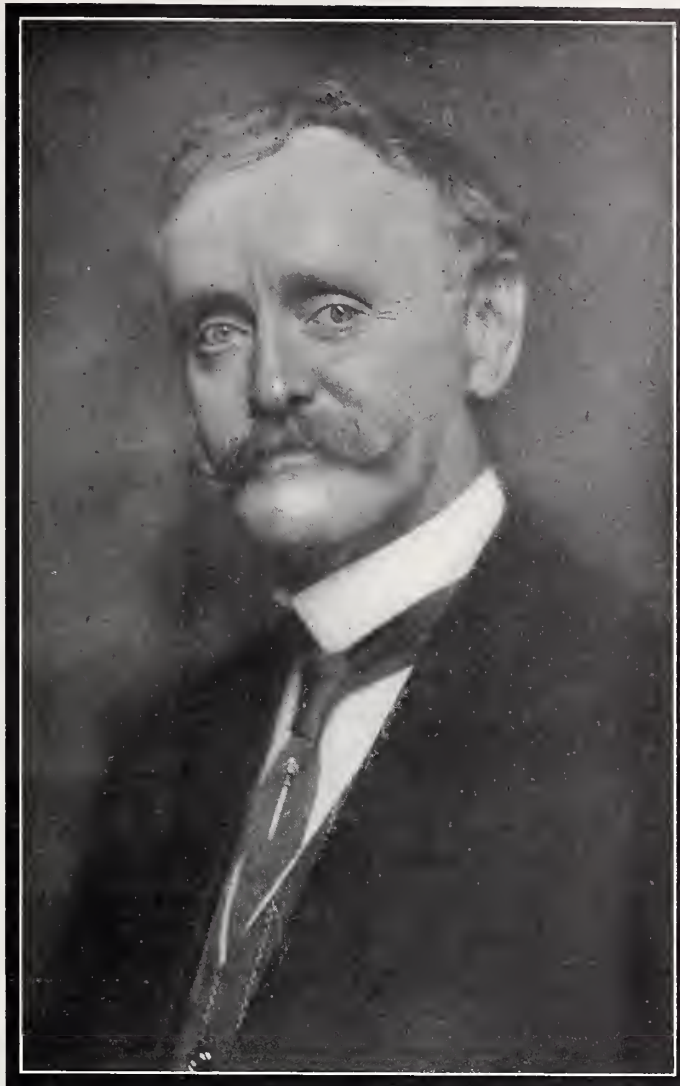
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**M. A. NEFF****President Motion Picture Exhibitors' League of America.**

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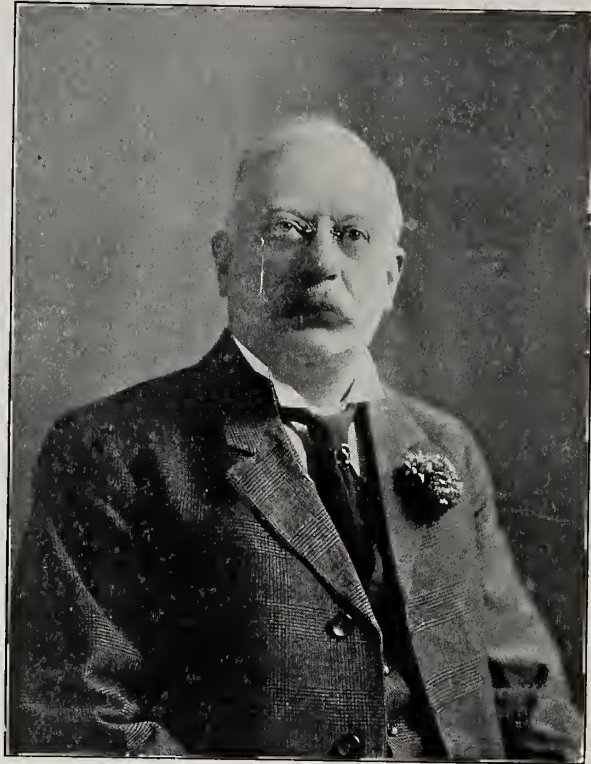
"EXPOSITION NOTES."

Friday afternoon, July 11th, has been set aside by the Vitagraph Company of America for the reception of guests of the Motion Picture Exhibitors League, who wish to visit the Studios and inspect its plant, where a cordial welcome will be extended.

The Banquet and Reception of the Motion Picture Exhibitors League will probably be held at the Brighton Beach Hotel, Brighton Beach, in the evening. After visiting the Vitagraph Studios, visitors can take the Brighton Beach Railroad at the Elm Avenue Station at any time, reaching the Brighton Beach Hotel in ample time for the evening's festivities.

On Wednesday evening, July 9th, the Vitagraph Players will visit the Exposition Building, Grand Central Palace, where they will be pleased to meet all their friends and greet those who may wish to know them personally.

This evening has been appointed for the Vitagraph Players, so that those desiring a personal introduction may be assured of their presence at the Exposition Building.



RICH. G. HOLLAMAN, International Exposition Committee.

Mr. S. M. Spedon, Publicity and Advertising Manager of the Vitagraph Company of America for a long time, one of the oldest in point of service and best known as Publicity man in the motion picture business, has been appointed Honorary Chairman of the Publicity Committee of the First International Exposition of the Motion Picture Art, which will be held in Grand Central Palace, New York City, July 7th, to July 13th. Mr. Spedon's post is intended to convey an appreciation of the work he has done for the motion picture business in general.

THE EXPOSITION IDEA**Credit Due to J. F. Coufal**

When the New York Delegation of Exhibitors left for the Chicago convention last summer, little did they expect that the next convention would be held on Manhattan Island. With one exception, none had even thought of the possibility of a trades exposition in connection with the convention.

That one exception was Joseph F. Coufal, one of the delegates from the New York City local, pioneer Exhibitor and one of the best known men in the motion picture business. Previous to opening his first theatre (the Novelty, at 871 Third avenue, New York, in 1906), Mr. Coufal had had several years' experience in exhibiting at automobile shows throughout the country. He therefore had had an excellent opportunity to study the advantages and value to the industry of a trade exhibit.

En route to Chicago the delegates discussed convention matters, and it was not until Chicago was reached that President Trigger suggested that New York should be the next convention city. With determined effort the New York and New Jersey delegates took up the "New York, 1913" pass-word, which with a little extra work resulted in success.

After New York had been voted the next convention city, Mr. Coufal at once launched his trades show idea, and the other members of the delegation quickly endorsed the plan with great enthusiasm. The closing days of the Chicago Convention saw the New York boys springing the plan on members from other parts. Without a dissenting voice it met with the approval of all.

Once back in New York, President Trigger lost no time in getting the trade show committees under way. As originator of the idea, Mr. Coufal was offered a place on the Exposition Committee, but, unfortunately, business cares took up his entire time and he was compelled to refuse with thanks.

It is indeed a great credit to see New York honored with the first exposition of motion picture art, and it is likewise an honor to New York that a local man conceived the idea and that New York Exhibitors with untiring and patient labor carried out this first motion picture trades show into a great big success.

CHICAGO NOTES

Mr. C. J. Ver Halen, the well-known advertising manager of the Billboard, and the friend of all moving picture men of the Windy City, has been appointed the Western Manager of the Exhibitors' Times, with offices in the Hobbs Building, 68 West Washington street, Chicago, where he is ready to greet all of his friends.

We were pleased to find the same old cordial reception at the offices of the Selig Polyscope Company, and, while our representative was invited to see a couple of advance releases, he was urged not to miss the regular show of next Tuesday.

As usual, the Laemmle Film Service offices are the Mecca. You see there in a few minutes more persons than you can visit in a day. The representative of the Exhibitors' Times was warmly welcomed, and congratulations came from every side, when he informed his listeners that an office had been opened in Chicago, under the management of Mr. C. J. Ver Halen.

We had the pleasure to meet Mr. F. O. Nielsen in his palatial theatre, the Parkway. Mr. Nielsen has been, and is still, the model Exhibitor. His first venture was a grand success, and he was so encouraged that he did not hesitate to purchase the Parkway, a large theatre that had proved a failure to its promoters. Under the able management of Mr. Nielsen, the Parkway became the refined house of North Clark street. Mr. Nielsen is the perfect gentleman; he does not believe in an abuse of posters, and the few posters used are neatly framed. His attendants are a set of fine-looking and polite young men, neatly uniformed, and Mr. Nielsen is always on the job, ready to greet his numerous patrons. The program consists of a first run of licensed pictures, of a song, and of the most appropriate music. A single piano, but the pianist can make the picture talk. They were showing "Alone in the Jungle," of Selig, and the pianist could imitate the roar of the lions without the help of a trap drummer. There is also a fine pipe organ, under the care of a clever organist, for certain pictures. The admission is 10 cents.

Mr. Julius Singer, formerly a member of the Laemmle Film Service, is in Chicago looking after his business interests. Mr. Singer is the president of the Capital City Film Manufacturing Company, of Des Moines, Iowa, and the specialty of the company is the taking of industrial and commercial pictures and of occasional feature films.

On Sunday evening we took a promenade to North avenue. We found the

Orchard Theatre with a new coat of paint, and doing the same usual good business with licensed films. North avenue is the home district, and in front of the Orchard we could count over fifteen baby carriages.

The Mohawk, a rather new theatre, was doing a fairly good business for a Sunday evening, with a program of Mutual films. The business could have been better, and we attributed the lack of a packed house to the fact that the management is announcing four reels, and showed three only. The patrons of North Avenue will not stand for such a thing; they will give 5 cents to either the Orchard or the Janet, to see three reels, but they will not be deceived on the number of pictures.

The Janet seems to maintain its old reputation; it was impossible to approach the ticket office, and it is only after remaining for a long time in the lobby that we could enter the place. The Janet has always been an independent theatre, and a strong follower of Carl Laemmle, consequently the pictures shown on the screen were "Universal." The Janet is a very cosy house, and the Hyman Bros. have spared nothing to make it a success. It was one of the first theatres of Chicago to place a mirror screen. Both Messrs. Hyman Bros. are touring in Europe.

Mr. S. S. Hutchinson, of the American Film Company, is still in California, but he is expected back in Chicago by the first of July, on time to visit the National Convention of New York. In Mr. Hutchinson's absence, we have been entertained



GEORGE N. SPOOR

by the general manager, R. R. Nehls, who is pleased with the business of his company, as the sales are constantly increasing, and the prospects are very bright. Mr. Nehls presented us some photographs of the leading actors and actresses of his company, and we will be pleased to publish them in our future issues.

When Mr. George K. Spoor bought a large tract of land on Argyle avenue, he knew that in course of time he would need every foot of it, and with this foresight, the Essanay Film Manufacturing Company are constantly increasing their already large plant, by erecting new buildings that do not overcrowd the first ones. The Essanay plant looks very prosperous, and is a sort of bee hive on this section of Argyle avenue.

In leaving the Essanay plant, we found the Argyle Theatre, on Evanston avenue. It is a fair-looking building, but as they do not show in the afternoon, it was

impossible to inspect the interior. It seems that the neighborhood of the Argyle Theatre is very strong for Selig, Essanay and Vitagraph films, as the manager announces on his boards that Tuesday is called the Vitaraph day, when three Vitagraph reels are shown; Wednesday, the Essanay day, also with three Essanay reels, and Friday the Selig day.

When we took the elevated train for Ravenswood, we had no idea of finding Mr. J. C. Deagan housed in such a fine factory. While it is a factory, the name is not proper, as the exterior appearance of the building, with its large plate-glass windows, its monumental tower and clock, etc., looks more like a large office building. Mr. J. C. Deagan informs us that business was very good; that they were behind their orders, and while he did not care to divulge his little secrets, he gave us to understand that he is working on some new musical instrument for motion picture shows. Mr. Deagan's great success with his electric

bells, his church chimes and other goods so well known to the Exhibitors, is a safe guarantee that his new instrument will meet as great a success.

Mr. W. H. Bell, who was the manager of the Essanay Film Manufacturing Company, manager of the Spoor Branch of the General Film Company, and who went to Sidney, Australia to be the general manager of the International Pictures of the Greater J. D. Williams Amusement Company, Limited, is visiting Chicago on some new business. Mr. Bell has some very interesting news on how motion picture theatres are conducted in Australia, and he claims that with the open market, the poor productions have a very poor show, while there is a great demand for the best American products, licensed and independent alike. Mr. Bell presented us with some photographs of two theatres from Tahiti, a French possession in the Pacific Ocean, that we are pleased to publish in a future issue.

Mr. George Kleine has not returned from his European tour, although he is expected to reach these shores on time to be present at the big National Convention of New York.

Chicago is still selling candy in the theatres. Last evening at the Orpheum Theatre, the candy man was walking up and down the aisles, peddling his candy. He claimed to offer the best candy ever made, for 10 cents a box and a Free ticket to Riverview Park. His loud voice did not enhance the beauty of the film on the screen—a good Edison.

Mr. Joseph Hopp, of the Standard Film Exchange, reports a good business. We have not to take his word for it, as the entire second floor of 172 West Washington street looks like a very busy place. The success of Mr. Hopp is most likely due to his genial smile, that does not wear off, and to his affable manners. No matter how busy he can be, or worried with the constant changes at the Universal headquarters, Mr. Hopp has always a kind word for his visitors.

The Auditorium theatre is doing a good business, considering the hot season. If the Auditorium has a rather unfavorable location, it has an experienced young manager in Mr. Ralph Tippitt, and a good operator in A. C. Purcell, who knows how to project a good, well-lighted picture.

The H. & H. Film Service of the Mutual Corporation, are now located in their new offices, 117 North Dearborn street, the old offices of the Dearborn Branch of the General Film Company. Everything looks new and bright, and the officers of the company are delighted with their new location.



CHARLES O. BAUMANN (New York Motion Picture Co.)

Philadelphia News and Notes

Mr. Mann, of the Fidelity Film Company has recently discovered the loss of one reel from his feature, "The Theft of the Secret Code," a three-part play. He does not believe that a "theft" has been committed, but he hopes that the "secret" hiding place may soon be discovered, as he has several bookings for the piece.

Suzanne Grandais, pronounced by the best critics to be the most versatile actress appearing before a camera, has been engaged by the Monopole Film Company, of Berlin, in a series of long films, three and four reels. The exclusive right for America is being competed for strongly.

Charles M. Rapaporte, of the Grand Theatre, donated his photoplay house, Sunday, June 22, for a benefit concert with motion pictures to help a day nursery.

The latest release of the Prince Feature Film Company is a Gaumont feature called, "In Touch With Death."

Everybody is congratulating the operator, George Burns, of the Lincoln Theatre. There is a reason. It is rumored that it was a boy.

The American Features' latest release is "Zoe," in three reels, depicting a thrilling drama of a woman's last card. This film was produced by the F. Hecla Company, of Paris and London.

Mr. Brown of the Grand Theater, Fifty-second and Market streets, has plans ready for the erection of a motion picture theatre having 900 seating capacity.

Tom Bible, of 1202 Race street, the pioneer of feature film exponent, has secured a new piece from New York called "The Midnight Express."

Mr. Keane is looking for some real features. Lately his exchange, the National Feature Film Company, has been altered to meet requirements of increasing business.

Mr. Luchesse, of the Italia Pompeii Film Company, is ready to sell state rights territory for his new feature of "Pompeii's Last Days."

Warner's masterpiece, "Theodore," will be ready for release in a few days.

The Pathe feature, "A Woman's Heart," released by the Liberty Features made a decided impression on a majority of the Exhibitors who witnessed this play last Sunday.

PHILADELPHIA LETTER.

By William Penn.

Mr. J. Jefferies, President of The Exhibitors' League of Pennsylvania, announces that they have decided to send eight delegates all told to the New York Convention.

Four delegates will be chosen for Philadelphia, three from Pittsburg and one from Reading, and at least 150 Exhibitors will go independently.

Mr. Ben Zerot, from Reading, will also be there with his barrel of famous Reading pretzels.

The Exhibitors' League in Philadelphia are looking forward with a great deal of interest to their next meeting, which will decide who the delegates will be.

An interesting bit of news is the fact that a special train has been scheduled for the aggregation of the members of the Exhibitors League on this one train

which starts from Richmond, Va., July 6th, (Monday morning) at 8:45 A. M., making its next stop at Washington, D. C., 12:30 noon. From there its next point is Baltimore, Md., which it strikes at 1:35 P. M., then to Wellington, where it arrives at 3:10 P. M., making North Philadelphia, at 4 P. M., and finally completing the day by arriving in New York City at 5:56 P. M.

It is expected that this Reading Local has prepared a special rate for all of the Exhibitors who travel on this train.

The Special Historical film of Philadelphia, which was taken by Lubins during the Philadelphia convention held at the Continental Hotel, is now being shown in this city by the members of the Exhibitors League.

Philadelphia can do well to boast of being the home of a widely known inventor whose work has done considerable towards facilitating the prompt re-



CARL LAEMMLE, President Universal Film M'g. Co.

lease of the producers' film output. In fact, many of our leading producers today can truthfully attest to the meritorious W. B. H. Printer of the inventor, W. B. Hausman of Rising Sun fame, Philadelphia.

This motion picture printer is positively known to have required no repairs for five years at a stretch, and is used exclusively for printing the entire output of the Universal and Mutual programmes.

Recently shipments have been made to the Canadian Bioscope Co., Edison Talking Pictures Studios, Tannhauser Company and the Majestic Company.

UNITED FEATURES CLOSES CONTRACT.

On June 16, 1913, the United Features of 15 N. 10th Street, Philadelphia, entered into articles of agreement and a binding contract with the Eclair Film Company covering a period of one year from that date.

The substance of that contract concerns upon and gives exclusively to United Features the only right of distribution and rental of Eclair Feature films released through their Union Feature department in this territory—Eastern Pennsylvania, Delaware, Maryland and District of Columbia. The contract further means and states that no other party, firms, co-partnerships or corporations will be sold or granted the

privilege of buying and distributing the afore mentioned subjects in the territory named. The contract is on file in United Features' office. The first release under the new contract is entitled "Zukon, the Social Pirate," two reels. This will be followed by "Trapped in the Death Pit; or, The Great Bullion Robber," and "The Village Feud."

Mr. Chas. Thropp, general manager of Nixon and Erlanger motion picture theatres, announces the opening of the People's Theatre, the popular playhouse of Kensington, with a program of first-run pictures for the summer season, commencing Monday, June 23d.

This theatre has been equipped as a first-class picture theatre, with up-to-date appointments, and will run daily matinees in addition to the regular evening performance.

West Philadelphia is to have another motion picture theatre. It will be located at Fifty-second and Market streets, and will be devoted to the film dramas and comedies only. The theater will be erected and opened at the earliest possible moment and will be one of the handsomest in this city. It will be in the style of Japanese architecture, the plans having been made by Thomas Lamb and the contractors are Bois & McNeill.

The theatre will have a forty-foot frontage on Market street and will run back one hundred and twenty feet. The seating capacity will be 1,300, with standing room for several hundred more. It will cost to erect \$35,000, and will be equipped with every modern convenience. Associated in the theatre will be Fred G. Nixon-Nirdlinger, William Freihofer, Thomas M. Love and Thomas Dougherty. It will probably be named either the Nixonia or the Tokio.

F. J. REMBUSCH of Shelbyville, Ind.

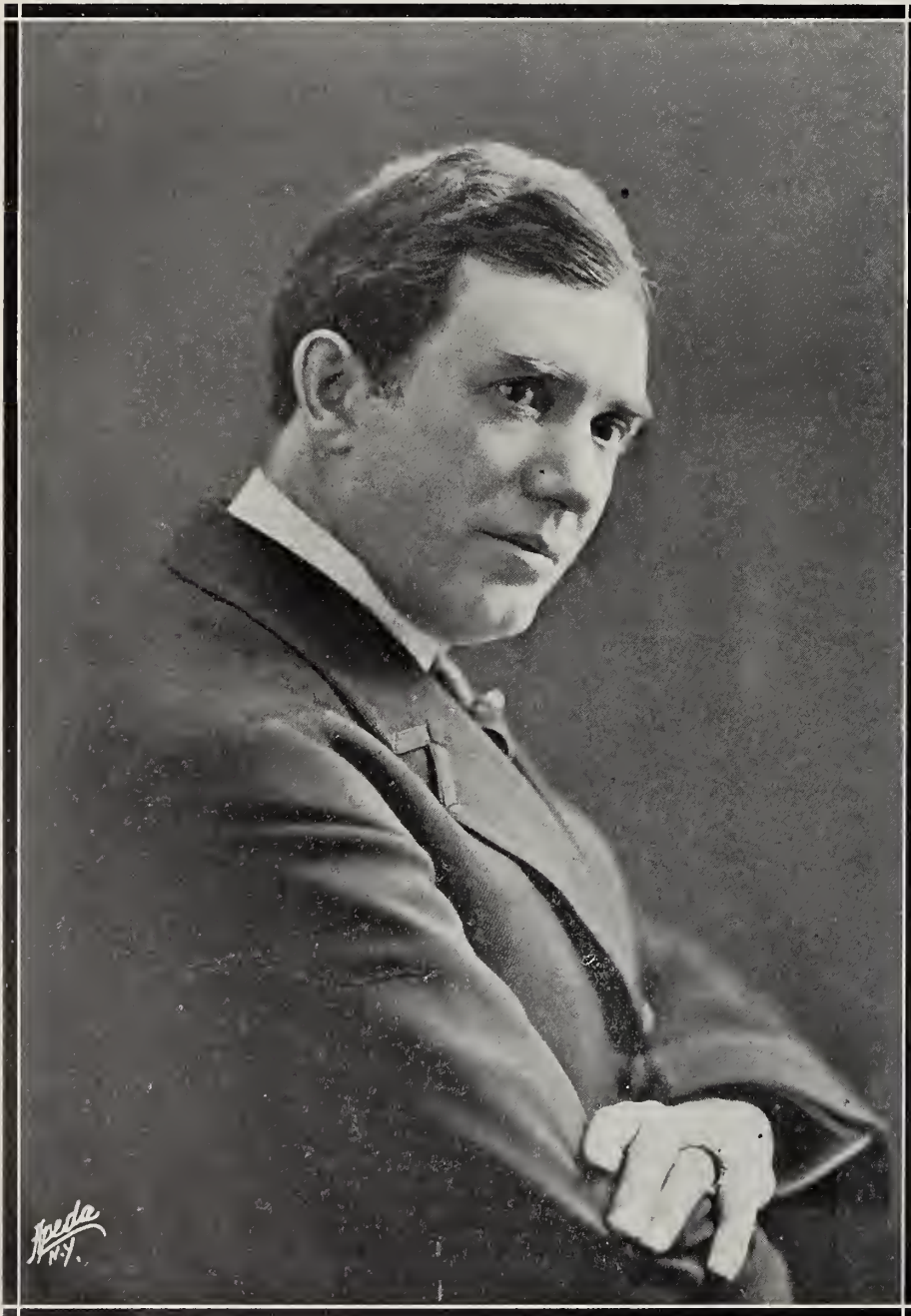
Mr. F. J. Rembusch is one of the best-known Exhibitors in the United States.

Mr. Rembusch is connected with the business in several ways. He has a string of theatres in Shelbyville and Indianapolis.

He is the inventor and patentee of the "Mirror Screen" and President of the "Mirror Screen" Co. and he is one of the original Exhibitors' League "Boosters."

Mr. Rembusch attended the meeting at Cleveland at the beginning of the organization, and with Mr. H. S. Dickson, organized Indiana, and was State Secretary. At the present time he is National Vice-President from Indiana, and is talked of as being a very suitable running mate for Mr. M. A. Neff.

It is the desire of Mr. Rembusch to personally meet every Exhibitor that comes to New York. Mr. Rembusch says he would rather make one new friend a day than to sell a "Mirror Screen" a day, and that is putting it very strong.



P. A. POWERS

CHARLES L. FULLER MAKES GOOD.

Who doesn't know Charles L. Fuller, in the motion picture business? Who knows him so well as the present writer?

"Charlie" is just one great good natured boy who has had many vicissitudes in the business (like ourselves) and who now seems in a fair way to secure the smiles of fortune. Charles L. Fuller (he is getting quite good looking, by the way) began his experience with the Film Import & Trading Co.; has been attached to Universal and other companies; has been on the road in film interests from coast to coast. Charles, the good boy that he is, has been through many vicissitudes, and therefore earned the right to the success that can only be bought by sharp experiences. Some day we will tell the story how Charles Fuller and ourselves met in Philadelphia 104 weeks ago. Both of us were in the film business at the time and both of us were suffering from lack of success.

The Helen Gardner pictures are achieving great success. The offices of the company are at 472 Fulton street, Brooklyn, and are nicely fitted up.

There is a pretty projection room, business apartments and all the equipment essential for the display of motion pictures to prospective buyers and Exhibitors. Moreover, the gentlemen associated with Mr. Fuller show confidence and ability in his judgment.

The forthcoming release of "Hamlet," with Miss Gardner acting the leading part, should be worth while seeing, and we hope to have the pleasure of inspecting the pictures reviewing. Meanwhile we cordially wish Mr. Fuller and his associates every success.

THE RADIUM GOLD FIBRE SCREEN.

While diversity of opinion with regard to what is the most suitable surface upon which a motion picture can be projected exists, there will of necessity be a variety of efforts on the part of manufacturers to meet this condition of things.

In theory, of course, there is an ideal surface; but practically the universal adoption of this ideal surface is out of the question simply because the eyes of individuals vary so much. Helmholtz, the great German physicist, once called the human eye a perfect optical instrument, and so it is regarded mathematically and chromatically.

In another respect, you have differences in color perception. This accounts for the fact that some of us like red or green or blue, as the case may be. Some of us like to see a picture in black and white, others in colors. The retinal of individuals vary. There is probably a greater variety of color sensitiveness amongst ladies than amongst men. That is why you find such a variety of taste

amongst the fair sex in respect of the colors of their garments. Mere man is usually content with a comparatively small amount of color in his habiliments.

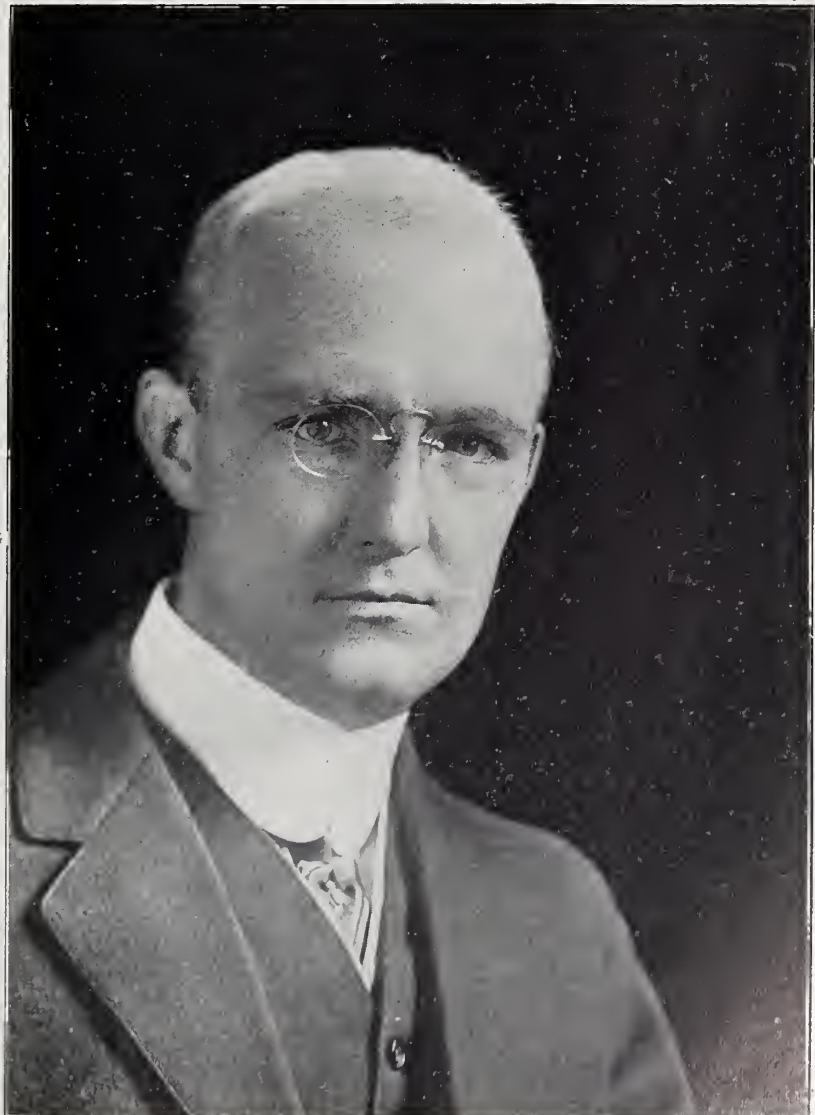
What has all this to do with the Radium Gold Fibre Screen? Everything! An enormous number of people when they look at motion pictures like to have the suggestion of warmth of effect presented to their eyes. The Radium Gold Fibre Screen meets this desire. The screen has a metalized surface. It presents the appearance of gold tint. It is not necessary for us to go into the technique of the screen. We have merely to record our personal impression of pictures when they are projected and we are bound to say that the screen supplies a wonderfully effective surface for motion pictures; it has the effect of softening them. It tones down the hard lights of a picture, it gives an almost sepia-like effect, an artistic effect that is very grateful to the eyes of many people. The Radium Gold Fibre Screen is placed in very many motion picture houses, and gives satisfaction for these reasons.

The New York representative of the American Theatre Curtain Co., Mr. G.

H. Callaghan has had very great success in inducing Exhibitors to use the screen. Mr. Callaghan is a young man of intelligence and his success in the business is due to the application of these qualities.

ECLECTIC FILM COMPANY REMOVES.

The Eclectic Film Company have rented quarters in the World's Tower Building, 110 West 40th Street, in which they will occupy the western half of the 10th floor. Attention is being given by the Eclectic Film Company to the installation of a comfortable and cool exhibition room which will be fitted with an approved system of ventilation. Local and out-of-town customers and friends are invited to call at the new Eclectic offices, where they will be given an opportunity to view the latest productions imported from Europe.



R. H. COCHRANE (Universal Film Manufacturing Co.)

SHIPMAN VISITS CHICAGO IN INTERESTS OF ROUND-THE-WORLD PICTURE TOUR.

Ernest Shipman, the well known theatrical manager, who has been lately identified with the manufacture and exploitation of feature films, stopped over in Chicago for a few days recently on business related to the plans of a New York Syndicate, who are preparing to send a large company of motion picture stars on a cruise around the world, aboard their own vessel, for the purpose of making pictures in countries as yet unexplored by the camera.

While in Chicago, Mr. Shipman received a cablegram from Tokio, advising him that the Japanese government had just seized J. Harvey Ladew's private yacht, the Columbia, for entering an open port. This was the boat that Mr. Shipman and his partners had selected for their cruise and contracts had already been entered into which called for its delivery in San Francisco harbor

early in September. The owners were not on board when the boat was seized as had been reported by the daily press, but were in St. Petersburg, Russia, having left the boat when the world cruise arrangements were entered into. For a while it looked as if international complications might arise. Mr. Shipman got busy with the State Department at Washington and a few days later the Japanese government released the boat. In the meantime, Shipman had secured options on several other boats, among them the Nourmahak, the yacht of the late John Jacob Astor, which is at present in Rio de Janeiro harbor. The syndicate of picture men that are arranging the cruise have data in hand covering practically every craft now riding in American or British waters.

The expedition will be composed of a picked company of twenty motion picture artists, three directors, four camera men, two scenario writers, and the necessary technical and mechanical staff, and the crew.

Arrangements are under way whereby a noted scientist, equipped with the most powerful microscopes procurable, will secure film valuable from educational and scientific standpoint. One or two newspaper men and magazine writers will complete the party, which weigh anchor from New York Harbor early in September.

The main purpose of the expedition is to manufacture from five to ten reel subjects of International interest, such as "The Conquest of Mexico," "The Rise and Fall of Maximilian," "The Sacking of Old Panama," by Buccaneer Morgan, "The Pirates of the Spanish Main," "The Horrors of the Rubber and Coffee Industry," etc. etc., all of which will be augmented by vivid and realistic environment and local color.

One, two and three reel dramatic and humorous stories will also be manufactured, using the members of the company in conjunction with the native element, and interweaving stories into the historical legendary and romantic background of the various countries visited.

In addition to these subjects, books of fiction having their settings in the tropical or sub-tropical countries will be made into photo-plays on the spot, and released in multiple reels varying in length according to their importance and subject matter, but with all semblance at padding eliminated.

Contracts call for three years cruise, the first leg of which will be "The West Indies, Central and South America, and the Polonaise groups of islands."

Contracts have been entered into for approximately seven thousand feet of film per week, which will be released through various sources, as the syndicate will manufacture for the open market.

The vessel finally contracted for, will be equipped with all the necessary equipment for the safe and sure manufacture and finishing of both negative and positive, without delay, and the populace of the various countries, will be given an opportunity to see themselves in the pictures, before the company departs. In this connection, some valuable advertising contracts will be negotiated between the company, and the governments and publicity departments of the various countries visited.

Ernest Shipman, who will be identified with one of the business departments of the undertaking, is no stranger to the foreign conditions that will arise, as he has piloted theatrical companies around the world on many occasions, and gave the "Kilties Band" a 45,000 mile jaunt, twice crossing the equator. Melba, Nordica, and other celebrities have toured the Antipodes, and David Bispham is in Australia now under the Shipman banner.

Hugh D. McIntosh, the Australian sports promoter, gathered in \$200,000 out of the exploitation of the pictures of the Burns-Johnson battle, which Ernest Shipman sold to Wm. A. Brady in this country, and sent into every corner of the globe.



ADAM KESSEL (New York Motion Picture Co.)



H. E. AITKEN (Mutual Film Corporation)

THE MAINE CONVENTION.

Meeting called to order by L. R. Thomas, National Organizer, at the Falmouth Hotel, Portland, Maine, Monday, June 23rd at 2:00 p. m. The chair was then turned over to Mr. Hiram Abrams, National Vice-President, from Maine.

On motion, Mr. J. W. Greeley, of the Greeley Theatre, Portland, Maine, acted as temporary Chairman.

Short Talk by Mr. Thomas upon the Objects of the League. Election of Officers.

Mr. R. W. Mosher nominated Mr. Hiram Abrams as National Vice-President. The motion was duly seconded.

Mr. F. E. Mortimer nominated Mr. J. W. Greeley for National Vice-President. The nomination was duly seconded. Ballot vote was taken and Mr. Abrams having a majority, was duly declared elected.

Mr. J. A. McConville nominated Moxley Blumenberg for President of the Motion Picture Exhibitors League of Maine. The motion was duly seconded and as there were no other nominations, Mr. Blumenberg was elected unanimously by acclamation.

Mr. M. Blumenberg nominated Mr. J. F. Fortin, Columbia Theatre, Lisbon Falls, Maine, for 1st Vice-President. Motion was duly seconded. There being no other nominations, he was unanimously elected by acclamation.

Mr. J. W. Greeley nominated Mr. J. A. McConville, Portland Theatre, Portland,

Maine, for 2nd Vice-President. Nomination was duly seconded. There being no further nominations, Mr. McConville was unanimously elected by acclamation.

Mr. J. F. Fortin nominated Mr. J. A. Emery, Star Theatre, Bar Harbor, Me., as Secretary. Nomination was duly seconded and there being no further nominations, he was unanimously elected by acclamation.

Mr. Hiram Abrams nominated Mr. J. W. Greeley of Greeley's Theatre, Portland, Me., for Treasurer. Nomination was duly seconded and there being no further nominations, he was unanimously elected by acclamation.

Mr. J. W. Greeley nominated Mr. A. P. Bibber, Music Hall, Lewiston, Me., for Sergeant-at-Arms. Nomination was duly seconded and there being no further nominations, he was unanimously elected by acclamation.

The following delegates were elected to the National Convention of the Motion Pictures Exhibitors League of America to be held in New Grand Central Palace, New York City, July 7-12:

Mr. Arthur A. Allen, Palace Theatre, Bangor, Me.; Mr. A. B. Rosenburg, Rockland Theatre, Rockland, Me.; J. W. Greeley, Greeley Theatre, Portland, Me.; F. E. Mortimer, Freeport, Me.; J. A. Emery, Star Theatre, Bar Harbor, Me.

The following alternate delegates were elected:

Fred M. Engley, Empire Theatre, Rockland, Me.; Samuel Davis, Dreamland Theatre, Bath, Me.; A. St. Ledger,

Park Street Theatre, Pittsfield, Me.; M. St. Ledger, Star Theatre, Skowhegan, Me.; I. M. Mosher, Keith's Theatre, Portland, Me.

On motion of Mr. Abrams, it was asked that the delegates to the National Convention, this day elected, be instructed to vote for M. A. Neff for National President, first, last and always. Motion was duly seconded. Put to a vote and unanimously carried.

Motion was made by J. W. Greeley and duly seconded that the State of Maine apply for Charter from the Motion Picture Exhibitors League of America, and that the Treasurer be instructed to forward \$35.00 for the issuing of same. The motion was put to a vote and unanimously carried.

Motion was made by Hiram Abrams and duly seconded that the Treasurer be instructed to reimburse Mr. L. R. Thomas for his expenses in organizing the State of Maine, and that a vote of thanks be tendered him for his efforts on behalf of the Maine Exhibitors and for his assistance in their organization. The motion was voted upon and unanimously carried.

The following committee on Constitution and By-Laws was appointed: Hiram Abrams, Portland, J. W. Greeley, Portland, Moxley Blumenberg, Portland.

This committee to report back at the next meeting.

Two cities were suggested for the next meeting-place—Bangor, Me., and Waterville, Me., respectively. A vote was taken and Bangor, Me., securing the majority of votes, it was decided to hold the next meeting in this city, (Bangor, Maine).



S. S. HUTCHINSON
American Film Mfg. Co.



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

In every motion picture show parlor, in an orchestra pit and practically screened from the audience, sits a professional little orchestra, composed of two, three, and sometimes four and five musicians. One at the piano, the other at the drums and if there is a third one, it may be a violin, then perhaps a clarinet or a cornet. The audience seldom pays them any attention, and they pay little attention to the audience. Just the same, without these musicians all the spirit of the play would be gone.

Compared with the work of a regular playhouse, the motion picture players have a hard work. They have not only to keep the audience amused between the reels; they have to interpret the picture.

They make the audience experience the proper emotions, work them up, let them down, make them laugh or shudder. Everything an audience feels during a show, the musicians in the orchestra pit guide, and most of the time the audience does not realize it.

The above remarks are from a lady pianist who has made a study of the appropriate music for the picture and who is considered one of the best motion picture pianists of the country. She adds: "The salaries are enough to command talent and both of us have it." By the word "us" she refers to another young lady violinist playing with her. We are sorry to state that good salaries are a rare remuneration for the long and hard hours of work, and while a few managers are willing to pay the price for good and appropriate music, too many of them have not enough knowledge of music and believe that any old thing can do. We have too many of these cheap pianists who, tired of playing for dances, enter the motion picture field, and as they are willing to work at low price, they generally secure the position.

In this issue we talk of the excellent appearance and manners of the Alhambra Theatre of Indianapolis, Ind., but such a clean, neat and courteous service, such an excellent projection and such good films would soon fade away, if the manager would to abandon the piano to one of these \$8.00 per week pianists. Appropriate music is as essential to the success of a theatre as pictures, projection and service.

As our interviewer says, "The pianist must improvise and fake all the time, the pianist cannot go by established

rules, but must watch and interpret each scene."

In some cases, the music is furnished with certain films; such is the case with "Carmen" and that is all sight work.

To our question of: "You play the opera with the film," our fair lady pianist answered, "Oh, some of it, but a good deal of that is faked, too. The film does not follow the opera, but I follow the film."

The other evening we paid a short visit to the Parkway Theatre of Chicago, and we sincerely regret that we had not more time to enjoy the show, as the lady at the piano proved to be one of the best motion picture pianists. The film on the screen was "Alone in the Jungle," by Selig, and every roar from the wild animals, the splashes in the water, etc., were faithfully recorded on the piano without the assistance of a drummer and of his sound effects. The film in itself is very exciting and has many scenes in which the audience is kept in deep suspense. In one of the last scenes, where the audience sees a struggle behind some bushes, the fight in which the girl is supposed to try to free herself from the grip of the lion, the pianist did not only reproduce the roar of the lion, but we could fairly hear the struggle between woman and beast. Then the shot from the gun of the rescuers. Right after the shot, a perfect silence, no more struggle, no more roaring of the lion, the lion had been killed and the girl had fainted under the excitement. No pipe-organ could have interpreted this scene; a full orchestra would have made a poor attempt, and an automatic musical instrument would have butchered the scene.

Such pianists can command a high salary because we have some managers who are willing to pay for the best, and who can appreciate the value of good and appropriate music for the picture.

We have always contended that a full orchestra cannot follow the picture, because it is impossible to expect the same current of thoughts from a number of musicians. One may think that a certain selection will fit the scene, while the others have different views. A full orchestra can enhance the beauty of the picture when the musicians are given a chance to see the picture before it is shown to the audience and when they have the time to rehearse same.

We quote another passage from our interview with the lady pianist and her

friend the lady violinist, working in the same theatre. The pianist: "Well, you know that hardly anything we play is regular music. Whenever anything exciting is happening, you just have to fake. For instance, when the villain comes on you, you have to play sneaky music, or when there is a storm at sea, or a row of any kind, the music has to follow, and storm and swell just like whatever is going on." The violinist: "You know none of it is written down, the pianist makes it up as she goes along."

When the violinist was asked how then she could follow the piano, she answered: "I just watch her fingers and keep up with her. The whole thing is in the hands of the pianist. Sometimes she does not know what is coming. When there is a new film on for the first time, she has to improvise straight through, and I have to keep up the best I can." When asked about rehearsals, the two ladies laughed at the word and said: "Rehearsals, time for rehearsals—we don't even know what is coming tomorrow, and this is all."

While it is possible for a violinist to follow the fingers of the pianist, it would be impossible for a number of musicians to follow the same method, as they would crowd near the piano and have no room to play.

Where pictures are shown from morning till evening, a full orchestra is possible, as at the early morning shows, when the audience is not large, the musicians can rehearse the pictures and in case of two shifts of musicians, the first shift can instruct the second one. This is the case at the Orpheum of Chicago, and the patrons visiting the theatre in the afternoon or evening, are generally sure to enjoy appropriate music from a moderate orchestra.

The Orpheum of Chicago has always been known for its good and appropriate music, and while the owners have installed a pipe-organ, this instrument is used in moderation, when the scenes on the screen warrant such a music. We witnessed "The Mothering Heart," a two-reel feature of the Biograph. For the first, and part of the second reels, the orchestra followed the picture admirably, but when the baby is taken sick, the orchestra stopped to allow the pipe-organ to play the touching scenes of sickness and of death. We must give credit to the leader of the Orpheum for

(Continued on page 40)

Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors Times

Managers—Ushers—Doormen.

As our department on Appearance and Manners seems to please both managers and attendants we have decided to show our appreciation of the numerous compliments we are receiving daily, by forming a LEAGUE of HONOR for the Attendants of Motion Picture Theatres.

The object of this League is to give a Free Membership to all doormen and ushers who comply with our rules on Appearance and Manners. The League is organized to help its faithful members to secure a new position in case they should be honorably discharged by their present managers.

A beautifully engraved and enameled SOLID GOLD BADGE will be presented to the NEATEST AND MOST FAITHFUL DOORMAN OR USHER of a Motion Picture Theatre. One badge will be given away each week.

CONDITIONS: The lucky attendant securing the badge must agree to wear same, especially while on duty.

The manager of the theatre must agree to display in his ticket window the diploma going with the badge—a neatly engraved diploma of about 5x8 inches.

No manager should object to exhibit the diploma, or refuse the permission to the successful attendant to wear the badge, as the honor granted to a doorman or usher of a theatre will prove a great advertisement.

Both the badge and the diploma to remain the property of the decorated attendant.

The attendant must have his diploma renewed each year, and, if for sufficient reasons, he should be denied a renewal of the diploma, he will lose the legal right to wear the badge.

To enter the contest, the attendant must send a photograph of himself in his uniform and as he appears on duty in the lobby of the theatre. (Photographs taken in a gallery will not be accepted.)

The contestant must send a statement of himself, his full name, his age, if married, his nationality, how long he has worked at the present theatre, if he has worked in other houses, and he must also send a letter of recommendation from his manager.

Doormen and ushers working in houses showing vaudeville or offering special inducements, as souvenirs, amateur nights, etc., will not be allowed to contest for the badge of honor.

The contestant must wear a neat, becoming uniform. No special style imposed. As we believe in a neat appearance, and as the uniform is merely to provide a clean and courteous service

and not to advertise the theatre, showy and gaudy uniforms with too much trimmings or lettering will not be considered. White duck and even khaki uniforms will be accepted if they are on the military order and not as common overalls to be slipped over the street clothes. The uniform is to give a military bearing to either the doorman or the usher, and not to make out of them walking advertising boards. Any clean, honest and faithful employee with some pride of himself, will never object to wear a neat, decent uniform, that can improve his personal appearance, but will refuse to put on the gaudy uniform that makes a show of himself.

The contestant must wear his uniform as it should be worn—in a military style.

(1)—He must be clean in his person, clean face, clean hands, hair combed.

(2)—He must show that cleanliness is his motto. His shoes must be polished, the cuffs of his shirt must be clean and if the coat of the uniform is with a turn-down collar, showing part of the shirt, this part of the shirt and his turn-down collar must be clean; no flashy necktie. If the coat of the uniform is the military style, he must show a clean standing collar and no necktie.

(3)—The style of the coat does not matter, if the uniform is made to be buttoned all the way. Especially the military coat must be buttoned to the neck; and to insure a good fit, the man must dispense with a necktie.

(4)—He must wear the trousers without bottom cuffs. Cuffs on the trousers may be a dudish fashion, but they are not the military style. When the attendant sits down he must not cross his legs so as to avoid bagging at the knees.

(5)—He must wear his cap straight on the head. Never allow the cap to be on one side of the head, or too much on the back or front.

(6)—He should carry as little as possible in his pockets, as too many keys, knives, handkerchiefs, papers, pipes, tobacco, etc., bulge the pockets and give a poor appearance to the uniform.

(7)—He should try to keep a standing military bearing, not stick his hands in his pockets, nor lean against the walls or partitions, nor lean over the poster frames; in other words, he should try to observe himself and keep his uniform neat and clean.

As this badge of honor and diploma will mean a good deal to both the decorated attendant and his manager, we must protect the honest men and ourselves against imposters. A man anxious to get the badge may make a supreme effort

to clean and brush his uniform, wash himself, polish his shoes, etc., and then taking a good military position in front of the camera, forget appearance and manners after the picture is taken. To protect ourselves and give the badges to the men deserving the honor of being decorated for their clean, courteous and faithful services, we will investigate each case. Our special representative will visit the contestants at no given time, he will take them by surprise, he will pop in on them when the least expected, he will pay his admission to enter the theatre like any patron and have a chance to judge for himself if the contestant is deserving the badge or not. When our representative will be satisfied that the contestant is worthy of the honor, he will call on the manager, make himself known and make the presentation.

The four first badges will be given away in the State of Indiana during the month of August, 1913. The second lot of four badges will be given away in the State of Ohio during the month of September, and each month we will take a different state.

While the first contest is to take place in the State of Indiana, we advise the door men and ushers of other states, not to wait, but to file their application at the earliest date, to give us ample time to investigate each case.

If several attendants of a theatre are eligible to the badge of honor, one single badge will be delivered to the best or oldest man in service on the recommendation of the manager. The other men will receive an honorable mention and be placed at the head of the list for the next state contest.

It is our aim to help the doormen and ushers as we believe that appearance and good manners are as essential to uplift motion pictures as are good films and appropriate music. We can prove that clean, neat, faithful doormen and ushers, have been the best advertisement for some well known prosperous theatres. If the owners and managers of theatres are willing to help us in this League of Honor, we will increase the number of badges, as we know that many men deserve the decoration, but never make them too common as if all the doormen and ushers could receive the badge of honor, there would be no more merit to be clean, neat and faithful.

The Solid Gold Badge and our services are entirely free. Address all applications to—

THE EXHIBITORS' TIMES,
1465 Broadway,
(League of Honor) New York City.
J. M. B.

Advertising the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Advertising Dept., Exhibitors' Times.

Frames and Easels

In our different articles on Advertising the Picture, we have opposed the common custom of hanging posters loose or of ruining the plaster and woodwork of the lobby, by nailing the posters with common carpet tacks and we have always advised that posters be framed.

If you have a fine engraving or oil painting you are not going to nail them on the walls of your parlor, but you are going to order some frames, as you believe that your friends will think more of them if properly framed than nailed. It should be the same with your theatre. Show to the public that you think enough of the pictures to be projected on your screen to have them framed. Be classy.

Some Exhibitors have told us that the greatest drawback to frames and easels is that they do not last any length of time.

We will not ignore such complaints, as we have seen too many wooden frames of cheap, unseasoned lumber that would fall to pieces after being exposed to the rain and the sun. We also find many frames and easels made of cheap, thin brass tubing that would bend and break in no time.

There is no reason why you should spoil the appearance of your lobby by either hanging your pictures loose or by nailing them. Investigate and buy frames and easels that will do the work. The McKenna Bros. Brass Co., of Pittsburgh, Pa., are making brass frames and easels that will last; they are heavy and built with the knowledge that such frames, having to be removed several times a day, are rather roughly handled.

If you cannot buy the best, stay away from poor imitations. Some frames look like brass; they have a neat appearance, they are catchy when new, they please the employees, as they are light in weight, but they do not last. They are made of thin brass, copper or of other metal coverings over some wood mouldings, and the least knock leaves a dent. They are too light in weight to stand the daily rough usage of a theatre. Such frames look well on the walls of a parlor, but they are not the proper thing to place on a sidewalk or in a lobby.

For a good and substantial frame, made to last and to retail at a moderate price, we have investigated the frames and easels made by J. Guercio of the Eagle Frame Company, of 506 N. Carpenter street, Chicago, Ill.

They are made of the best and well-seasoned lumber. The rain and the sun will have no effect on them. They are strongly built and will stand any rough usage and we know that employees of motion picture theatres are not very careful at the closing time, when they hurry up to go home.

The frames are handsomely finished in Flemish Oak—Ebony—Mahogany—Mission—or any other finish desired.

the most popular combination of frame and easel and a small top frame for the display of a date or of an announcement. As seen, the front frame hangs on hinges and swings open like a door, the most convenient arrangement to place the poster and be sure that said poster is straight, flat, etc. This combination frame and easel sells for \$5.00—a very moderate price.

In our letter from Baltimore we men-



The Eagle Frame Company manufactures any description of frames and easels for posters, photographs and other advertising matter. They have the frame to hang on the wall—the double-faced frame—the frame for the three-sheet poster—in fact any frame desired or special frames to fit certain places of the lobby. Mr. J. Guercio is a practical Exhibitor and most of the exchanges are selling his goods.

The accompanying illustration shows

tioned the fact that the Wizard theatre had wooden poster frames to match the woodwork of the lobby and gave it the appearance of a complete ensemble.

A few years ago Mr. W. H. Swanson had on Cottage Grove avenue what was then considered the finest theatre in Chicago. It was, in fact, a beautiful motion picture house. When the craze came for posters, the manager in charge did not respect the delicate ornaments of the

(Continued on page 34)

EXHIBITORS' SLIDES

Members of the Exhibitors' League should lose no opportunity to acquaint their patrons with the fact that membership in the Exhibitors' League of America is synonymous with projecting the very best pictures.

There is no better means of informing an audience—none so direct and effective—as by means of a slide on the curtain. The accompanying illustration is a reproduction of a colored lantern slide that the Novelty Slide Company of New York (exhibiting at Space No. 32 at the



Exposition) have prepared for this purpose. This slide has met with the approval of Exhibitors, and hundreds of the slides are being disposed of at the special rate of 25c each, postage paid. Locals can obtain a lower rate by purchasing in quantities.

Every Exhibitor should secure one of these slides and exhibit it regularly; the public will then be enabled to discriminate in attending picture houses. This slide can be procured free in connection with "The Exhibitors' Times" premium offers detailed elsewhere in this issue.

SUB-AQUEOUS MOTION PICTURES.

Thirty years ago the first sub-aqueous still photographs were made off the northeast coast of Scotland; now according to a contemporary sub-aqueous motion pictures are made for the first time in the United States waters.

Motion pictures under water is now an assured fact. It remained for Ernest L. Williamson to prove that the denizens of the deep, can be portrayed on a film just as they live under sea. Williamson is a son of Capt. J. H. Williamson, inventor of the Williamson submarine tube. This tube is flexible and can be lowered to any depth from one foot to five hundred and is the last word in simplicity.

It is provided with a chamber in which three men can work and live for hours. They do not have to be supplied with air by artificial means, but they breathe the same air under the same conditions as if they were on the surface. The chamber is windowed.

Ernest Williamson went down the tube in Hampton Roads. He took pictures

at a depth of fifteen, twenty and thirty-five feet. He got excellent snapshots of fish swimming around thirty feet under water. He got pictures of big and little fish nibbling at bait dangling from a hook, twenty feet under water. He took pictures at night with the aid of four electric lights. The fish attracted by the light, came around the window chamber in large numbers.

There were two men in the chamber with young Williamson. One of the party agreed to jump overboard and dive past the windowed chamber at a depth of fifteen feet. As he shot past, Williamson snapped his picture.

Williamson is planning to make a cruise to the West Indies to take "pictures" under water. He says it is possible to get views of the sunken cities of Yucatan and other wonders of the deep.

A NEW MOTION PICTURE COMPANY

The latest motion picture company in the field is the American Kineto Corporation, 1018 Longacre Building, Broadway, a concern which intends to give American Exhibitors something worth while. They will handle some new and distinctive features by American and European manufacturers of experience and repute. Among the new brands they will release are the following: "Peerless," "Columbus," "Ajax," "Hecla," and "Empress." The A. K. C. is rapidly getting its offices and arrangements completed in order to place its features before exchange men and Exhibitors. Among the members of the personnel of the A. K. C. may be mentioned: Mr. S. W. Bishop, Mr. J. Wild, selling department, and Mr. E. O. Brooks, advertising department.

AMERICAN MUSEUM OF SAFETY

Purposing to gain backing of the Motion Picture Exhibitors League, the American Museum of Safety will show pictures illustrating the dangers of the street, especially to children. It is the purpose of the Safety Committee to get official confirmation from the Exhibitors' League of the movement to give free demonstration to children in or out of school hours, in convenient motion picture theatres, of the dangers of mutilation and death arising from congested conditions in the streets. These pictures will make clear how and how not to get off trolley cars and other vehicles, the dangers of stealing rides and how roller skates may roll them into the grave or the hospital via crushing wheels.

The American Museum of Safety have been assured of the co-operation of local theatre owners to show these pictures at hours of recess or at other times. The purpose is to make this co-operation, now confined to New York City, nation-wide in scope. Being sure of places to exhibit the films, the Safety Committee will then go after the respective Boards of Education and persuade them to allot time in which the pupils may see how their comrades lose their limbs and lives. The Safety Committee already have films illustrating street dangers, and to this library they will add.

It is the purpose of the American Museum of Safety to extend this movement further than to children only. With the financial aid of corporations having plants with machinery which expose their workers to injury or death, they will carry this educational movement to adult minds. This method will reduce the number of cripples and lower records of mortality.

National Educational Film Company

We maintain a Bureau of Educational Pictures which we supply on a rental basis. Our catalogue includes some of the most notable and instructive existing educational pictures, most of them, however, have never been shown. In every case they are newly made from the negatives.

We are exclusive selling agents for the NEFKO Projecting Machine, using Standard Film, equipped for both pencil carbon and electric lamp. This machine does the work.

PRICE: including Rheostat:
Film Rewinder;
Magazines; Ad-justable Screen 9" x 7" and Carrying Cases **\$95.00**

NEFKO Camera—1913 Model

The outfit consists of the Camera complete with two interchangeable film boxes, each holding 200 feet of negative film; 1 Bausch & Lomb Lens 3" 50-MM; 1 View Finder; 1 Panoramic Tripod with Revolving Head and Tilting Table, and Carrying Cases. **\$97.50**

Send for Catalogue and Terms.

We also supply you with raw film with which to take your pictures; we develop your negative, and print your positive film. Carbons and full line of supplies constantly on hand.

151 WEST 42nd STREET

NEW YORK CITY

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Dept. Exhibitors' Times

The appearance on the market of so many screens—Mirror Screen, Gold Fibre, Radium Curtain, Mirroide, Solar, and others, has aroused the attention of the Exhibitor and shown him that the projection of a good picture means much to him. A new invention is always the source of many imitations, and while imitators kick themselves for having missed the chance of presenting the first improved curtain for motion pictures, they nevertheless, jump in the fray with all sorts of so-called improvements.

It is not my object to discuss the merits of the different screens and curtain preparations at this time, but I wanted to say a few words on the screen proper to show that if the curtain plays an important part in the projection of good pictures, the colors of the decorations of the auditorium play equally important parts.

Many of the motion picture theatres are erected and decorated by local talent, who may know how to build dwelling houses and factories, but who have no knowledge of exhibition hall requirements. We know that architects are not the proper men to design a playhouse, unless they have made a study of the acoustics. In the construction of a motion picture theatre, the acoustics are of very little importance, while attention should be given to the light effects, and this is where most of the architects, builders, decorators and Exhibitors are making a great mistake, in having the interior walls and decorations of light colors. Such light tints will suit an opera house, but not a motion picture theatre. We have always advocated that sombre colors will bring out better effects from the screen and we have based our opinion not on hearsay or theory, but on observation and from some personal experience.

One of the best pictures shown in Dayton, O., is at the Bijou Theatre. Mr. George Weede, the manager, consulted the writer before re-decorating his theatre and followed the advice. The theatre is papered with a green paper, the borders being of a little darker shade than the panels. A neat plaster moulding, painted imitation old silver, frames up the panels. While the auditorium is sombre, it is rich in appearance, not to say cozy.

We do not entirely recommend the green color, other compositions can be used with the same good results. For instance—have the panels in a rich red tint with the border of still a darker shade and have all the plastic work and ornaments painted imitation walnut or mahogany, and you will have one of the richest interiors that you can wish. When you use green for the panels and border, you can have the plastic mouldings in either walnut or ebony color. Brown-colored walls and the ornamental imitation old ivory would also produce a rich and tasteful interior.

Sombre colors have another advantage, especially with a large house, as dark hues will make the place look more cozy, smaller, and not show up the empty seats.

The whole scheme is to decorate the interior of your theatre in rather sombre colors and avoid the prevailing idea that a light colored interior is more cheerful to the eye. Remember that when your patrons visit your house they do not do so to admire your walls, but to look at the picture, and they will generally patronize the theatre giving the best projection rather than the house showing them walls light tinted in cream, pale pink or pale blue hues with delicate flowers or decorations.

In a light-colored auditorium the light of the projection naturally reflects on the cream-colored walls, and many Exhibitors, not acquainted with this fact, blame their operator for a bad light. If the surroundings of the screen are too light in color, there is not enough contrast between the walls and the illuminated screen and consequently the picture appears dim, but on the other hand, if the surroundings of the screen are sombre, the contrast between the walls and the illuminated screen is such as to force the picture out.

We know of a party in Cincinnati, O., who bought an old motion picture house and went to a good deal of expense to re-decorate it. When the writer visited the place, the picture was so dim that the manager was at a loss to know what to do. As is generally the case, he blamed the poor operator, and then the Electric Company for a too weak current, while the whole trouble was with his interior decorations. He had repainted the auditorium a nice light cream color and not even a frame or border around the screen. On the ad-

vice of the writer, the manager painted a black border of about 18 inches around the screen and he improved his picture 50 per cent. He was so satisfied with this first result, he declared that during the dull season, he would repaint the auditorium in sombre colors.

Many screens are condemned by Exhibitors because the surroundings destroy the efficiency of the screen. We have seen some mirror screens giving a worse picture than a plain wall, and we have seen a plain white sheet give far better results than the best patented curtains. Operators of experience will state that it requires less amperage to show a bright picture in an auditorium of which the walls are of sombre colors than in a place with too light-colored walls.

While a good screen is essential to obtain a perfect projection, the surroundings of the screen and the work of the operator can either improve the projection or destroy the efficiency of the screen in use. While the manufacturers of the Mirror Screen claim less current is required to obtain a clear picture on their screen, they do not claim that their invention will correct badly adjusted carbons. A good workman can do good work with poor tools, while a poor workman can only spoil good tools.

J. M. B.



JOE HOPP (Standard Film Exchange)
One of the Most Popular Exchange Men
in the United States

SMALLEY HAS REAL MUSIC WITH HIS PICTURES.

Phillips Smalley is such a stickler for realism that he has adopted genuine music for all café scenes that he will take in the future. The Universal director recently tried the real thing, and he says he finds it advantageous in more than one particular. In the first place music gives the right atmosphere and assured dancers an even step. Then, too, it costs no more to employ musicians than to get actors to fake the music.

PHOTO-PLAYERS IN TEST OF DARING.

Miss Margarita Fischer recently was put to a test of bravery in leading Director Turner's company of photo-players over a narrow path across the peak on Dead Man's Island near San Pedro. To traverse this, it was necessary in some places for the picture folk to crawl on their hands and knees, the path often narrowing to not more than a foot and a half in places. Below on either side are jagged rocks and a wrong move would have meant a fall of one hundred feet to death. Miss Fischer was followed by Miss Helen Taft, Robert Leonard, Joseph Singleton and Director Turner. It was late in the afternoon, and there were two scenes to be taken to complete a fisherman story. It would have taken an hour to get to the next location by boat, so the hazardous journey was determined on.

GOAT MOTHERS UNIVERSAL LION CUB.

A goat nursing a lion whelp was the unusual sight that greeted residents of Universal City last week. It was the method employed to save the life of Bill, one of the three lions born at Universal City. The climate so affected the baby lion that it was fast nearing the end. Henry Saunders, one of the greatest animal trainers in the United States, prescribed goat's milk. So cowboys captured a motherly nanny grazing on a mountain side and rushed her to the lion cage. The goat took kindly to her new charge and yielded her milk. Trainer Saunders, who is to remain at Universal City to take charge of the scores of animals that are on their way to be featured in Universal pictures, says the baby lion now is in perfect health.

"RUBBERNECK" WAGONS TAKE TOURISTS AROUND UNIVERSAL CITY.

All Universal City needed to make it a sure "honest-to-goodness" metropolis, was a tourist automobile service. This is now provided through the recent action of the newly elected municipal officers of the world's only motion picture city. In the accompanying illustration, our artist has sought to show the thrills that wait the patrons of the "rubberneck" service, while viewing the beauties of the San Fernando Valley.

Nowhere else on earth can the tourist enjoy a corresponding number of thrills, while reclining luxuriously in a

rapidly moving auto-bus. Here a weeping heroine is rescued in the nick of time from a desperate Mexican villain; there a tremendous conflict is being waged between boys in blue and a party of red-skins; while at another corner of the town, sportive cowboys are shooting up the frontier settlement. And all these are merely incidents in the daily life of the motion picture artists employed in the new municipality of Universal City.

It is expected that the automobile sight-seeing trip to the picture town will be incorporated in the itinerary of every visitor to Los Angeles.

"MAYOR OF CITY ISLAND," IN VICTOR MARINE FILM.

City Island, on Long Island Sound, one of the most interesting spots in all of Greater New York, is the locale of the latest Victor motion picture "Marooned." It abounds in century-old relics of sea-faring days, and numbers among its residents the quaint old salt Captain Murphy, who is widely known as "The Mayor of City Island." Director James Kirkwood took his entire Victor Company to this quaint corner of New York last week, and after much persuasion, induced Captain Murphy to pose for one of the characters.

The company waited on City Island until 7:15 p. m., to enable Tony Gaudio, the expert camera man, to photograph a wonderful sunset effect. Tony, with thoughts of the fine home-cooked supper that he was missing, got a little nervous, and vigorously expressed the opinion that if Old Sol had the instincts of a gentleman, he would set at 4 o'clock. Director Kirkwood told him that he ought to be glad that the company was not working in Norway, where the sun does not set all summer long.

INFORMATION WANTED.

Mr. E. G. Ekdal writes to the "N. Y. Times":

"It seems appalling what a number of new motion picture places have sprung up within the past year, a large percentage of which do nothing but degrade rather than educate the mind. And this is allowed to continue. Is there any reason why the city cannot build and operate, at a profit, motion picture theatres where the young children especially could be taught subjects which they really ought to know about, or is it too late."

The demand of the correspondent of the "New York Times" for public motion picture theatres is, we think, a rational one. No doubt they will come in time. We might suggest that the unused barn on Central Park West called the New Theatre, should be adopted to motion pictures and thrown open to the public. Being unused it is useless. Mr. Ekdal should be more specific in his charges, that a large percentage of motion pictures are degrading rather than educational.

TEACH THE BIBLE BY MOTION PICTURE FILMS.

A three months' successful experiment of teaching the Bible by motion pictures has just ended at the University Congregational Church. During that time dozens of picture plays of a religious nature, scenes from the Holy Land, and the city slums were thrown on the screen and their lessons explained to the children.

"We believe that children learn better through the eye than through the ear," said the Rev. Oscar C. Helming, the pastor, after closing for the summer the theatre which was built in the Sunday school room in strict conformity to city ordinances.

"While the films have not been all that we desired, we expect better ones next year. We not only have increased the attendance, but the older children are staying. They are interested."

SPOTLIGHT ON EDWIN AUGUST.

Edwin August's popularity with the theatre-going public was demonstrated the other night in Los Angeles. Ben Lind had just finished the rendition of the song, "Nobody Loves a Fat Man," at the Orpheum, when the spotlight was turned on the Universal leading man, and Lind sang, "Why I Not Like That Man?" Mr. August was compelled to bow a dozen times in recognition of the applause that followed.

Universal Engages Bernstein.

The Universal Film Manufacturing Company announces the engagement of Mr. Isidore Bernstein, as manager of their Pacific Coast Studios at Hollywood, Los Angeles, California. Mr. Bernstein



ISIDORE BERNSTEIN
[Universal]

severed his connection with the Monopole Film Company to take up this position. He has previously been connected with the Republic and Yankee Film Companies, and has also been an Exhibitor and an Exchange man. Before entering the motion picture field he served fourteen years on the "Christian Herald," and was also superintendent of the Boys' Institute, an educational and charitable organization.

"LIFE AS SEEN IN THE MOVIES."
THE HERO.

By James J. Montague.

He is six feet tall, and has a square, commanding jaw. Often he is very wealthy and travels about in 1911 automobiles, but sometimes he is the fireman of a locomotive and the sole support of his aged mother. As he reappears from week to week it is evident that he is not employed on the New York, New Haven & Hartford Railroad.

The movie hero has no special need of brains, for he has only seven sentences in his vocabulary. These are:

I love you!

Leave that lady alone!

Take that, you scoundrel!

Never fear, I will protect you!

These two hands shall toil for you!

You shall not disposses this poor, old woman!

Unworthy though I am, nothing shall daunt my devotion!

These seven sentences, of course, are not all addressed to the same person. By a judicious scattering through the hero's activities they meet any situation likely to arise in a motion drama. A glance at them shows that before the invention of the exclamation point a movie hero would have been impossible.

In the days of his prosperity the hero is a snappy dresser, with a new straw hat adorned with a fussy little bow; a semi-fitting sack coat and carefully creased trousers. For evening wear he has sometimes a dinner jacket and some-

times a claw-hammer—and at his own wedding he invariably wears a gardenia in the buttonhole of a frock coat.

He is also natty when firing the locomotive, and even when returning from a run through Western Pennsylvania his overalls are spotless as he emerges from the cab.

If we were a prize-fight manager, looking for a white hope, we should make haste to get in touch with the movie hero. No matter whom he encounters he wins every battle in which he engages. Bartenders, longshoremen, lumbermen, mixed alers, bouncers, chauffeurs, police grafters are all alike to him in a skirmish. When necessary he fights with chairs, or slice bars, or coupling pins, or castings, but these are only for use in emergency. At the end of any conflict he pulls from his pocket a snowy handkerchief, daintily flicks the dust from his shoes and superintends the removal of his enemies to the ambulance that has just dashed up.

The movie hero is also possessed of remarkably hypnotic powers. With one glance of his eye he can restore order at a picnic of the Thomas J. McManus Association. By lifting his hand he can quiet an I. W. W. open air meeting. We have seen him disperse a lynching party at a time when the most reckless life insurance agent on earth wouldn't have underwritten the chief actor for six buffalo nickels. We believe he would almost undertake to preside over the next

Republican-Progressive National Convention.

He is equally at home in all nations and in all strata of society. Whether about to be burned at the stake by early American Indians, to be popped into the kettle of Fiji epicures, or to walk the plank just ahead of the cutlasses of Chinese pirates, his attitude is the correct one for the particular occasion. One would imagine that being hurled over precipices, cast into turbulent whirlpools, dropped from the Woolworth Building, and fed through mangling machines would crease his face with lines of care and silver his brown locks; yet his face still wears the lusty look of youth, and his spirits are those of a sophomore right up to his wedding day. The lines and the silver threads may come after that, but he ceases to appear in public after the ceremony.

STOLEN FILMS

From the Progress Theatre, 1894 Third avenue, New York City, there was recently stolen a number of reels, the particulars and numbers of which are as follows: Cin, Nos. 12507-12508, drama, "Rival Engineers"; Biograph, No. 12242, drama, "House of Darkness"; Selig, No. 11837, cd., "Before Ten"; Edison, No. 11843, drama, "The Portrait"; Vitagraph, No. 11855, drama, "House in Suburbia." This warning may prevent some of our readers from handling these stolen films.

To EXHIBITORS, EXCHANGEMEN and all interested in Photoplays and Motion Pictures

Greetings

DRINK to the good cheer that surrounds you, and let your countenances impart radiance wherever you tread—and enjoy with us every advantage this convention offers. Make this the greatest gathering of Moving Picture enthusiasts, one that will establish a record in Motion Picture History. And when you return to your respective homes remember Essanay produces the best there is in Motion Pictures.



Essanay Film Manufacturing Co.
521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona



A CLEVER BOOKLET.

The Tiffany Theatre of Westchester avenue and Tiffany street, New York City, sent us a 20-page booklet entitled, "The Tiffany Magazine of Wit and Humor." This well-printed and amusing compilation is distributed amongst the audiences of this handsome theatre. It is just the kind of readable little book that we all like to take in our hands between pictures, so to speak. There is a slight historical error which we hope will not be repeated in other publications. It is said that the first exposition of motion pictures was given by Mr. Paul and Sir Augustus Harris in 1896 in Olympia, London, where a recent trade exhibition was held. This statement is taken from a motion picture publication, and the statement is inaccurate. The Tiffany Magazine is a nice little book, well illustrated by a good fellow and good friend, Mr. W. I. Sackheim, 145 West 45th Street, New York City.

A NEW FILM COMPANY.

The General Film Producing Company, of 1402 Broadway, New York City, is the latest addition to the manufacturing end of the motion picture business. It is their intention to produce the Herald brand, and they will release two single reel pictures a week, and several feature films per month. They will spe-

cialize in children's photoplays, the acting being exclusively the work of children who have been selected and trained for the work. The studio is at Mineola, L. I., and is adjacent to forest and water. It is equipped to stage outdoor plays. A new system of lighting of their own make of lamps, is to be used exclusively.

SAVE MONEY ON YOUR ADVERTISING

*Do it the Modern way***MULTIGRAPH IT**MULTIGRAPH-PEERLESS LETTER CO.
239-243 Fourth Ave. New York**LAST DAYS OF POMPEII****Most Extravagant Spectacle**

IN FOUR ACTS

Produced at a Fabulous Cost with Thousands of People in the Cast

The Battles fought between the colonists, the eruption of Mt. Vesuvius, the destruction of the famous Temples, the fire that consumed the doomed City of Pompeii in the year 63 A.D. are well known to all who read of this greatest cat strophe in the World's History.

STATE RIGHTS NOW SELLING!**YOU NEED THIS ONE NOW!**

Lithographs, from one to twelve sheets; photos; and plenty of lobby display.

Write or wire at once to

THE ITALIAN POMPEII FILM CO.

1202 Race Street

PHILADELPHIA, PA.

HELEN GARDNER*in* **The Wife Of Cain**

An Original Romance of the Primal in Three Parts

Written and Directed by Charles L. Gaskill

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Now Ready To Deliver

A picture of surpassing beauty and interest, gorgeously tinted, dealing in masterful style with the universally interesting story of Cain and his crime, and the final regeneration of the man through the philosophy of a wonderful and charming woman.

CHARLES L. FULLER DISTRIBUTING CO., Inc. *Sole Selling Agents for***HELEN GARDNER PICTURE PLAYERS, Inc.**

Phone 758 Main

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Getting Around the HOT WEATHER with Dante Features

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Bigger Crowd They Draw*
THE FINAL WORD IN FEATURES

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The new kind of Photo Plays and Features.

General Film Producing Co.

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Hart Booking Bureau

SUPPLYING

MOTION PICTURE TALENT

W. J. Hart, Mgr.

6th Floor

1465 BROADWAY
New York

(Continued from page 28)

walls of the lobby, but day after day he would nail his posters with the common carpet tacks, and ruined most of the ornaments.

We find the same conditions of affairs in many theatres—not only the ugly marks from the tacks, but from the paste, etc.

As most of the Exhibitors go to the expense of building an expensive frame around the screen, we don't see why they do not frame their posters, as posters are supposed to be a representation of the film and the moment—the Exhibitor feels that his picture on the screen should be framed, he should have the same views regarding the posters.

One reason why the light-weight brass and imitation brass frames and easels do not last any length of time is that most of the theatres have not sufficient store room. At the close of the show the employees have to pile up the frames and easels in a small corner and it is by throwing them on top of each other, that they are ruined. A solid wooden frame will stand the rough usage better and will not show dents and marks like a brass frame, especially if made of light metal.

The heavily built brass frame is richer in appearance and is especially recommended where there are brass railings. To look good, however, they must be kept polished. J. M. B.

"THE WAGER."

A Sociological Experiment.

A coming picture announced by the RELIANCE Company for release on July 9th, contends that despite the kind of family a child is taken from, that child will grow up good or bad, according to its own soul.

On these grounds two young men make a wager—one, that a child from the slums given the same advantages as a child of fine ancestry, will turn out as well. The gutter waif is found and the experiment begins.

Fifteen years later, the girls grown to womanhood, are equal in appearance and education. The slum child has developed into an earnest student—the child of good family into a society butterfly. In a moment's madness this girl is about to throw her life's happiness away, but is saved at the very brink of the chasm by her foster sister, who later, to shield the girl from whom so much is expected, takes the whole blame of the escapade. Even the man who has staked his wager on his protegee, who is now his sweetheart, doubts her, and she, about to go away forever, is cleared by the other girl who confesses her weakness and her sister's strength.

"FLYING A" MULTIPLE REELS.

The American Film Manufacturing Co., will release a two-reel subject every other Monday. "The Ashes of Three," a recent two-reel release, met with such approval and created such a demand for more multiple "Flying A" releases, that in future the one-reel subject of every second Monday is to be replaced by a two-reel subject.

PICTURE LIGHT



What have you for sale when you open your theatre tonight?

What do you sell for a dime or a nickel?

PICTURE LIGHT . . . nothing more . . . thats all . . . Amen—Brother Ben.

☐ The more Picture Light you give for a nickel or a dime, the bigger bargain you offer, the better pleased your patrons are, the greater advantage you have over your competitor and folks will come more because everybody wants all he can get, and in a motion picture theatre, he wants all the "Picture Light" he can get.

☐ Think once about this "Picture Light". It is your meal ticket. If your picture is so plain that every detail, every little line, every expression, every little thing that is in the film can be seen and is clear and perfectly, wonderfully visible, then you have a "MIRROR SCREEN", otherwise you are cheating your patrons out of half your show and yourself of a fortune.

☐ So get busy and buy a "MIRROR SCREEN" or refund.

☐ A "Mirror Screen" gives back more "Picture Light" than any surface under the sun. It makes the light return and makes the weak and strong rays of light visible. It makes everything going on in the film visible.

☐ It makes the picture clear to every seat in the house.

☐ It can't hurt the eyes any more than you can hurt your eyes to look through a white shaded light.

☐ It has a SNOW-WHITE surface without any shine. No shine means no haze.

☐ It means illumination without irradiation, brilliancy without glare, softness without dullness, clearness without cutting.

☐ It means satisfaction to your patrons, to your banker and your prosperity.

Get A Snow-White Finish Today

MIRROR SCREEN COMPANY
SHELBYVILLE, IND. *F. J. Rembusch, Pres.*

P. S. Say "Hello!" to me at the New York Convention. I want to meet everybody, especially you.—F. J. R.

See Our Motion Picture Orchestra in New York

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Be sure to come to our New York Store when you attend the Motion Picture Exhibitors League Convention, July 7--12.

We will be delighted to see you and extend you many courtesies. We are sure you will see many things of special interest to you.

We manufacture over Sixty Styles of Automatic Musical Instruments. A Style for every locality to meet every condition—backed by 57 years experience and modern ideas.

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Film Rental. Our Customers are Limited.
Opening for six more only.
ACT QUICK.
6 reels \$6.00 8 reels \$8.00 12 reels \$12.00
Posters and Features without extra cost.
Hurry and Hook up with US.
Moving Picture Sales Co., Film Dept.
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THE PERFUME OF FLOWERS
ZALMUZ
AIR PURIFIER
Established 1895 All Perfumes *Germ Destroyer*
5 gallons - - - \$1.50 per gallon—1 Spray Free
10 " kg. - - - 1.40 " " —2 Sprays Free
15 " kg. - - - 1.35 " " —3 Sprays Free
Made by SOL. HYMES, Chemicals, 79 Maiden Lane, N. Y.

MOTION PICTURE and the CHURCH.

Motion pictures as a means of legitimate amusement for church members were praised and condemned by various speakers at the weekly meeting of the Baptist ministers' conference at the Masonic temple yesterday. The consensus of opinion was that "they are all right if operated properly and along civic uplift lines."

The Rev. D. T. Denman, of Oak Park Baptist church, the first speaker, said:

"Not only our boys and girls like to go to motion picture shows, but our older members are almost equally enthused with such amusement. We do not want to antagonize our young people. I do not believe there is much wrong in these shows if properly conducted."

The Rev. Gustaf E. Wallendorf, of Elim Swedish Baptist church strongly opposed the motion pictures.

"The church and stage," he said, "can in no manner be connected or joined! The devil has laughed at us for spending dollars upon pageants and not a cent for missionary work. The spirit of this meeting makes me sad."

The Rev. C. W. Finwall said he had been on the stage for many years before being converted to the church.

"But few people on the stage are clean," he said. "You are getting our young people away from God by these amusements. There is no room for them in any church."

Dr. Johnston Myers, of Immanuel Baptist church defended the motion pictures, saying that he regularly attended them each week, taking his son or daughter each time with him.

"I demand some amusement to make me laugh," he said, "and if I do not get this it seems that I would blow up. We are living in a troubled age. Men and women suffer with depression. They need something to arouse them and make them cheerful, and the motion pictures will afford this relief. We are in danger of becoming hypercritical. Motion pictures, if along safe lines, are all right."

STATE RIGHTS WITHDRAWN.

The demand for "One Hundred Years of Mormonism" from leading theatres, has decided H. M. Russell to suspend sales of state rights and continue the exploitation of this picture in the East, upon the same basis that is cleaning up big money in the West. Offices have been opened at 220 West Forty-second street, seventh floor of the Candler Bldg., and Ernest Shipman, well known to theatrical managers throughout the country, placed in charge of the booking. Mr. Shipman has deferred his trip abroad for a few weeks, and will arrange the routes of the various companies, remaining here for the International convention week of July 7th, and then go to London in the interests of his other enterprises. No time will be lost in booking the various routes for the Mormon picture, and managers with desirable open time should communicate at once.

SPECIAL REDUCED RATES AT **Hotel Martinique**
"THE HOUSE OF TAYLOR"
Broadway & 32nd St., New York
To Delegates and their Friends for the Motion Picture Convention.
Outside rooms with private bath (occupied by one person).....\$2.00
Double outside rooms with private bath (occupied by two persons).....\$3.50
Large Double outside rooms with private bath (2 beds).....\$4.00
RESTAURANT PRICES VERY MODERATE
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42nd Street and Broadway Heidelberg Building
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THE ONLY PRACTICAL FRAME FOR LOBBY DISPLAY

Neat and attractive way to display
POSTERS AND PHOTOGRAPHS

Strongly Built—Handsomely Finished—Weather Proof

OUR SPECIAL ONE SHEET POSTER COMBINATION FRAME AND EASEL

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Other Combinations Offered

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506 N. Carpenter Street

CHICAGO, ILL.

N.B. The front frame is hung on hinges and swings open like a door.

EDUCATIONAL PICTURES

A natural science film of unusual attraction and no small educational value is a Pathe educational entitled "The Spotted Elephant Hawk Moth." This name may sound unfamiliar to most of us, but the caterpillar from which this pretty moth is transformed, is a very common one. It is large and clumsy in appearance and striped in yellow and red. The caterpillar is shown gorging himself on some particularly tasty plant; then is shown the change to the chrysalis stage. Shrunken in size, he lies almost inert for a short period, then from the faded shell emerges a moth with short wings. While waiting for his wings to grow the moth has a hard time until he finds a secure spot on a friendly twig. Then the spotted Elephant Hawk Moth is shown fully developed and in all his glory, ready for his initial plunge into space.

On the same reel is shown "Athens—the Pearl of Greece." The camera takes us up the heights to the famous and beautiful Acropolis, from which we are shown the city spread out below and the Pentelikon mountains in the background; ancient Athens with its splendid examples of Doric and Ionic architecture, contrasted with the Athens of to-day, with its very modern population, its busy market places and traffic laden streets. Truly such films are the most eloquent of "travelogues" and with the frequent release of such subjects which are promised by the General Film Company, the public will soon be as familiar with the distant, strange and interesting corners of the earth as they are with their own back yards.

All of us have heard of and wondered at the remarkable feats of the carrier pigeon, but few of us have ever had the opportunity to see or study the nature and care of these interesting birds, because, while common on the other side, they are scarce in the United States. A film announced for release in General Film Service treats of the subject thoroughly through the different stages of growth of a pair of squabs, their early training, the interesting method of wedg-

ing a rolled message to one of the pigeon's tail feathers so that it offers least resistance in flight, the remarkable system employed to determine the winner of a carrier pigeon match, and one scene showing the start of over ten thousand pigeons in a great aerial race.

On the same reel, is shown a timely subject entitled, "How a Blossom Opens." It shows the flower's growth by slow stages, and illustrates certain things which the naked eye cannot possibly discern. This is made possible by an ingenious mechanical device which makes one exposure on the film at regular intervals of an hour or so. When the film is shown the pictures taken at these long intervals are projected at the rate of fourteen a second.

Statistics show that the United States is a greater consumer of coffee than any other nation of the world. Our imports of this little bean run into the millions of dollars each year, and yet most of us do not know whether it grows on a tree or a vine. In reality, it grows on a bush, and its culture is a remarkably interesting subject for study. The Lubin Company has just made a film entitled "Coffee Industry in Jamaica." The scenes were all taken on one or two of the largest plantations in that beautiful island, commonly called the "Pearl of the Antilles." Jamaica, although belonging to Great Britain, lies very near our own shores, being just south of the Island of Cuba, in the Carribean Sea. Kingston, its capital, is the chief port of call for all steamers between the Atlantic ports of the United States and the Panama Canal.

This film shows how the small plant is set out, and the different stages of its growth until the bush is covered with snowy white blossoms, and finally the gathering of the pretty brilliant red berries. The process of crushing the berries and hulling out the coffee bean is then illustrated, followed by the drying floors and the packing and final shipping of the island's most valuable product. All coffee drinkers will be interested in learning where the principal ingredient of their favorite beverage comes from.



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ART AND THE FILM

(From the Sun Newspaper)

An English writer complains of "the insidious growth of American words and expressions," alleging that the disaster "is directly due to the development of the moving picture business." We should never have dreamt of attributing it to this cause; but if our critic is right he may console himself by reflecting that though the motion picture business may in the long run ruin the English language it promises to go far toward perfecting English pictorial art.

It is apparent to every one that art has fallen on evil days in England. The knights and baronets of the brush, the Richmond and Burne-Jones sort, have not ceased to rail at the taste of this corrupt age, to deplore the depravity that enables men to tolerate the wildest excesses of cubism and post-impression, while they are blind to the inestimable merits of an Alma-Tadema. Sir Phillip and Sir William have fought most valiantly on behalf of their neglected and forgotten comrade, Sir Laurence, but they have fought in vain. The records of the auction rooms tell the story but too plainly: the vogue of the Royal Academy is worn out.

But there is another knight who has played his game more prudently and with a better eye to the peculiar needs of the time. We refer to the ingenious, versatile and highly accomplished Professor Sir Hubert von Herkomer, C. V. O., D. C. L., LL.D., &c. He has been shrewd enough to foresee the natural and inevitable development of the sort of art he practises. And if we may venture to say so, he probably recognizes the natural limitations of such art. This may be said without any offense, because the limitation to which we refer particularly is common to all pictorial art. We mean that such art is essentially static. It cannot move. Of course there are pictures in which this defect is of no consequence, but in Sir Hubert's pictures it is regrettable. No one who has come suddenly on his great portrait group in the Tate gallery can forget the shock. The figures are as living as any at Mme. Tussaud's; the illusion would be perfect if only they could be made to work.

Sir Hubert was keen enough to recognize the possibilities of the cinematograph. At his country house, as we learn from the Times of London, he is now engaged in making films and lifting the art of the picture theatre "to a higher moral and artistic plane." His great studio, we read, "is admirably adapted for this purpose, and is now fully equipped with all the accessories of a picture theatre." He still keeps up his painting, it appears, but only practices in the morning, leaving the rest of the day for the motion pictures, in which "his great object is to preserve all the interest and delight of the animated picture for the eye and the imagination, and at the same time to purify this form of entertainment of its coarser attributes."

There is a useful hint in this for some of our Academicians.

NEW BUD IN UNIVERSAL GARDEN OF BEAUTY.

Miss Irene Wallace, Former Comedy Artist, Now Appearing in Pictures At Coytesville Studios.

"Who is that beautiful girl?" is a question that is asked with mechanical regularity by every visitor to the Coytesville Studios of the Universal Film Co., these days. Then they invariably indicate Miss Irene Wallace, whose classic features are reproduced on this page.

Miss Wallace is one of those rare bits of femininity whose features are equally beautiful when animated or in repose. An oval face in a mass of blue-black hair with a complexion like the proverbial new silk and cherries, with the arched brows and fawn-like eyes of the odalisque; a classic nose and the full pouting lips of girlhood, breaking into laughter on the least provocation—these are her chief facial characteristics. Add to this a graceful figure and aristocratic bearing, and the sum total is the physical side of the little lady who is creating a sensation among the patrons of the motion pictures.

Her qualities of mind and heart are quite as marked as are her physical attributes. Her work is natural and unaffected, and is characterized by a sympathetic understanding of human nature. General Manager, Mark M. Dintenfass, of the Coytesville Studios, who is the discoverer of Miss Wallace, is enthusiastic over her interpretation of the roles assigned her, and predicts a brilliant career for the little lady.

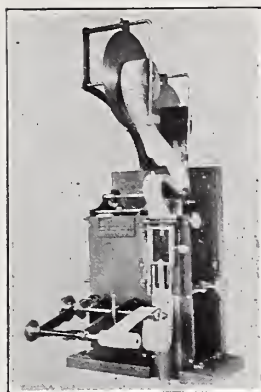
She has been attached to the Coytesville Studios for the past nine weeks, during which time she has appeared in "Nihilist Vengeance," "The Heart of a Jewess," "Billy, the Wise Guy," "Billy's Kid," "The Evil That Men Do," and "The Life Savers."

Miss Wallace came to the picture business in which she has played for a little more than a year, through the medium of musical comedy, having entered the employ of the Messrs. Shubert at the age of seventeen, and appeared in several of their productions for the next two years. One season with May West in vaudeville as a Dresden Doll, and her motion picture experience, brings Miss Wallace's career up to date.

FRENCH DEPUTIES MOVE FOR MOTION PICTURES.

The Chamber of Deputies has been awakened as it has not been for some time by a motion picture machine. The clerk, on his own responsibility and privately, gave permission to a cinematograph company to work a camera in the legislative hall. Only fifteen members were in their seats, and some of them were yawning, even snoring away the dull hours.

Finally the news got around and there was a remarkable change. The bar was deserted and there was no dozing, no yawning, no stretching, but much pretty strutting, fine gesticulating and a universal effort to look solemn and wise.



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Academy of Music, Baltimore	

GEORGE KLEINE

166 North State St., CHICAGO, ILL.

(Continued from page 26)

his good judgment, as in the cabaret show scenes of the said feature film, it would not only been scandalous to play the pipe-organ, but such a deep and melodious music would have been out of place and would have not interpreted the scene as forcibly as did the ragtime tunes of the orchestra.

The cocoanut shells, when worked properly, give a very good effect of the trotting of horses, but a picture would be ruined if the drummer was to work his cocoanut shells from beginning to end. It is the same with the pipe-organ; while it is delicious to hear it in a religious scene, it becomes tiresome and out of place when played the whole length of the film.

The pipe-organ is sold to certain Exhibitors as an advertisement, or to act as a drawing card, but we are not sure if the investment is a very profitable one, as, while many persons enjoy the soft notes pealed by a pipe-organ, they also object to hear religious music played to accompany wild Western scenes, fights, murders, etc.

On Sunday, June 15th, while visiting Cincinnati, O., we called at the Empire Theatre on Vine street and witnessed a Pathe drama in which a Count afflicted with heart trouble, has several fainting spells. The pianist never looked at the picture, but played the same selection over and over again, she did not even change or soften the music in the different fainting spells and in the death scene. The drummer, a most faithful companion, followed by keeping a constant beating on his bass, snare drums, cymbals, triangle, etc. The attendance was slim, the light on the picture was poor, and as to the singer, her personal looks may have pleased some persons, but her singing was enough to drive any one away. At the Pleasem, only a couple of blocks away, they had a better attendance, but instead of paying a pianist and a drummer, they have one good pianist, and in this case, as is generally the case, it is better to have one single good artist than two unexperienced musicians.

There is a certain art to play the picture, and the pianists who made it a practice to play dances in cheap dancing schools or cafés, are not the class to work their brains to study and follow the picture. J.M.B.



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Our 40-Page, Special, Moving Picture Souvenir and Premium Catalog has just come from the press. It is "crammed full" of the biggest bargains ever offered in Picture Show Specials. With each copy we will send you our leaflet, "**Free Plans to Increase Your Attendance.**" A postal will do. **Do it to-day.**

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A two-reel "Flying A" subject under the above title is the first of the two-reel features by Lorimer Johnston, in which J. Warren Kerrigan takes a strong part. The entire company supports Mr. Kerrigan and many scenes require a large number of supers. The play demonstrates the versatility of Santa Barbara settings as the scene shifts from Chicago to a Mexican mining district. A scene is taken on the Mountain Drive, where a battle and fire takes place.

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LICENSED RELEASE DATES

BIOGRAPH.

June 2—The Ranchero's Revenge (Dr.).
 June 5—Slippery Slim Repents (Com.).
 June 5—Just Kids (Com.).
 June 7—A Timely Interception (Dr.).
 June 9—Red Hicks Defies the World (Com.).
 June 9—Jenks Becomes a Desperate Character (Dr.).
 June 12—The Well (Dr.).
 June 14—Death's Marathon (Dr.).
 June 16—The Switch-Tower (Dr.).
 June 19—Almost a Wild Man (Com.).
 June 19—The Rise and Fall of McAdoo (Com.).
 June 21—The Mothering Heart (2-reel Dr.).
 June 23—A Compromising Complication (Com.).
 June 23—Mr. Jefferson Green (Com.).
 June 26—In Diplomatic Circles (Dr.).
 June 28—Her Mother's Oath (Dr.).
 June 30—A Gamble with Death (Dr.).
 July 3—An Old Maid's Deception (Com.).
 July 3—Faust and the Lily (Com.).
 July 5—The Sorrowful Shore (Dr.).

Licensed Releases Calendar for the Week of June 30.

MONDAY, JUNE 30.

BIOGRAPH—A Gamble with Death (Dr.).
 KALEM—A Fight to a Finish (Dr.).
 LUBIN—Her Atonement (Dr.).
 PATHEPLAY—Pathe's Weekly No. 28, 1913 (Top.).
 SELIG—The Beaded Buckskin Bag (Dr.).
 VITAGRAPH—Roughing the Cub (Com.).
 EDISON—The Story of the Bell (Dr.).
 LUBIN—The Penalty of Crime (Dr.), Part 1.
 LUBIN—The Penalty of Crime (Dr.), Part 2.

TUESDAY, JULY 1.

EDISON—The Patchwork Quilt (Dr.).
 ESSANAY—Re-Tagged (Com.).
 ESSANAY—The Drummer's Umbrella (Com.).
 PATHEPLAY—The Miracle of the Roses (Dr.).
 SELIG—Songs of Truce (Dr.).
 VITAGRAPH—Bingles at the Cabaret (Com.).
 VITAGRAPH—Sight-Seeing in Japan (Scen.).
 LUBIN—Her Husband's Picture (Dr.).

WEDNESDAY, JULY 2.

EDISON—All on Account of a Portrait (Com.).
 KALEM—The Raiders from Double L Ranch (Dr.).
 KALEM—Historic New York (Scen.).
 ESSANAY—The Strongest Link (Dr.).
 PATHEPLAY—The Missionary's Triumph (Dr.).
 VITAGRAPH—The Song Bird of the North (Dr.).
 SELIG—The Sultan of Sulu (Edu.).
 SELIG—Arabia and the Baby (Dr.).
 VITAGRAPH—The Tiger Lily (Dr.), Part 1.
 VITAGRAPH—The Tiger Lily (Dr.), Part 2.
 VITAGRAPH—The Tiger Lily (Dr.), Part 3.

THURSDAY, JULY 3.

BIOGRAPH—An Old Maid's Deception (Com.).
 BIOGRAPH—Faust and the Lily (Com.).
 ESSANAY—The Life We Live (Dr.).
 LUBIN—The Angel of the Slums (Dr.).
 MELIES—The Rice Industry, Java (Edu.).
 PATHEPLAY—The Joy Ride (Com.).
 SELIG—"In God We Trust" (Dr.).
 VITAGRAPH—Sweet Deception (Dr.).
 PATHEPLAY—Pathe's Weekly No. 29, 1913 (Top.).

FRIDAY, JULY 4.

EDISON—A Gentleman's Gentleman (Dr.).
 ESSANAY—What's the Matter with Father? (Com.).
 KALEM—A Victim of Deceit (Dr.).
 PATHEPLAY—Pisa, Italy, and Its Curious Monuments (Scenic).
 PATHEPLAY—Consecration of a Buddhist Priest (Customs).
 SELIG—Sallie's Sure Shot (Dr.).
 VITAGRAPH—An Unwritten Chapter (Dr.).
 LUBIN—The Waiter's Strategy (Com.).
 LUBIN—The Wrong Handbag (Com.).
 KALEM—Shenandoah (Dr.), Part 1.
 KALEM—Shenandoah (Dr.), Part 2.
 KALEM—Shenandoah (Dr.), Part 3.

SATURDAY, JULY 5.

EDISON—The Signal (Dr.).
 ESSANAY—At the Lariat's End (Dr.).
 LUBIN—His Niece from Ireland (Dr.).
 PATHEPLAY—A Modern Garrick (Com.).
 VITAGRAPH—Love's Quarantine (Com.).
 KALEM—The Hidden Witness (Dr.).
 BIOGRAPH—The Sorrowful Shore (Dr.).
 PATHEPLAY—The Miner's Destiny (Dr.), Part 1.
 PATHEPLAY—The Miner's Destiny (Dr.), Part 2.

CINES.

(G. Kleine.)

May 24—The Maid and the Yarn (Com.).
 May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).

EDISON.

June 3—Right for Right's Sake (Dr.).
 June 4—Some Spots in and Around Los Angeles, Cal. (Scen.).
 June 4—Don't Worry (Com.).
 June 6—Mercy Merrick (Dr.).
 June 7—While John Bolt Slept (Dr.).
 June 9—"Othello" in Jones Ville (Com.).
 June 10—Two Little Kittens (Dr.).
 June 11—Beau Brummel and His Bride (Com.).
 June 13—Along the Nile (Scen.).
 June 14—Apples of Sodom (Dr.).
 June 16—Her Royal Highness (Com. Dr.).
 June 17—The Twin Brothers (Dr.).
 June 18—Civic Parade, New York, May, 1913.
 June 18—He Would Fix Things (Com.).
 June 20—The Evil Thereof (Dr.).
 June 21—Love's Old Sweet Song (Dr.).
 June 21—Mary Stuart (3-reel Dr.).
 June 23—The Pyramids and the Sphinx, Egypt (Scen.).
 June 23—A Taste of His Own Medicine (Com.).
 June 24—Where Shore and Water Meet (Dr.).
 June 25—How Did It Finish? (Com.).
 June 27—Fortune Smiles (Dr.).
 June 28—The Fly (Edu.).
 June 28—Circumstances Make Heroes (Com.).
 June 30—The Story of the Bell (Dr.).
 July 1—The Patchwork Quilt (Dr.).
 July 2—All on Account of a Portrait (Com.).
 July 4—A Gentleman's Gentleman (Dr.).
 July 5—The Signal (Dr.).

ESSANAY.

May 31—Alkali Ike's Misfortunes (Dr.).
 June 3—Let No Man Put Asunder (Dr.).
 June 4—The Value of Mothers-in-Law (Com.).
 June 5—The Last Shot (Dr.).
 June 6—Phillip March's Engagement (Com.).
 June 7—Broncho Billy's Capture (Dr.).
 June 9—The Final Judgment (2-reel Dr.).
 June 10—The Shadowgraph Message (West. Dr.).
 June 11—The Star (Com.).
 June 12—Cinderella's Gloves (Com.).
 June 13—The Mysterious Stranger (Com. Dr.).
 June 14—The Ranch Feud (West. Dr.).
 June 17—Anonymous (Com.).
 June 18—Hilda Wakes (Com.).
 June 19—The Rustler's Spur (West. Dr.).
 June 20—Fear (Dr.).
 June 20—A Brother's Loyalty (2-reel Dr.).
 June 21—"Alkali Ike" and the Hypnotist (West. Com.).
 June 24—Across the Rio Grande (Dr.).
 June 25—Easy Payments (Dr.).
 June 26—The Divided House (Com.).
 June 27—Witness "A-3 Center" (Dr.).
 June 28—Broncho Billy's Strategy (Dr.).
 July 1—Re-Tagged (Com.).
 July 1—The Drummer's Umbrella (Com.).
 July 2—The Strongest Link (Dr.).
 July 3—The Life We Live (Dr.).
 July 4—What's the Matter with Father? (Com.).
 July 5—At the Lariat's End (Dr.).

KALEM.

June 11—The Pawnbroker's Daughter (Dr.).
 June 13—Brought to Bay (Dr.).
 June 14—The Gypsy's Band (Dr.).
 June 16—The Wheel of Death (Dr.).
 June 16—Governor Johnson of Cal. (Top.).
 June 18—The Attorney for the Defense (Dr.).
 June 20—Smoked to a Finish (Com.).
 June 20—Cupid's Lariat (Com.).
 June 21—On the Brink of Ruin (Dr.).
 June 23—The Detective's Trap (Dr.).
 June 25—The Knight of Cyclone Gulch (Com.).
 June 25—Curing Her Extravagance (Com.).
 June 25—The Struggle (2-Reel Dr.).
 June 27—The Cloak of Guilt (Dr.).
 June 28—Out of the Jaws of Death (Dr.).
 June 30—A Fight to a Finish (Dr.).
 July 2—The Raiders from Double L Ranch (Dr.).
 July 2—Historic New York (Scen.).
 July 4—Shenandoah (Dr.), Part 1.
 July 4—Shenandoah (Dr.), Part 2.
 July 4—Shenandoah (Dr.), Part 3.
 July 4—A Victim of Deceit (Dr.).
 July 5—The Hidden Witness (Dr.).

LUBIN.

June 3—A Jealous Husband (Dr.).
 June 5—Bob Builds a Chicken House (Com.).
 June 5—Kate, the Cop (Com.).
 June 6—The Penalty of Jealousy (Dr.).
 June 6—The Accusing Hand (Dr.), Part I.
 June 6—The Accusing Hand (Dr.), Part II.
 June 7—The Great Pearl (Dr.).
 June 9—The Legend of Lovers' Leap (Dr.).
 June 10—Violet Dare Detective (Dr.).
 June 12—Nearly in Mourning (Com.).
 June 12—The Professor's Predicament (Com.).
 June 13—Papita's Destiny (Dr.).
 June 14—The Wine of Madness (Dr.).
 June 16—Bob Builds a Boat (Com.).
 June 16—Silence for Silence (Com.).
 June 17—Out of the Beast a Man was Born (Dr.).
 June 18—The Weaker Mind (2-reel Dr.).
 June 19—A Father's Love (Dr.).
 June 20—His Redemption (Dr.).
 June 21—From Ignorance to Light (Dr.).
 June 23—Rustic Hearts (Dr.).
 June 24—At the Telephone (Com.).
 June 24—The Zulu King (Com.).
 June 26—The Other Woman (Dr.).
 June 27—Bob Buys an Auto (Com.).
 June 27—The Beaut From Butte (Com.).
 June 28—The Love Test (Dr.).
 June 30—Her Atonement (Dr.).
 June 30—The Penalty of Crime (Dr.), Part 1.
 June 30—The Penalty of Crime (Dr.), Part 2.
 July 1—Her Husband's Picture (Dr.).
 July 3—The Angel of the Slums (Dr.).
 July 4—The Waiter's Strategy (Com.).
 July 4—The Wrong Handbag (Com.).
 July 5—His Niece from Ireland (Com.).

MELIES.

May 29—Tandjong Priok, the Harbor of Java's Capital, Batavia (Scen.).
 June 5—Native Industries of Java (Edu.).
 June 12—The Stolen Claim (Dr.).
 June 12—Samarang (Edu.).
 June 19—The Lure of the Sacred Pearl (Dr.).
 June 19—Diving for Pearls at Thursday Island (Edu.).
 June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Edu.).

ECLIPSE.

(G. Kleine.)

May 28—The Indelible Stain (Dr.).
 June 4—Delivering the Goods (Com.).
 June 4—The Armadillo (Zoo.).
 June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).

PATHEPLAY.

June 5—What the Good Book Taught (Dr.).
 June 6—Birds and Animals of Brazil (Nat. Hist.).
 June 6—Tananarive, Madagascar (Travel).
 June 7—Get Rich Quick Billington (Com.).
 June 9—Pathe's Weekly, No. 24.
 June 10—Max's First Job (Com.).
 June 10—The Chateau of Chenonceau, France (Archi.).
 June 11—His Lordship's Romance (Com.).
 June 12—The Artist's Dream (Com.).
 June 13—Athletics in France (Edu.).
 June 13—Places of Interest in Colo. (Trav.).
 June 13—The Governor's Double (2-reel Dr.).
 June 14—For Mayor—Bess Smith (Com.).
 June 16—Pathe's Weekly, No. 25.
 June 17—A Tour Through Touraine (Trav.).
 June 17—Rhodes (Asiatic Turkey) (Scenic).
 June 18—The Sacrifice (Dr.).
 June 19—The Outlaw's Love (Dr.).
 June 20—The Burial of a Rich Chinaman.
 June 20—Antibes (France) and Its Environs.
 June 20—Monuments and Cascades of Rome.
 June 21—The Jury's Verdict (Dr.).
 June 23—Pathe's Weekly No. 26.
 June 24—The Carrier Pigeon (Science and Nature).
 June 24—How a Blossom Opens (Horticulture).
 June 25—The Hunger of the Heart (Dr.).
 June 26—Clarence the Cowboy (Com.).
 June 27—The Spotted Elephant Hawk Moth (Science and Nature).
 June 27—Athens (Scen.).
 June 28—The Second Shot (Dr.).
 June 28—The Trapper's Mistake (2-Reel Dr.).
 June 30—Pathe's Weekly No. 28, 1913 (Top.).
 July 1—The Miracle of the Roses (Dr.).
 July 2—The Missionary's Triumph (Dr.).
 July 3—The Joy Ride (Com.).
 July 3—Pathe's Weekly No. 29, 1913 (Top.).
 July 4—Pisa, Italy, and Its Curious Monuments (Scen.).
 July 4—Consecration of a Buddhist Priest (Customs).
 July 5—A Modern Garrick (Com.).
 July 5—The Miner's Destiny (Dr.), Part 1.
 July 5—The Miner's Destiny (Dr.), Part 2.

SELIG.

May 29—The Ex-Convict's Plunge (Dr.).
 May 29—Scenes in Manila (Tr.).
 May 30—The Woodfire at Martin's (Dr.).
 June 2—When the Circus Came to Town (Com.).
 June 3—A Flag of Two Wars (Dr.).
 June 4—Woman—Past and Present (Com.).
 June 4—The Law and the Outlaw (Dr.), Part I.
 June 4—The Law and the Outlaw (Dr.), Part II.
 June 5—The Suwanee River (Dr.).
 June 6—Manila Normal and Public Schools (Edu.).
 June 6—An Embarrassed Bridegroom (Com.).
 June 9—Sweeney and the Fairy (Com.).
 June 10—Dad's Little Girl (Dr.).
 June 11—A Rose of May (Dr.).
 June 12—The Birth of Elizabeth (Com.).
 June 12—The Birth of a Butterfly (Com.).
 June 13—The Jealousy of Miguel and Isabella (Dr.).
 June 14—Alone in the Jungle (2-reel Dr.).
 June 16—Shooting of the Rapids of the Pagsanjan River in the Philippines Islands (Educ.).
 June 16—When Lillian was Little Red Riding Hood (Com.).
 June 17—Taming a Tenderfoot (Com.).
 June 18—Mrs. Hilton's Jewels (Dr.).
 June 19—The Gold Brick (Com.).
 June 20—Fancy Poultry (Educ.).
 June 20—The Fighting Lieutenant (Dr.).
 June 23—The Kentucky Derby at Churchill Downs (Edu.).
 June 24—The Marshal's Capture (Dr.).
 June 25—Papa's Dream (Com.).
 June 25—The City of Gold (Edu.).
 June 26—When Men Forget (Dr.).
 June 27—A Western Romance (Dr.).
 June 30—The Beaded Buckskin Bag (Dr.).
 July 1—Songs of Truce (Dr.).
 July 2—The Sultan of Sulu (Edu.).
 July 2—Arabia and the Baby (Dr.).
 July 3—"In God We Trust" (Dr.).
 July 4—Sallie's Sure Shot (Dr.).

VITAGRAPH.

June 5—The Heart of Mrs. Robins (Com.-Dr.).
 June 6—The Butler's Secret (Dr.).
 June 7—The Forgotten Latchkey (Com.).
 June 9—How It all Happened (Com. Dr.).
 June 10—Cutey Tries Reporting (Com.).
 June 11—His House in Order; or, The Widower's Quest (Com. Dr.).
 June 11—A Regiment of Two (2-reel Dr.).
 June 12—His Tired Uncle (Com.).
 June 12—Capers of Cupid (Com.).
 June 13—An Infernal Tangle (Com. Dr.).
 June 14—Does Advertising Pay? (Com.).
 June 16—The Silver Cigarette Case (Dr.).
 June 17—The Coming of Gretchen (Com. Dr.).
 June 18—The Drop of Blood (Dr.).
 June 19—Bunny's Dilemma (Com.).
 June 20—Delayed Proposals (Com.).
 June 20—Yokohama Fire Dept. (Top.)
 June 21—"Arriet's" Baby (Dr.).
 June 23—The Lion's Bride (Dr.).
 June 23—The Snare of Fate (3-Reel Dr.).
 June 24—No Sweets (Com.).
 June 25—Jack's Chrysanthemum (Jap. Dr.).
 June 26—Her Sweetest Memory (Com.-Dr.).
 June 27—One Good Joke Deserves Another (Com.).
 June 28—One Over on Cutey (Com.).
 June 28—Cloisonne Ware (Edu.).
 June 30—Roughing the Cub (Com.).
 July 1—Bingles at the Cabaret (Com.).
 July 1—Sight-Seeing in Japan (Scen.).
 July 2—The Song Bird of the North (Dr.).
 July 2—The Tiger Lily (Dr.), Part 1.
 July 2—The Tiger Lily (Dr.), Part 2.
 July 2—The Tiger Lily (Dr.), Part 3.
 July 3—Sweet Deception (Dr.).
 July 4—An Unwritten Chapter (Dr.).
 July 5—Love's Quarantine (Com.).

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Exclusive Supply Release Dates

DRAGON. (Formerly Ryno)

May 26—Love's Monogram (Dr.).
 June 2—Comrades (Dr.).
 June 6—The Ace of Hearts (Dr.).
 June 16—The Ghost of Sea View Manor.
 June 23—Sister's Devotion.
 June 30—Our Future Heroes.

GAUMONT.

May 29—A Problem in Reduction.
 June 3—The Heart Humane (Dr.).
 June 4—Gaumont's Weekly No. 64 (News).
 June 5—A Passing Cloud (Dr.).
 June 10—The Honor of Lucrece (Dr.).
 June 11—Gaumont's Weekly, No. 65 (News).
 June 12—Men Were Deceivers Ever.
 June 17—Mixed Pickles.
 June 18—Gaumont's Weekly, No. 66 (News).
 June 19—The Great Unwashed.
 June 24—The Demon of Destruction.
 June 25—Gaumont Weekly No. 68.
 July 1—Sauce for the Goose.
 July 1—Atom Life in the Deep.
 July 2—Gaumont Weekly No. 69.
 July 3—Tricks in All Trades.
 July 3—Production of Wine in France.

GREAT NORTHERN

May 10—The Harz.
 May 17—The Three Comrades (Dr.).
 May 24—Professor's Travelling Adventures.
 May 24—Scenes on the Balkan Frontier.
 May 31—Where is Doggie (Com.).
 May 31—Loch Lomond (Scen.).
 June 7—Where Is Doggie? (Com.)
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).
 June 21—Shanghaiad.
 June 28—Cupid's Score.
 June 28—Airship Fugitives (Feature).
 July 5—Winning a Prize.

LUX.

R. Prieur.

May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

June 4—The Hopes of Belinda (Com.).
 June 6—Gregory's Shadow (Dr.).
 June 11—Matrimony's Speed Limit (Com.).
 June 13—Her Mother's Picture (Dr.).
 June 18—Romeo in Pajamas.
 June 20—Strangers from Nowhere.
 June 27—The Message to Heaven.
 July 2—An Unexpected Meeting.
 July 4—True Hearts.
 July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.
 July 2—An Unexpected Meeting.
 July 4—True Hearts.

Exclusive Supply Releases for the Week of June 30.

MONDAY, JUNE 30.

DRAGON—Our Future Record.

TUESDAY, JULY 1.

GAUMONT—Sauce for the Goose.
 GAUMONT—Atom Life in the Deep.

WEDNESDAY, JULY 2.

GAUMONT—Gaumont Weekly No. 69.
 SOLAX—An Unexpected Meeting.

THURSDAY, JULY 3.

GAUMONT—Tricks in All Trades.
 GAUMONT—Production of Wine in France.

FRIDAY, JULY 4.

SOLAX—True Hearts.

SATURDAY, JULY 5.

GREAT NORTHERN—Winning a Prize.

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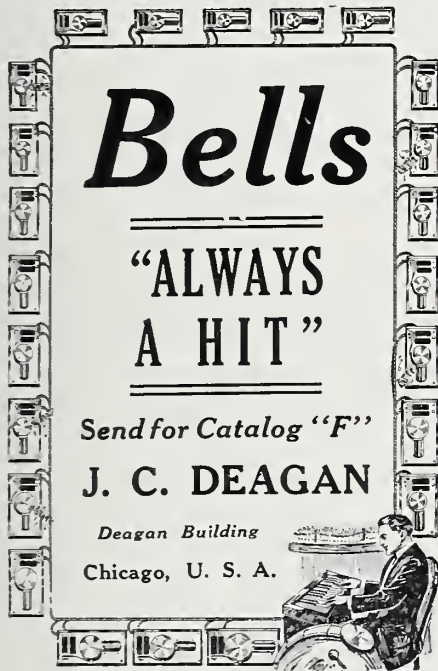
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UNIVERSAL RELEASE DATES

IMP

June 2—Just a Fire Fighter (Com.-Dr.).
June 5—Self-Accused (Dr.).
June 7—Pen Talks, by Henry Mayer (Nov.).
June 7—The Count Retires (Com.).
June 9—The Comedian's Mask (2-reel Dr.).
June 12—The Higher Law (Dr.).
June 14—The War of Beetles (Nov.).
June 14—Hy Mayer's Cartoons (Nov.).
June 16—The Jealousy of Jane (Com.).
June 19—The Sorrows of Israel (3-reel Dr.).
June 21—Hy Mayer's Filmographic Cartoons.
June 23—His Mother's Love (Dr.).
June 26—The Angel of Death (Dr.).
June 28—Fun in Film, by Hy Mayer, and Leo's Great Cure (Com.).
June 30—The Old Melody (2-Reel Dr.).
July 3—Jane Marries (Com.).
July 5—Leo, the Indian; and Lighting Sketches by Hy Mayer.

NESTOR

May 28—A Double Sacrifice. (Dr.)
May 30—Be It Ever so Humble. (Dr.)
June 2—A Mixup in Bandits (Com.).
June 4—The Idol of Bonanza Camp (Dr.).
June 6—Owana, the Devil-Woman (Dr.).
June 9—The Spring in the Dessert (Dr.).
June 11—The Man Who Tried to Forget (Dr.).
June 13—The Knight of Her Dreams (Com.).
June 16—Without Reward (Dr.).
June 18—Apache Love (Dr.).
June 20—Aladdin's Awakening and Dad's Surprise (Com.).
June 23—Polson, the Trapper (Dr.).
June 25—Partners (Dr.).
June 27—Professional Jealousy (Com.).
June 30—An Indian Nemesis (West. Dr.).
July 2—The Range Dead Line (West. Dr.).
July 4—He and Himself; and To the Brave Belong the Fair (Com.).

POWERS

June 6—Why Grand Daddy Went to Sea (Com.-Dr.).
June 11—Mrs. Lacey's Legacy (Com. Dr.)
June 13—The Strength of the Weak (Dr.).
June 18—Friendly Neighbors (Com.).
June 20—Behind the Times (Dr.).
June 25—It Happened at the Beach, and The \$10,000 Bride (Com.).
June 27—The Spell (2-Reel Dr.).
July 2—The Quarter Meter; and British-American Polo Match.
July 4—The Heart of Hernanda (Dr.).

REX

June 5—The World at Large (Dr.).
June 8—The Shadow (Dr.).
June 12—The King Can Do Wrong (3-reel Dr.).
June 19—The Scar (Dr.).
June 22—The Stolen Idol (Dr.).
June 26—The Burden Bearer (Dr.).
June 29—Draga, the Gypsy (Dr.).
July 3—A Woman's Folly (Dr.).
July 6—Suspense (Dr.).

VICTOR

June 6—The Kidnapped Train (Dr.).
June 13—Sincerity (Dr.).
June 20—His Daughter (Dr.).
June 27—Brother and Sister (Dr.).
July 4—Shifting Fortune (Dr.).

101 BISON

July 1—The Battle of Manila (2-Reel Mil. Dr.).
July 5—At Shiloh (2-Reel Mil. Dr.).
June 3—The Battle of San Juan Hill (3-Reel Dr.).
June 7—The Spirit of the Flag (2-Reel Dr.).
June 10—The Grand Old Flag (2-reel Dr.).
June 14—The Capture of Aguinaldo (2-reel Dr.).
June 17—In Love and War (2-reel Dr.).
June 21—Women War (2-reel Dr.).
June 24—The Guerrilla Menace (2-Reel Dr.).

CRYSTAL

June 22—Will Power and the Smuggled Laces (Split.).
June 24—Out of the Past (Dr.).
June 29—Who Is in the Box? and Mrs. Sharp and Miss Flat (Com.).
July 1—An Hour of Terror (Dr.).
July 6—The Girl Reporter; and Muchly Engaged (Split.).

ECLAIR

June 1—All on Account of an Egg (Com.).
June 4—Why? (3-Reel Dr.).
June 8—The Spider (Zoo.).
June 8—He Could not Lose Her (Com.).
June 11—When Light Came Back (2-reel Dr.).
June 18—Fortunes Pet (2-reel Dr.).
June 22—That Boy from the East; and, The South of India.
June 25—The Badge of Policeman O'Roon (2-Reel Dr.).
June 29—He Was Not Ill, Only Unhappy, and Torpedo Fish.
July 2—The Witch (3-Reel Dr.).
July 6—In the Night (Com.).
July 6—How Diamonds Are Made (Scientific).

FRONTIER

June 12—The Call of the Angelus (Dr.).
June 14—The Twins of "Double X" Ranch (Com.).
June 19—A Story of the Mexican Border (Dr.).
June 21—When Lena Struck New Mexico (Com.).
June 26—The Squaw Man's Reward (Dr.).
June 28—An Eastern Cyclone at Bluff Ranch (Com.).
July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen (Com.).
July 5—A Cactus at Forty-five (Com.).

GEM

May 27—Billy's Honeymoon.
June 2—Billy in Armor (Com.).
June 9—Hearts and Flowers (Dr.).
June 16—Silver Threads (Dr.).
June 23—Every Inch a Hero (Dr.).
June 30—Mistaken Intentions; and Teak Wood (Com., Scen.).

UNIVERSAL

June 11—Animated Weekly, No. 66 (News).
June 18—Animated Weekly, No. 67 (News).

Universal Releases for the Week of June 30.

MONDAY, JUNE 30.

IMP—The Old Melody (2-Reel Dr.).
NESTOR—An Indian Nemesis (West. Dr.)
GEM—Mistaken Intentions; and Teak Wood (Com., Scen.).

TUESDAY, JULY 1.

101 BISON—The Battle of Manila (2-Reel Mil. Dr.)
CRYSTAL—An Hour of Terror (Dr.).

WEDNESDAY, JULY 2.

NESTOR—The Range Dead Line (West. Dr.).
POWERS—The Quarter Meter; and British-American Polo Match.
ECLAIR—The Witch (3-Reel Dr.).
ECLAIR—The Animated Weekly.

THURSDAY, JULY 3.

IMP—Jane Marries (Com.).
REX—A Woman's Folly (Dr.).
FRONTIER—The Secret of Padre Antonio (Dr.).

FRIDAY, JULY 4.

VICTOR—Shifting Fortune (Dr.).
POWERS—The Heart of Hernanda (Dr.).
NESTOR—He and Himself; and To the Brave Belong the Fair (Com.).

SATURDAY, JULY 5.

IMP—Leo, the Indian; and Lighting Sketches by Hy Mayer
101 BISON—At Shiloh (2-Reel Mil. Dr.).
FRONTIER—A Rose at Sixteen—A Cactus at Forty-five (Com.).

SUNDAY, JULY 6.

REX—Suspense (Dr.).
CRYSTAL—The Girl Reporter; and Muchly Engaged (Split.).
ECLAIR—In the Night; and How Diamonds Are Made (Com., Scientific).

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Gaumont Regulars



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JULY 1	{ Sauce for the Goose. Atom Life in the Deep.	1 sheet posters
JULY 2	The Gaumont Weekly No. 69.	" "
JULY 3	{ Tricks in All Trades. Production of Wine in France.	" "
JULY 8	{ His Master's Voice. Making of Tapestry.	" "
JULY 9	Gaumont Weekly No. 70.	" "
JULY 10	The Trombone Marathon.	" "
JULY 15	With Honor at Stake (2 reels)	1 and 3
JULY 16	Gaumont Weekly No. 71.	" "

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For release of No. 1 of the greatest series of cracksmen vs. detective dramas: "Fantomas, the Phantom Crook."

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GAUMONT CO.

FLUSHING, N. Y.



"Fantomas"—Gaumont's New "Creation"

The Statesright buyer should be interested in this latest feature from the Gaumont Paris studios, as although so many Cracksmen v. Detective dramas have been produced, Gaumonts appear to have discovered novel and exciting themes for the "Fantomas" series. Yet in all these seemingly sensational flights of fancy the tone is kept inoffensive. One does not, for instance, view the actual murder or the discovery of the body of Lord Beltham, the missing nobleman, although the scenes of the "hold up" of Princess Danidoff at her hotel by the elusive cracksmen, and the substitution of the actor Valgrand in the condemned cell for the real criminal (i.e., Fantomas) are exciting and full of breathless interest.

THE STORY

Princess Sonia Danidoff is staying at the Royal Palace Hotel, Paris, and withdraws \$20,000 from the cashier's custody, placing the notes in a drawer in company with her magnificent rope of pearls. A few moments after a well-dressed stranger steps from behind the curtains, and with the coolest of sang-froid, steals the valuables in the very presence of the Princess, and with a polite bow hands her his card and makes

a dignified exit. Upon the card the name "Fantomas" slowly appears.

The police are quickly upon the scene, but Fantomas, true to his nom de plume, has vanished. Inspector Robert Juve is the sleuth entrusted to track the mysterious marauder. But, before Juve has time to move in the matter of the Princess' jewels and cash, yet another escapade of Fantomas' is thrust upon him to investigate. Lord Beltham is missing. Juve calls on Lady Beltham and in a man's hat finds the initial "G." With so slight a clue Juve tracks down "Gurn" (none other than the elusive Fantomas) to his lodgings and makes the ghastly discovery of Lord Beltham's dead body in one of "Gurn's" traveling trunks, and a packet of the special Fantomas cards establishes the connection between "Gurn" and Fantomas—they are one and the same man.

Three months elapse. "Gurn" has been tried and condemned to die by the guillotine. Lady Beltham's name has not yet appeared in connection with the case and the story goes that the murder was the outcome of a violent quarrel between "Gurn" and Beltham, yet she is enamoured of the gentlemanly scoundrel and sets about seeking a method of escape for him. By means of liberal bribes, the aid of Warden Nibet is enlisted and he arranges an interview between the condemned man and Lady Beltham in a house overlooking the prison. That night a new play has been

produced by the famous actor Valgrand, who, acting the role of a condemned felon, adds a realistic touch by making up exactly to resemble "Gurn." At Lady Beltham's invitation, Valgrand, still made up as "Gurn," visits her at 2 A. M. and partaking of drugged coffee, is rendered incapable of action. Warden Nibet returns and takes back his prisoner—no longer "Gurn," alias Fantomas, but the unfortunate Valgrand, who goes through all the terrible preliminaries of a criminal's execution, aye, even to the point of being led to the guillotine, before Inspector Juve makes a startling discovery that Fantomas has once more eluded him.

Henceforth it is to be a fight between a clever, scheming, mysterious rogue on the one hand, and Inspector Juve, Chief of the Detective Department of Paris, on the other.

No. 2 in this enthralling "Fantomas" series will shortly be on exhibition.

At the top of the stairs on the main floor of the Motion Picture Exposition, Grand Central Palace, the Gaumont Company, of Paris, New York and London, will occupy Booth No. 367. During the Exposition a representative of the Gaumont Company will be present at all times to meet the visiting delegates and others who may be interested in Gaumont films and accessories.

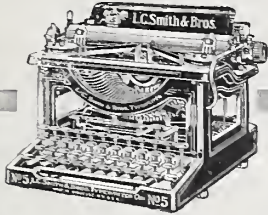
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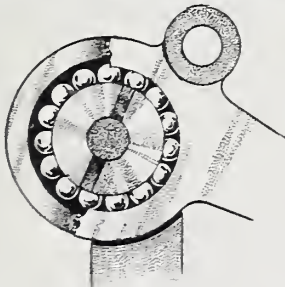
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Some people think that a typewriter is a typewriter and that is all there is to it. Machines may look alike but there is a lot of difference in efficiency.

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311 Broadway

MUTUAL RELEASES

AMERICAN.

May 31—Her Big Story (Dr.).
June 2—When Luck Changes (Dr.).
June 5—The Wishing Seat (Dr.).
June 7—Via Cabaret (Dr.).
June 9—Californian Poultry (Dom. Ani.).
June 12—Hearts of Horses.
June 16—The Soul of a Thief (2-reel).
June 19—Unwritten Law of the West.
June 14—Reward of Courage (Dr.).
June 21—Marine Law.
June 23—A Husband's Mistake.
June 26—Calamity Anne Takes a Trip.
June 28—Dead Man's Shoes.
July 30—Quicksand.
July 3—Pride of Lonesome.
July 5—Tale of Death Valley.

BRONCHO.

May 14—A Slave's Devotion (2 reels).
May 21—The Sea Dog (2 reels).
May 28—Drummer of the 8th (2 reels).
June 4—A Dixie Mother (2-Reel Dr.).
June 11—An Indian's Gratitude.
June 18—From the Shadows.
June 25—The Transgressor (2-Reel Dr.).
July 2—All Rivers Meet at Sea.

EXCELSIOR.

April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

KAY-BEE.

May 16—For Love of Flag (2 reels).
May 23—The Miser (2 reels).
May 30—Child of War (2 reels).
June 13—The Boomerang (3 reels).
June 6—A True Believer (2-Reel Dr.).
June 13—The Boomerang (3-reel Dr.).
June 20—The Failure of Success (2-reel).
June 27—The Seal of Silence (2 Reels).
July 4—The Crimson Stain.

KEYSTONE.

May 19—Hubby's Job (Com.).
May 19—Twist Love and Fire (Com.).
May 22—The Foreman of the Jury (Com.).
May 26—Toplitsky & Co.
May 29—Gangsters (Com.).
June 2—Barney Oldfield's Race for a Life (Com.).
June 5—Passions—He Had Three (Com.).
June 5—Help! Help! Hydrophobia (Com.).
June 9—The Hansom Driver (Com.).
June 12—The Speed Queen (Com.).
June 16—The Waiters' Picnic.
June 19—The Tale of a Black Eye (Com.).
June 19—Out and In (Com.).
June 23—A Bandit.
June 23—Peeping Pete.
June 26—His Crooked Career.
June 26—Largest Boat Ever Launched Sideways.
June 30—For the Love of Mabel.
July 3—Rastus and the Game Cock.

MAJESTIC.

May 20—Shep, the Hero (Dr.).
May 25—Legally Right.
May 27—Her Fairy Godfather (Dr.).
June 3—The Queen of the Sea Nymphs (Dr.).
June 8—Minios's Sweetheart.
June 10—The Message of the Flowers.
June 17—Beautiful Bismark.
June 20—The Banker's Sons.
June 22—Sidetracked by Sister.
June 24—The Politician.
June 28—Dora.
June 29—One-Round O'Brien Comes Back.
July 1—The Golden Jubilee.
July 5—Gassley's Gladiators.
July 6—The Shadows of the Past.

RELIANCE.

June 9—His Uncle's Heir (Dr.).
June 14—Half a Chance (Dr.).
June 16—Annie Laurie.
June 18—The Dream Home.
June 21—The Rosary.
June 23—The House of Pretense.
June 25—No Release.
June 28—The Tangled Web (3 Reels).
June 30—Her Father's Choice.
July 2—Dick's Turning.
July 5—Death's Short Cut.

THANHOUSER.

June 10—While Baby Slept.
June 13—His Sacrifice.
June 17—The Snare of Faith.
June 22—The Eye of Krishla.
June 24—King Reno's Daughter (2 Reels).
June 27—The Lost Combination.
June 29—The Modern Lochinvar.
July 1—King Rene's Daughter.
July 4—Her Two Jewels.
July 6—No release.

MUTUAL.

June 5—Willy and the Captain's Horse (Com.).
June 5—A Child's Day (Com.).
June 11—Mutual Weekly No. 24 (News).
June 12—Goutran, a Snake Charmer (Com.).
June 12—Gathering and Preparation of Tea in India, China (Agri.).
June 18—Mutual Weekly No. 25 (News).
June 19—Willy Wants to Ride a Horse—Through Greece.
June 25—Mutual Weekly No. 26.
July 2—Mutual Weekly No. 27.

PILOT.

May 22—School Days (Com.).
May 29—The Governor's Romance (Dr.).
June 5—For Old Time's Sake (Dr.).
June 12—When a Girl Loves (Dr.).
June 19—A Child of the Hills (Dr.).
June 26—An Innocent Conspiracy.
July 3—The Code of U.S.A.

**Mutual Releases for the Week of
Monday, June 30.**

MONDAY, JUNE 30.

AMERICAN—Quicksands (2 Reels).
KEYSTONE—For the Love of Mabel (Com.).
RELIANCE—Her Father's Choice (Dr.).

TUESDAY, JULY 1.

THANHOUSER—King Rene's Daughter (3 Reels).
MAJESTIC—The Golden Jubilee (Dr.).

WEDNESDAY, JULY 2.

BRONCHO—All Rivers Meet at Sea (Dr.).
RELIANCE—Dick's Turning (Dr.).
MUTUAL—Weekly No. 27.

THURSDAY, JULY 3.

KEYSTONE—Rastus and the Game Cock (Com.).
AMERICAN—Pride of Lonesome (Dr.).
PILOT—The Code of the U.S.A. (Dr.).

FRIDAY, JULY 4.

KAY-BEE—The Crimson Stain (3 Reels).
THANHOUSER—Her Two Jewels (Dr.).

SATURDAY, JULY 5.

RELIANCE—Death's Short Cut (Dr.).
AMERICAN—Tale of Death Valley (Dr.).
MAJESTIC—Gassley's Gladiator (Com.).

SUNDAY, JULY 6.

THANHOUSER—No release.
MAJESTIC—The Shadows of the Past (Dr.).

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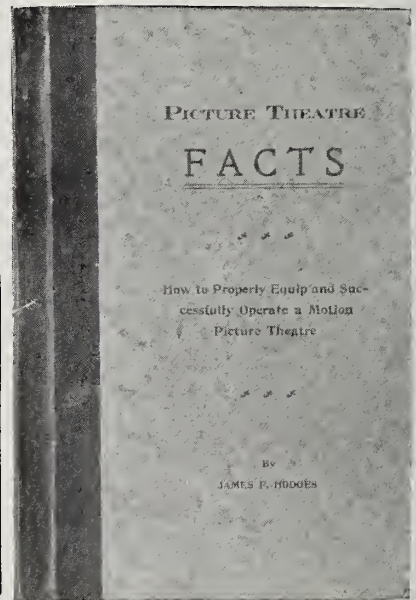
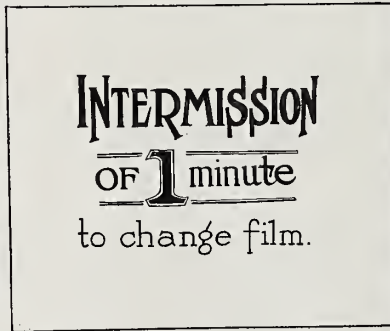
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IN
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EDGENA DE LESPINE

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Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
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THE FOOS

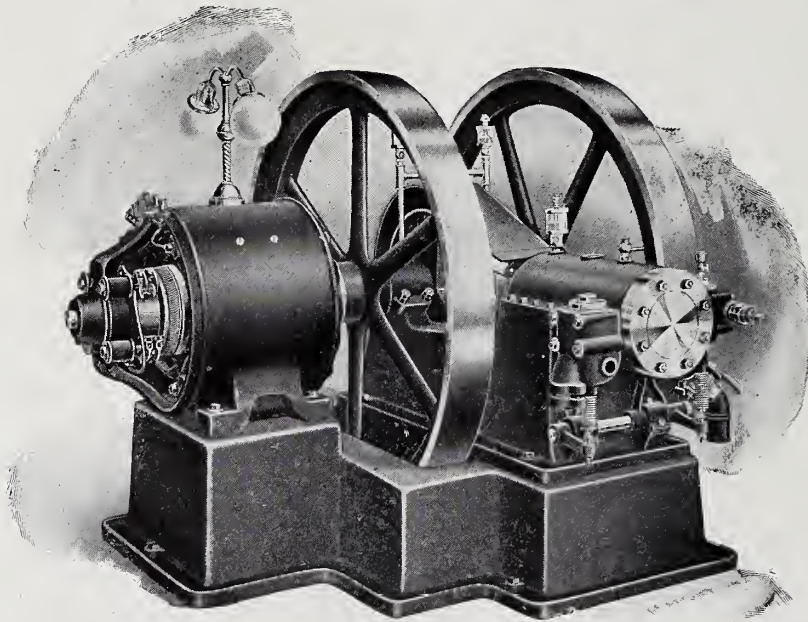
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Exhibitors' Times

Vol. 1, No. 8

July 12, 1913

Price 10 Cents

THE OPEN MARKET

As stated at length in our opening article of last week, the quality of the picture and the improvement of the motion picture theatre—the progress of the entire art and industry, in fact, are the policies which the "Exhibitors' Times" had been established to continuously advocate and support. All other questions are incidental to these broad, main lines of policies. One of these questions, that is being generally discussed in film circles all over the world just now, is comprehended in the title of this article—The Open Market. Let us glance at the matter with an absolutely open frame of mind—a frame of mind that we of this paper will always maintain on any question discussed in its pages.

I.

The Federal inquiry into the operations of the Motion Picture Patents Company, resumed its sitting in New York City this week. It is stated that about seventy witnesses remain to be examined before the commissioner. The object of the inquiry is of course to determine whether the Motion Picture Patents Company have infringed the provisions of the Sherman Act in respect of restraint of trade.

These provisions, as anybody who has read the Act will know, are clear. They defend the right of the individual to freedom of trade in business.

There is one clause in the Act which specifies that if an individual suffers in his business or calling by attempted restraint, on the part of individuals or corporation, a remedy at law is offered. In other words, the Sherman Act is calculated to guard the freedom of the individual in pursuit of his ordinary avocations, especially as they apply to the conduct of business.

The Motion Picture Patents Company was formed four years ago. It has been alleged time and again that its operations have infringed the clauses of the Sherman Act, to which we make reference—that, in other words, the Exhibitor of motion pictures has been subject to duress or restraint; that he has not been able to conduct his business without unwarranted let or hindrance—hence this litigation. We are endeavoring to place the facts in legal parlance without reference to sentiment or partisan feeling in the matter.

These facts have been brought to the notice of the Government, with the almost inevitable sequel. As the reader knows, there is hardly a large industry or corporation which to-day is free from suspicion of infringing the Sherman Act.

Recently, as was brought out in the press, the Eastman Kodak Company was made the subject of Federal inquiry. This enlightened company, presided over by Mr. Geo. Eastman, whose portrait and biography were printed last week, having realized that it was not in harmony with the Federal law officers in respect of interpretation of the Sherman Act, wisely deferred to the requirements of the law, and having withdrawn its restrictions of trade, morally permissible or not, as the case may be, is going about its business more successfully than ever.

The Vitagraph, Selig, Biograph, Cines, Eclipse, Edison, Melies, Lubin, Essanay and Pathe are the companies which form the nucleus of the so-called trust or Patents Company. It is said upon what appears to be good authority that these companies, forming the Motion Picture Patents Company, realizing that the result of the Federal inquiry will necessitate at least the reform of the Patents Company in accordance with the requirements of the law, as laid down in the Sherman Act, have decided to anticipate matters and so virtually to disband as a trust and to remove whatever restrictions and restraints have been imposed on Exhibitors in respect to public display of licensed films. It is presumed that the license fee of \$2.00 a week will be abolished or not insisted upon. So there will be in the end no licensed films as such, consequently the distinction between "licensed" and "independent" will disappear—there will be neither the one nor the other in existence. Logically, therefore, the market will be open. Film people in New York City feel that this is certain to happen. A careful study of the matter from evidence that we have taken, from assurances that we have received from licensed film manufacturers, lawyers and others, persuades us of the "Exhibitors' Times" to also regard this condition as tolerably certain to supervene sooner or later. And sooner than later. It is, we think, only a question of weeks.

We consider it our duty, therefore, to the Exhibitors to make it perfectly clear that the trust as such is likely to be amended in its constitution, and that necessarily all restraint being removed, the market for the exhibition of motion pictures will be free and open.

It will be possible then for an Exhibitor to force his exchange to give him just the picture that he wishes to show the public, and not, as has hitherto been the case in most instances, be obliged to rely on what the

(Continued on Page 26)

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Important Notice

The "Exhibitors Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

EXCHANGEMEN AND THE FILM

The importance in the motion picture business of the exchangeman and his staff cannot be overestimated. The exchangeman is the middle man or distributor. Some years ago attempts were made to abolish the exchangeman, it being thought possible to devise a scheme whereby the manufacturer would get direct to the Exhibitor with his films. This was not found practicable.

In every branch of industry there are three agencies between the manufactured product and the consumer—that is, the public. First of all comes the actual manufacturer, then the distributor, then the retailer. In the present connection the exchangeman and the Exhibitor are the middle man and retailer.

The Exhibitor is nearer to the public than either the exchangeman or the manufacturer. To discuss his absolute or relative importance in the business is not our purpose, but, at any rate, it is clear that he is of vital importance. You cannot do without an exchangeman in the motion picture business for the reasons that must be clear.

That being so, his importance being admitted, it is desirable that he should carry out his part of the business with literal success. He should buy only the best films and lease out only the best films. Moreover, he should handle with the utmost possible care and see that reels should be delivered to the Exhibitor in a state of perfect order, as the motion picture film is a delicate product even in its unprojected state. Celluloid and gelatine are not indestructible, although to see the way in which they are handled by the inferior help of the exchange, you would think they were made of cast-iron.

Quite recently there have been in New York City a number of mysterious fires at motion picture the-

atres, the origin of which were for some time a mystery. At last, after careful inquiry on the part of the fire department, it was found the prime cause of the fires was where it was not suspected. When there is a fire in a booth or theatre, you are frequently led to believe it is the operator who is at fault. He lets his film take fire by a cigarette or he keeps it stationary too long. You would not think it possible that the help at the exchange was at fault.

Well, in the case of these five fires the fire department discovered that the cause of them was due to the imperfect examination by the exchange. The film to be returned is to be examined as to its general condition, superficial and orificial. Instead of orificial, let us say perforational. The perforations should be perfect and complete. If they are not, of course the film does not pass through the machine in a normal way and is likely to be kept for more than a sufficient length of time at rest.

This happened in these five cases. The perforations of the films were defective; they were broken and enlarged and generally in bad shape so the films took fire from the heat.

We think it is up to all the exchanges in the business to have competent and enough help. Most exchanges have it, but, clearly, some have not.

THE SAFETY OF THE THEATRE.

Our contemporary, "Safety Engineering," has issued as a reprint from its January number a series of articles on the safety of "motion picture theatres." The first paragraph of this 32-page book strikes the keynote of the entire deliverance. "Safety" should be the first consideration by those entrusted with the lives of others. That is not always the case in motion picture theatres.

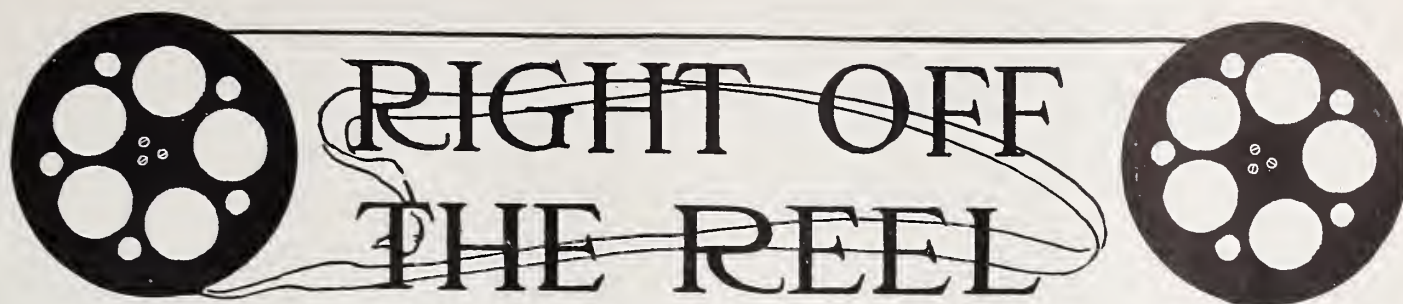
The authors of these articles are evidently the possessors of minds working along parallel lines. The book opens with the typical fires occurring in motion picture shows, and then describes projectors in detail with a special reference to the position of suitable machines. A sequence is devoted to the operator's room and booths; to electrical equipment, to operating precautions, etc.

Information given in this book is apparently very sound and based on knowledge. The safety of the public is considered more closely by authorities across the Atlantic than here in the United States. It is unquestionably true that the greater number of fires and accidents in motion picture theatres have occurred in this country, but that need not cause any astonishment. Statistics prove over and over again that human life has been held in very light esteem in this country as compared to other parts of the world. Still it is a laudable desire of the authorities to make motion picture houses safe.

What is more tragical than a holocaust—that is, some great disaster—in a motion picture house? That would harm the business very seriously.

We think the duty, therefore, of every Exhibitor is to obtain a copy of this book, 25 cents. The more carefully the Exhibitor looks after the safety and comfort of the public the more steadily the public will patronize his theatre.

This book, which is entitled "Safe Motion Pictures," is published for 25 cents at the Insurance Press, 80 Maiden Lane, New York City.



RIGHT OFF THE REEL

By F.B.

I have reached that age and stage of existence when a new pleasure is a somewhat rare thing for me. When you have drunk of the wine of life *ad libitum* on both sides of the Atlantic and in other parts of the world, and you have reached the romantic and picturesque age of forty and a little bit (which I did this last Fourth of July, as ever was), it becomes a feat of epicureanism to be able to place your hand on your heart and say, truthfully, "This pleases me indeed." I am not a Lucullus, but I can quite enter into the state of mind of that person who, if I remember aright (I am somewhat musty on my classics), offered a prize for the invention of a new pleasure.

* * *

There isn't anything in the Exposition line that I have not seen, and done, since boyhood. I have been present at great International Expositions in London, Paris, Berlin, Antwerp, Brussels, Glasgow, Edinburgh, Manchester, Turin, Rochester and other European and American cities. So that with every desire to do my duty in going to an Exposition when called upon, you, gentle reader, can possibly understand that the likelihood of any new Exposition pleasure coming my way is remote.

* * *

Life is very much a matter of routine. When you've got your formula, you apply it. You just go from one damn thing to another in a mechanical way, and when you have got through the process you get off the earth and make way for somebody else. But, upon my sacred word and honor, I was really pleased on Monday, July 7th, when I made my way to the Grand Central Palace and saw what I saw. It was a wonderful picture, and I took my fill of it with a satisfaction probably not felt by anyone else on the floor so keenly as myself. It was something notable in my career to witness this triumph of the motion picture. I will tell you why.

* * *

It is over sixteen years since I first took an interest in picture matters—namely, in 1896—when the Lumieres startled the world with their wonderful productions, which may have been equalled, but have certainly not been excelled, in this or any other country. I put my money on the motion picture years ago, and was laughed at for my pains. So I had something of the feeling of a sportsman who had picked losing horses

for several years and then planked down his money on a winner and saw it come romping home first past the post.

* * *

Yes! This is how I felt on the opening night of the New York Exposition. I am sure that many other men felt the same as I did. They were pleased that the motion picture was receiving public recognition at last. We are winning people's respect in the film game. To-day we wear nice clothes and ride in automobiles. We hold our Expositions in palaces. We are quite superior people. "We are a great people and must be cracked up!" to quote Mr. Hannibal Chollop, the simple child of nature, of "Martin Chuzzlewit." The picture has arrived, and so have we.

* * *

I congratulate all concerned in the New York Exposition on its magnificent success. The literature and illustrations of the recent Motion Picture Exposition held in London are before me, so that I have an opportunity of making comparisons between the respective shows. The comparison is all in favor of the New York Exposition, which is far more complete than the London display, and at the moment of writing has drawn more people. As I believe that this page is carefully scanned by many of my personal friends on the Executive, I hope they will take what is here written as a sincere appreciation of their good work. I know what running an Exposition means. Of this one I say that if anybody makes money out of it, he deserves it.

* * *

Historically, this Exposition will rank as of great importance. It was said early that diplomas would be issued to the principal Exhibitors. I hope that one will come to the "Exhibitors' Times." I would like to add it to my collection of documents dealing with the motion picture art and industry, so that when the blonde Eskimo one day descends upon the remains of Manhattan and sketches the ruins of the Woolworth Building from Washington Bridge, there may remain amongst the few documents that have escaped the devastation wrought by the Japanese some record that the writer of these paragraphs took part in this really wonderful Motion Picture Celebration. It will be the talk of the film world for many a long day to come, and deservedly so. *Vale.*

Creating Sentiment for Good Roads with Motion Pictures.

By J. P. Beck

One sure means of succeeding in any undertaking is to present facts as clearly and convincingly as possible. With this in mind the Universal Portland Cement Company set about promulgating the construction of permanent concrete roads. The facts of the road problem were adhered to strictly, but it was necessary to devise some means to present these facts more convincingly to the public than words or photographs could do.

The road conditions in the United States are dependent, very largely, upon the willingness of the general public to vote funds for road improvement. The United States has a tremendous mileage of roads—necessarily large because of the immense area of the country. The problem which the Universal Portland Cement Company faced was this: The United States was spending annually \$142,000,000 on roads. Of this sum \$102,000,000 was spent for road repair and only \$40,000,000 for new road construction. These figures show a waste of funds rather than the best possible progression of the road movement in the country. At the same time there had come about a remarkable change in traffic conditions due to the advent of the automobile. To illustrate this: The State of New Jersey was accustomed to spend some \$600,000 annually for road repair. When the automobile came into wide use in that State the road repair expenditures ran up to \$1,600,000 annually. From this it was evident that some new type of pavement was necessary to bring the item of cost of new road construction and the cost of road maintenance into their proper ratio. The second phase to the road situation was that automobile men, railroad and commercial clubs and other progressive organizations were striving for road improvement, while the farmers—the men most benefited by good roads—were reluctant to vote for any sort of road taxation because they felt that the constant disbursement for road repairs was a burden and the resulting impermanent roads a constant cause of taxation. These were the conditions when the Universal Portland Cement Company began its publicity campaign.

To start the campaign the cement company had thirty-three miles of concrete roads which had been down some three or four years, in Wayne County, Michigan, and some few isolated strips that had been down in various parts of the country for eighteen or twenty years, but which had attracted no special attention. What was necessary, therefore, was to present clearly and convincingly the facts of the case particularly to the farmers upon whose efforts road improvement largely depends. The difficulty of presenting

these facts convincingly by word or by photograph was evident, and the cement company determined to try out motion pictures as a means of making a stronger appeal to the public. The company contracted with a first-class motion picture manufacturer to take actual pictures of scenes along the roadways of Detroit.

On April 2 pictures were taken along Grand River Road, one of the main highways leading into Detroit. These pictures brought out vividly the disadvantages of mud roads, showing actual conditions where it was necessary for four horses to pull a wagon across a bad spot; showing wagons hub deep in mud with horses straining to pull the wagons out; showing autos stuck in the mud—all as vividly as if actually seen by the spectators. To show the possibilities of good roads and to make the contrast more striking, pictures were then taken of scenes along one of the concrete roads leading into Detroit. In these pictures teams were shown, loaded with farm produce, driving to market. A load of hay rumbling along smoothly, the horses trotting; an automobile traveling at forty or fifty miles an hour speeding along the concrete without raising a dust; a newsboy on roller skates delivering his papers to farmers along the pavements. A third section of the film showed the construction of the road from the receiving of road building material to the final placing of the concrete.

The result was that the cement company had as convincing a series of facts, clearly shown, as was possible to obtain. Nothing in the picture was unreasonable or exaggerated and the appeal was tremendous.

The films were exhibited, accompanied by a lecturer, at road congresses and conventions all over the country. The construction of the roads was of keen interest to road builders who were unable to visit Detroit to personally inspect construction methods and equipment. But the greatest appeal of the pictures was to farmers at State fairs, institutes and grange meetings. At the Illinois State Fair, at Springfield, the picture was shown to over 3,000 people daily, and perhaps no single factor in the present movement for road improvement has been of more importance in pointing out the advantages of both good roads and of permanent types of road construction. The result of the film has been economical spreading of information about concrete roads among farmers whom it would otherwise have been difficult to meet, and the more tangible results have been the construction of concrete roads in almost every State where the pictures have been exhibited.



A concrete country road



Something easily shown in motion pictures, but difficult to describe



A typical mud hole before improvement

THE UNIT ORCHESTRA

Motion picture Exhibitors will, we think, be interested to know that the sponsor of the unit theory in orchestral accompaniments and effects for the motion picture is Mr. Hope Jones, the designer of one of the most magnificent musical instruments ever completed. This is the great organ in the Auditorium, Ocean Grove, New Jersey, a hall which easily accommodates 12,000 people. It is one of the largest concert rooms in the world.

This organ is a masterpiece of construction. It is electrically controlled and emits a great variety of musical effects. It is veritably a king of instruments. Mr. Hope Jones has recently turned his attention to the provision of musical instruments for accompanying the motion picture and for yielding the many effects which those pictures demand.

There is no doubt in our minds that the accompaniment and effect problem is being scientifically attacked and will be solved in a scientific manner. This problem though at first sight a hard one, is in reality simple. The motion picture in strict fact is simply a record of light waves or actions which appeal to the brain through the eye. The sounds or effects as we call them, which are made in these pictures, appeal to a different set of nerves, through the ear. Now the practical and theoretical physicist has to do for these sounds what the photographer has to do for the light waves. He has to accurately record those sounds and then transmit them by suitable mechanical means through the ear so that we get simultaneous light waves and sound waves reaching the brain.

Mr. Hope Jones is a scientific constructor of musical instruments. He is a master of the practice as well as of the theory of reproducing sound by instrumental agency. The other day there was given at the Cort Theatre, Forty-eighth street, New York City, to an interested audience, a practical demonstration of the Unit Orchestra. This appeared to be a small organ placed in the orchestra circle. It had command of key-boards and rows of what appeared to be indicators which the executant touched with his fingers while playing the instrument. Under the stage were various levers. To the right and left of him the orchestra space was covered in. He was a one-man orchestra, producing music which ordinarily would take twenty or thirty performers to produce. He played marches, dances, he accompanied solo singing; he extracted from the instrument many of the effects that the drummer person seated in front of the motion picture theatre audience produces as the films pass across the sheet or screen.

It struck us while listening to this beautiful instrument—it is a beautiful instrument, giving out the most exquisite music—that by the aid of science we can take a series of important steps in placing the motion picture on

a plane of artistic importance. We may soon see the time when reputable musical composers will write music especially for the accompaniment of motion pictures. Just as in other branches of dramatic art you get famous composers supplying music to supplement the dramatic action on the stage, so we think it within probability that a similar state of conditions will soon force themselves to notice with regard to the motion picture.

This Unit Orchestra is a superb installation. It is not by any means cheap. The Orchestra that pleased us would cost at least \$20,000. One of them is installed in a Colorado Picture Theatre. It is so popular that lovers of good music visit this motion picture theatre especially for the music so that the manager occasionally gives special performances of the Unit Orchestra alone.

Our object in writing this article, which supplements our articles entitled "Music and the Picture" which appear regularly in this paper, is to direct renewed attention to the importance of the Exhibitor providing adequate musical accompaniments for his pictures.

In other parts of the world, the motion picture is sometimes accompanied by twenty and thirty piece orchestras. In Australia, London, Brussels, Berlin, Paris and other great centres of population, the picture is presented in its best possible aspects to the people, and the most careful attention is given to the music. In this country, as our recent visitor, Mr. Northam, reminded our readers, we are, perhaps, lacking in this important matter. Of course, the United States has led in many great innovations. It led in respect of the sewing machines, the phonograph, the telegraph and other conveniences of civilization. Now it has an opportunity in respect of providing good automatic or Unit Orchestra musical accompaniments for the motion picture.

Although the Unit Orchestra as such was not on view at the Exposition, yet we perceived from the musical exhibits that were shown there a desire on the part of manufacturers to avail themselves of this concrete idea in a motion picture theatre. Indeed, there were so many musical exhibits that we shall expect one result of the Exposition to be the bestowal of greater attention to the musical end of the picture. It is really remarkable the number of new ideas that are coming prominently before the exhibiting public with this object in view. The Unit Orchestra, therefore, may be regarded as a stimulant toward bringing about a condition of things which will tend to the further popularity of the motion picture, namely, the invariable, not merely the occasional, treatment of the picture by suitable musical accompaniments. The days of the out-of-tune piano and the improvised sound effects in amateur hands are probably numbered. Sound effects will always find their place, but ever increased attention will be paid to musical offerings of the Unit Orchestra kind to always accompany the picture.



Scene from "THE WIFE OF CAIN" (Fuller Feature)

"THE WIFE OF CAIN."

A Meritorious Fuller Feature.

We have frequently laid down in these pages the axiom that the making of a motion picture is a work of art. One definition of "art" is nature seen through a temperament. Motion picture making gives as much opportunity for the expression of the personal equation as painting, music or sculpture, although this fact is not yet generally recognized. A motion picture maker can be, and, indeed, should be, as much an artist as a professor of either the three above named arts.

For more than a year we have watched the progress of the work of Charles L. Gaskill, the director of the Fuller feature films. With the powerful aid of Helen Gardner, who is rapidly becoming a fine motion picture actress—a totally different thing from a stage actress—Mr. Gaskill last year made one or two good minor films, and recently scored a success with a multiple-reel "Cleopatra." Now it has pleased us to see his latest effort in the "Wife of Cain," a three-reel Fuller feature which is released this week.

Motion picture makers are frequently driven to extremes in selecting themes for their pictures, so much so that they imitate and copy one another, as pointed out elsewhere in this paper. Mr. Gaskill is original in this respect. He thinks out his own stories.

Students of the earlier verses of Genesis know that there was some obscurity as to what happened to Cain after he had slain his brother Abel. The inference was that he went away and got

married. Hence, has arisen the catch question, "Who was Cain's wife?" There is a great deal of legendary lore running parallel with the Mosaic Pentateuch. Why, it is even said that contemporaneously with Eve, the "other woman" existed in the person of Lilith, whom the poets have sung about and the painters have painted. Human nature, it seems, was pretty much the same in the

early days of recorded Creation as it is to-day.

When Cain goes away he has many adventures with ladies in the land of Nod, and marries one of them, who sacrifices herself for him. Mr. Gaskill calls his theme a fanciful one. It is fancifully worked out. It is fresh, it is unconventional, it is a departure. We are conscious, so to speak, that we are looking at three reels of motion pictures of life as we may conceive it to have been lived between five and six thousand years ago.

Adam is a dignified, patriarchal person, and Eve is good to look on. You wouldn't think that such a youthful looking woman could be the mother of such sturdy young men as Cain and Abel.

What we like about this picture is the fine acting throughout it and the care shown in the selection of the settings. It is a human, tender, and at times a touching story, with aptly chosen, although occasionally long, sub-titles. Such a picture, indeed, as we think would be clearly understood and appreciated by an average audience in the motion picture theatre.

In respect of subject, treatment and acting, we have great praise for the "Wife of Cain." It makes us desire to see more work from Mr. Gaskill.

C. L. Fuller, who is the business head of the Fullers Feature Film Co., should have no difficulty in disposing of large numbers of copies of this film. Mr. Fuller is an experienced film man. With the business knowledge he has gained, conjoined to the ability of Mr. Gaskill, Miss Gardner and the other players, a whole series of fine feature films should result.



Scene from "THE WIFE OF CAIN" (Fuller Feature)

THE EXPOSITION—*An Impression*

Whatever doubts may have existed as to the ability of New York motion picture Exhibitors to successfully organize a motion picture exposition worthy alike of the art and industry were decisively removed on Monday, July 7th, at the Grand Central Palace, New York, when the public swarmed the building in thousands. In the evening one glance told us that the motion picture exposition had caught on with the public.

Expositions are of two kinds—popular and particular. The popular exposition attracts the people at large; the particular exposition attracts just those who are particularly interested in the scientific, business or technical aspect of the industry exploited. This, of course, is a generalization, but the meaning is clear.

It was supposed that the exposition would be largely an Exhibitors' exposition. It wasn't. The comparatively few Exhibitors who came to New York were denied the opportunity of thoroughly going over the show on account of the lavish hospitality of contributory companies like the Universal, Pathe, Edison, Vitagraph and others. These concerns gave their exhibiting friends a good time, but at the expense of the Exhibitors' interest and the exposition. You cannot serve two masters in either business or pleasure. Those Exhibitors who came down to New York and had a good time did so at the expense of their own knowledge, and of the interests of those firms who took booths at the Grand Central Palace. It was a curious and in some respects unanticipated position.

As we have said, the exposition was a success, but not in respect of the fact that the booth holders did the business that was expected. But, oh! the crowds that swarmed the aisles each night.

The people that went to the Grand Central Palace to see this exposition were

drawn from the better classes of the community, notwithstanding the fact in mid-July New York is largely a city of the dead and is emptied of the more intellectual sections of its population.

In this fact lies to our mind the chief value of this exposition. It did a tremendous deal in diffusing a knowledge of good motion pictures and of the economics of the business.

In the evening, when the lights were turned on full, the show was as pretty as the eye could desire. The dominant note or color scheme, as we may term it, was that of white and green. The effect upon the minds of the visitors of this exceedingly bright environment was clearly of an up-lifting nature. A stranger visiting the Grand Central Palace during the exposition, and knowing nothing of the motion picture business or economics of it, would get the idea from the beauty of his sur-



J. Frank Rembusch,
National Vice-President, Indiana

To Frank Tichenor and Frank Samuels, the two men who did the organizing and directing work, our congratulations also go. As we paid our visit to the exposition building on Monday for the purpose of getting these notes and impressions, we saw Frank Tichenor on the sidewalk outside welcoming the stream of visitors in, and as we got into the building there stood Frank Samuels, a mass of nerves, looking very moist through his physical efforts ushering the people in. As we left the building the last man we saw was the same Frank Samuels, hard at work, all smiles at the parting guests. To Hollaman, Tichenor and Samuels all possible credit is due for bringing about this fine result.

The trade—or, rather we should say, the art and industry—supported this exposition wonderfully well. If credit is due the organizers, there is also credit due to the motion picture industry of the United States in coming forward and lavishly displaying their products. The great film companies were especially prominent in respect of their booths and their theatres. The visitor paid fifty cents admission to the Motion Picture Exposition at the Grand Central Palace and could get more than his money's worth out of the theatres he visited. For example, the General Film Company had a beautiful artistic camp with a background, as it were, of landscape where representatives of the company were visible. Upstairs you could go into the your ease and comfort.

Then the Mutual Film Corporation, whose president, H. E. Aitken, we were glad to meet, lavishly distributed carnations from its nicely decorated and attractive booth. There you found a large force of both sexes represented. We are bound to say in a personal sense that the



Hon. John J. Lentz, Columbus,
Ohio League

roundings that the motion picture business was a clean and creditable proposition—one that would be entirely to his advantage to be connected with. Indeed we shall be surprised if as a result of this exposition there are not a lot of people who would want to get next to the good thing.

We would like right here to hand out a word of credit to the men who brought about this result. First of all to Mr. R. G. Hollaman, the "power behind the throne" of the scheme, every praise is due. As we were leaving the Palace one evening we had the pleasure of a little talk with Mr. Hollaman and noted his pride at the instant success. Said he to us: "Why, you know there is no other art or industry in New York City in the month of July that could pack this building as it is packed this moment." Mr. Hollaman is a very experienced exposition man. He knows what he is talking about in that connection.



Wm. J. Sweeney, of Chicago,
Ntl. Vice-Pres. Illinois League



J. G. HANSEN
Pennsylvania Delegate.

Mutual service is entirely good, and we do not wonder at all that Exhibitors find pleasure in dealing with the program. Upstairs the Mutual program was opened to the inspection of the public.

The Universal Film Company also had a nicely decorated booth. The Kinemacolor theatre drew its crowds all the time.

Popular interest also centered in the "Life Target," with which the name Al. H. Woods is identified. Here you shoot at figures in motion pictures, and when you score an inner the figure seems to stop and a light appears. This idea is old, indeed, but, nevertheless, it appealed to the crowds at the Palace.

Looking fat and fresh on his return from his European honeymoon trip, Arthur G. Whyte presided over one of the most interesting displays at the Palace. This was a large collection of motion picture cameras and stands and other apparatus for taking pictures. This exhibit created great interest among the visitors. Mr. Whyte is sure to be successful in the line he has endeavored to undertake. He has had much experience in the business and has a future in front of him. His exhibit was a great success.

Projectors were shown by Nicholas Power, Precision Enterprise Optical Company and the Standard Company. Mr. Eberhard Schneider also showed cameras. An exhibit of great interest and value was that of Bell & Howell, the well-known makers of perforators, whose machines were actually shown at work. The Bell & Howell Company have a fine reputation for accurate machinery. The most important end in the making of a picture is the perforating and printing. Without perforating and careful printing your motion picture would not be worth a red cent. We were very pleased to see this exhibit.

The Picture Theatre Equipment Company, of which our friend, H. T. Edwards is the presiding genius, had on view a full line of accessories and equipment for the motion picture theatre. Mr. Edwards has established quite a reputation for himself in this branch of work and has succeeded in attracting to him the support of a great many Exhibitors.

J. F. Coufal, to whom, as was pointed out in the last number of the "Exhibitors' Times," credit is due for the exposition idea, was in all his glory. The Novelty Slide Company is entitled to every praise for the quality of its posters and slides, which are popular with the Exhibitors, and J. F. C. is himself popular, which is a great asset.



THOS. FURNISS, Vice-Pres.
Minnesota League.

J. H. Genter Co., of Newburgh, N. Y., were busy at their booth making sales of the Mirroroide Screens. Mr. Genter expressed himself satisfied at the results obtained at the exposition.

Mr. Sol Hymes, of 79 Maiden Lane, occupied a booth from which Salmuz, the German air purifier, was exhibited. This exhibit made an especial appeal to those who desire to keep their theatres clean.

The Eastman Kodak Company occupied a great space with a large collection of enlargements on their well-known papers. The motion picture Exhibitor finds frequent uses for enlargements and could not possibly do better than have them made upon papers of the Eastman Kodak Company.

The Gaumont Company was one among the few film manufacturers who had arranged a tastefully decorated booth, in which attention of the Exhibitors was directed toward these artistic films. Gaumont films have a reputation for pictorial qualities which always commends itself to

the lovers of this element in the motion pictures.

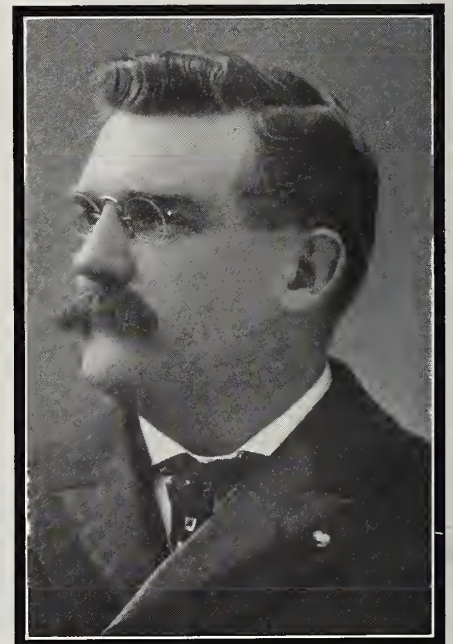
The Manhattan Slide Company, of which Frank Tichenor is president, also occupied a large and tasteful decorated booth. The company has had specimens of their slides, which are not only shown merely by motion picture Exhibitors, but by many large industrial concerns. Indeed it is the aim of the Manhattan Slide Company to send out large numbers of slides which are used in making sales of goods in various branches of business.

The American Theatre Supply Company, of St. Louis, Mo., of which G. H. Callaghan is the New York representative, made it possible for Exhibitors to examine pictures projected on radium gold fibre screen.

The Mirror Screen Company, of Shelbyville, Ind., was represented by the New York sales agent, Frank Manning, who was busy in bringing the merits of this particular screen to the notice of Exhibitors.

The National Educational Film Company, of 1515 West Forty-second Street, New York City, also occupied a booth. This company is formed to supply educational pictures on a rental basis. They also include the Nefko projection machine and the Nefko camera. The company makes it possible for the producer to obtain a complete camera outfit for less than \$150.00. In our last week's paper we printed an article, entitled "A Camera in Every Home." The National Educational Film Company are, therefore, wise to take advantage of the great demand which is being felt for these goods.

The Excelsior Drum Works, manufacturers of the "Dramagraph," of Camden, N. J., in their booth demonstrated the musical and sound effect instruments which we noticed in a former number. This exhibit attracted great attention.



GEO. F. WASHBURN, Vice-Pres.
Mass. League.

The well-known rewinder of the Lang Manufacturing Company was much in evidence at this company's booth.

Menger & Ring had a display of frames for lobby pictures which were highly artistic.

The United Ticket Supply Company had a booth in which the necessary means of admission to the motion picture theatres formed the exhibit.

The Ozone Spray Company were among those who attended to the important matter of the purification of the air of the theatre.

The Automatic Cash Register Ticket and the Automatic Coin Cashier Company had exhibits which interested every Exhibitor who finds it desirable and "who does not" to keep tabs on the taking of the tickets.

Although not strictly in the motion picture business, the Photo Machine Company, which supplies small photos while you wait, were on hand.

The Rex Film Renovating Company were among the Exhibitors.

The Box Office Ticket Machine Company exhibited a new device which attracted much attention. At the time of writing this report many of the exhibits had not reached their booths. We will deal with this on a future occasion.

THE "EXHIBITORS' TIMES" AT THE EXPOSITION.

The "Exhibitors' Times" had an attractive booth, set off with palm trees and refined wicker furniture, which formed a center of attraction for a number of visitors to the Exposition. The register, which was placed for the signature of the Exhibitors, was very freely used. The special Exposition number of the "Times" was greatly praised throughout the week.



Harry P. C. Kliehm, 1st Vice-Pres. Pennsylvania League

The Berry Wood Piano Player Company's musical offerings always had an interested audience.

The Famous Players' booth was a rendezvous for crowds interested in the multiple reel pictures, which are making this company so favorably known to the Exhibitor.

The National Cash Registers exhibit consisted of a well-attended series of motion pictures.

Arthur Brady, Hennegan & Co., the Morgan Lithograph Company and the H. C. Miner Company took care of the poster department of the business.

The Children's Motion Picture League drew attention to the efforts made to cater for the needs of the little ones.



T. P. Finnegan, National Vice-Pres. Motion Picture Exhibitors League of America

Many other machines, devices, slides, supplies, etc., are on exhibit, and as it would be impossible to give a full account in this issue as manufacturers of such devices are still coming on and opening new booths, we will try to give a complete list in the very near future.

The American Theatre Curtain and Supply Company reports the following sales of Radium Gold Fibre Screens through their representative, Mr. G. H. Callaghan: The Star Theatre, Binghamton, N. Y., and the Pastime Amusement Company, Columbus, Ohio.

THE NEW "STANDARD" MODEL.

Throughout the busy exposition there was almost constantly a knot of interested Exhibitors about the new "experimental model" in the spacious booth of the American Motion Picture Machine Company. Moreover, they were actively engaged in



W. A. Pittis, State Vice-Pres. Ohio League

peering into and over and under it, testing its parts, examining its every detail. Messrs. Morrison and Eisenhardt were kept busy with answering questions and noting suggestions. The new model has very evidently made a hit.

The present well-known Standard machine was also on exhibition. Now, as heretofore, the company pins its reputation to this machine. But the new model was introduced at the exposition for a specific and excellent purpose. Despite its many innovations and despite the fact that the factory experts have been working on it for many months, it was placed on exhibition to invite criticism and suggestions. In other words, it is still considered a working model, in the finished improvement of which the Exhibitor himself may have a hand.

The model is hand-made throughout and is slightly as a whole and beautifully finished. The entire trimmings are in brass. The stand is of the pedestal type, very massive and so heavy that no attachment to the floor is needed.

Noticeable among the new features of the model are: A new style adjustable take-up, strong enough to take care of 5,000 feet of film, all movements enclosed; ball-bearings throughout, and side shutters, which can be timed while machine is in operation; no chains or belt used in take-up; extra large and heavy lamp; all adjustments from the outside; automatic oil and grease cups that need replenishing but once a week; entire mechanism is oiled automatically; condenser mount; the slide-carrier can be swung up and around to one side so that the full rays of light from the arc can pass through the cone to the aperture plate.

The new model will positively not be ready for market before November 1st.

In search of feature films, John A. Schwalm and Carl S. Rothleder, of the Imperial Feature Film Company, of Pittsburg, stopping at the Hotel Imperial, are at the Exposition.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address : Construction Dept., Exhibitors Times

Mr. E. J. R., of Utah, writes: Am contemplating building a theatre to cost about \$17,000, on a lot 40 x 140, putting in furnishings for about \$3,000.

My first row of seats is to be 20 feet from the screen, the outside lobby 10 feet deep, inside lobby 8 feet, leaving 102 feet for the seats and making the throw 120 feet. What should size of screen be at this distance?

There are to be 19 chairs in a row after taking out two aisles 3 feet wide. Chairs will be 20 inches wide and 30 inches between rows. Expect to seat about 750. What should the slope be for this distance?

What is the best system of ventilating? Am in favor of having a cement basement and cement floor with perforations for both ventilating, cooling and heating. Would reinforce this with pergolas in the ceiling.

Shall put in a concave plaster screen.

Am figuring on putting two stores, one on either side of the lobby, or take up one side for ladies' toilet and rest room. I favor the latter.

Please criticize these rough plans and show me how to use my space to the best advantage.

Thanking you, etc. E. J. R.

As Mr. E. J. R. wishes us to show him how to use his lot to the best advantage, we take the liberty to suggest the following plan:

auditorium, we provide two triangular rooms C and C'. One can be used for the ladies' rest room and the other either for the gentlemen's room or the office.

In the rear we provide a passage D of 5 feet behind the screen, an orchestra pit E of 4 feet, and a 3-foot aisle between the orchestra and the first row of chairs.

This arrangement leaves us 98 feet for the chairs and a seating capacity of nearly 750.

As we have no idea of the population of the town, we cannot judge of the seating capacity, but as a general rule, and especially with a long and narrow house, we advocate a balcony. The balcony has the great advantage to maintain an appearance of prosperity. It is a poor policy to provide a big house for the sake of having enough seats on special feature days and on other occasions have the auditorium half filled. It may seem queer, but the lovers of motion pictures, like all other amusement seekers, do not seem to be able to judge a good show from a bad one, but must go by the general public verdict. No matter how bad the show may be, they will like it if the house is packed to the doors, and no matter how good a picture may be, the patrons will have a doubt of its merits if they see too many empty seats. The balcony overcomes this little drawback of the show business. Keep your balcony closed on the dull days,

in the case of a panic.

We have three sets of double doors "G1, G2, G3." Doors "G1" are to be the entrance doors, while "G2" are to be the regular exit doors, with "G3" as extra exit doors, to be used at the end of the show or in case of an emergency.

As will be noticed, doors "G1 and G2" do not open into the auditorium, but on the sides. This arrangement should be more in favor as less outside light is thrown on the picture when the doors are opened and less cold air on the shoulders of the patrons. During the hot days the doors can remain open without injuring the picture and without giving a free show to the persons standing on the sidewalk.

Another feature of this lobby is to be found in the folding gates. The gates "H and H'" should be made of metal with a brass poster frame in each panel. With the gates closed the posters would be in full sight, and when opened the posters would appear as if they were fastened on the walls of the stores "A and A'".

In the auditorium we have the ladies' rest room in "C," and we can have a similar room for men or for an office in "C'", with enough standing room between the doors and the last row of seats.

Twenty feet between the screen and the first row of seats seems to be too

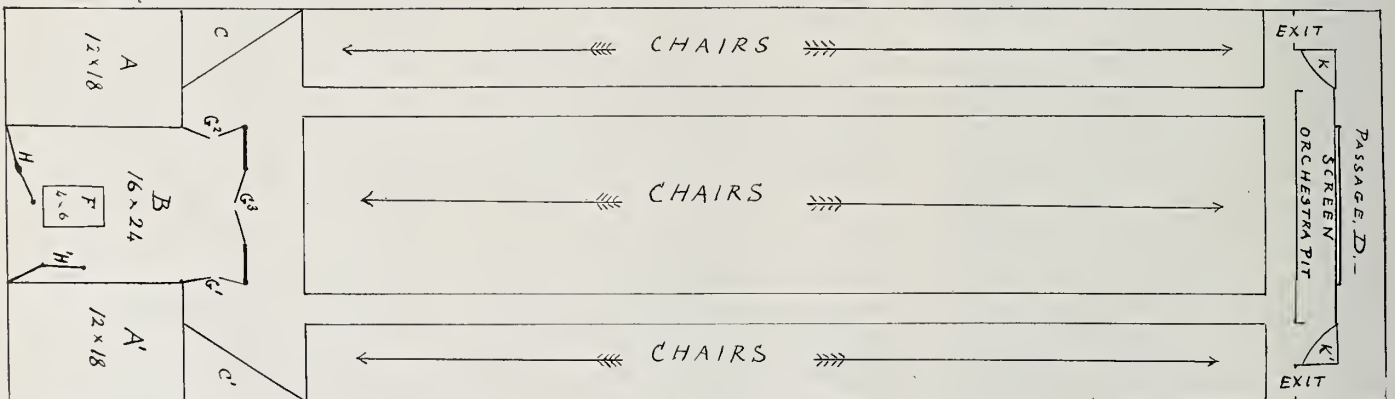


FIG 1

Not knowing if the lot is clear or between other buildings and unfamiliar with the rules of the Building Inspector of the town in which Mr. E. J. R. is located, we have provided exit doors as required in other localities.

We provide for two small stores A and A' to be 12 x 18 and lobby B to be 16 x 24. In the rear of the stores, but in the

and as most of your lower floor seats will be occupied, you will create the impression that you are doing the business, and throw open your balcony on the feature days to accommodate the overflow.

With a lobby "B" 16 x 24 we have plenty of room around the ticket office "F" 4 x 6 for the patrons to move even

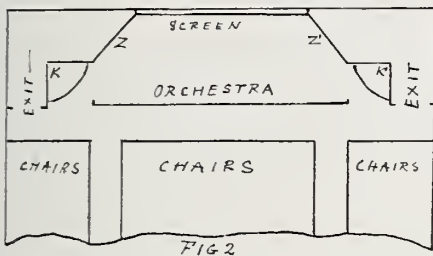
much wasted space, and, while we advise the patrons of a motion picture theatre to look at the picture rather at a distance than at a too close range, we must bear in mind that we have many, especially children, who want to sit as close as possible to the screen. By providing a 3-foot aisle and a 4-foot orchestra pit we have 7 feet from the screen to the

first row of seats. We would prefer to say no less than 10 feet, but as we wanted to keep the same seating capacity (750 chairs) mentioned by Mr. E. J. R., we had to make room for the first two rows of seats.

As we find generally at the rear of a theatre a yard, an alley or a street, we have planned a passage "D" behind the screen, so as to provide exit doors, dressing rooms for the singers, ushers, etc.

"K and K'" are side alcoves from which the artists can sing or the lecturer talk on the picture. A singer appearing in such an alcove makes a better effect than by standing in front of the screen. These alcoves can be tastefully decorated with ornaments, draperies, etc.

As Mr. E. J. R. speaks of a cemented basement, we don't know if he contemplates a small low cemented basement to act as a mere cellar, or if he means to have the basement the full length of the building and high enough to have dressing and other rooms under the theatre. In this case we can modify the rear part of the theatre as shown in Fig. 2.



By pushing the screen against the rear wall we would increase the space between screen and first row of seats 5 feet, or 12 feet altogether. The sides "Z and Z'" would form a recess or shadow box for the screen.

This new plan has many advantages. There would be no one talking or making noise back of the screen, as all dressing, wash and storage rooms would be in the basement. Then the audience would not be annoyed constantly by the singers, employees and lecturer walking up and down the aisles each time they have to go to the dressing rooms or on some duty back of the screen. All such traffic can be made through the basement. The singer can remain in his dressing room and when called to appear he can walk the length of the basement and by means of some hidden stairs reach the alcove from which he has to sing.

With such a basement the owner could provide far superior dressing and wash rooms than with the first plan.

As to the ventilation, Mr. E. J. R. seems to have a good conception of what is needed, so we will abstain from discussing this point, as our personal advice may not fit the case. If apartments or offices are to be on top of the theatre, it will then be necessary to obtain the ventilation from either the rear or the sides of the theatre. As we are not informed if the theatre is to stand between other buildings, and as we do not know if there is a yard, alley or

street in the rear of the house, we prefer to hear from our correspondent before we commit ourselves on such an important question of ventilation.

We are not opposed to the concave screen, as in our opinion all screens have their good and bad features.

The mirror screen has been rejected by many managers on the ground that a picture viewed from the side seats of the first rows of a wide auditorium shows a double reflection, etc. The inventors of the concave screen, aware of this supposed drawback of the mirror screen, conceived their curtain to help the owners of wide houses to show a decent picture from the side seats. While the concave screen can benefit the side seats of a wide house, the mirror screen is the ideal screen for a long and narrow auditorium, the case of the theatre projected by Mr. E. J. R. The Sunlight curtain and all other aluminum preparations give good results in wide houses, but are not very proper in a narrow auditorium, as they reflect too much light against the walls. The Gold Fibre Radium screen, like the mirror, is a very suitable curtain for the long and narrow houses.

As to the size of the screen, we hate to answer the question, as the opinions differ so much. We believe that a picture should be reproduced to its natural size on the screen. In other words, the projection should magnify the picture on the film as many times as it was reduced on the camera. If the camera reduces the image of a man of 5 feet 7 inches to half an inch on the film, the projection machine should magnify this half-inch man back to its proper size of 5 feet 7 inches. Screens 8 x 10 or 10 x 13 give very good pictures, and for ourselves we would not consider a larger picture, no matter the size of the house. Too many managers are not willing to accept such a statement; they have an idea that the larger the picture is the better are the results, and then they wonder why they are not drawing the patronage. If to please a few patrons of the rear seats you give a too large picture, you disgust the patrons of the first seats and you do not please those sitting in the center of the house. An extra large screen increases the defects of the film and even injures the tone of the photography.

The writer remembers of an advance film shown at the Chicago office of the Pathe Freres; it was thrown on a small screen and was a beauty. Three days later he saw the same picture on the

the richness of the details and of the photographic work were destroyed.

A too large picture will show all the defects of the "make-up." You can see the face powder, the rouge, the strings of the false beards, the poorly imitated wrinkles, etc. Look at a parade of soldiers on an extra large screen, study their motions and they will appear to you like mechanical toys.

In answer to Mr. E. J. R., we will state that the slope of the floor must be governed by the size and the position of the screen.

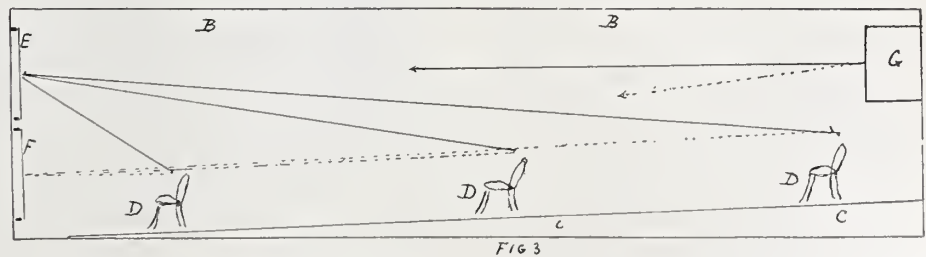
In our travels we have found that most of the screens are placed half-way between the floor and the ceiling, while others are too low, and some of them too high. With a screen too low, the spectators in the middle and rear seats have to look downward and, naturally, their vision strikes the shoulders of the patrons sitting in the front chairs. With a high screen, the spectators have to look upward, and consequently the heads and shoulders of the persons sitting in front of them are no more in their visual line.

The screen placed half-way seems to strike a happy medium, as the patrons in the rear of the house have a clear view, while the persons in the front seats have not to look upward. The screen placed half-way would appear to be the most rational, if we could decide all the patrons to sit in the same position, and if we could decide the ladies to remove their big hats.

The low screen is out of the question and has too many drawbacks to be even considered. With a low screen, the projection from the booth must take a downward course, and each time that a person or usher passes in front of the light a shadow is shown on the screen.

The high screen offers many advantages. The first and most important one is to force the spectators to look upward, and, by so doing, they will seek a more comfortable position by leaning back in the chairs. With a high screen the tallest man can walk in the aisle without the fear of having his shadow projected on the curtain. Another advantage that should not be overlooked is that the high screen being nearly on the level of the operating booth will insure a more direct projection—a point of great importance in the showing of a good picture.

The following diagram, Fig. 3, will give a practical illustration of the low and high screens.



extra large screen of the Orpheum Theatre; it was no more the same picture, the acting did not look so natural and

B.B. represents an auditorium 100 feet long and 25 feet high.

(Continued on page 31)

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

I had the pleasure of visiting the Deagan Factory, Chicago, and found it to be an interesting place. The building from the outside does not look like a factory, but more like a first-class office building. There is something imposing in the structure that conveys the impression of prosperity.

The building is 160 feet long by 100 feet wide, pressed bricks on the four sides, five stories high and surmounted by a high tower and clock. When you go up the large stone steps you enter a spacious hall and find two large elevators. The surprise was that when I pressed the electric button I did not hear the common electric bell of an elevator, but I was greeted by the melodious tone of one of the Deagan bells.

The Deagan Company has just perfected a number of new electrically-operated instruments, which are far in advance of anything ever before perfected. As I had the pleasure of playing Deagan Musical Electrical Bells in the past, I can fully realize the advantages of the new improvements. One of the foremost of these is the new style—no contact electric playing mechanisms, with which they are now equipping their instruments. The new style mechanisms have no contacts on them, and instead of twenty-five different bells getting out of order, as has been the case in the past, there is nothing to get out of order with the new style of mechanisms, as the only point of contact on the entire set is at the keyboard, which can be readily adjusted.

Every Exhibitor should know about Deagan Electrical Cathedral Chimes. These chimes consist of long bell metal tubes of various lengths and are operated from a piano keyboard, same as electric bells. The various chimes comprising a set can be mounted about in any desired location, and the tone is the most perfect imitation of church bells I have heard. I saw a number of sets of these chimes, consisting of four tubes to a set, which are going out to a number of Exhibitors, to be used in the lobbies of their theatres to attract the attention of the passing public, and as the chimes can be mounted either soft or loud, depending upon the use to which they are put, they surely will prove a great drawing card with motion picture theatres in the near future.

Another of Mr. Deagan's creations which attracted my attention was the electric Xylophone. This instrument, like all the other Deagan electric instruments, is operated from a piano key-

board. It is then practicable for a pianist to play some selections on the xylophone with every possible effect without leaving the seat at his piano.

Still another feature of the Deagan electrically-operated instruments is the fact that any number of them can be connected on to the same keyboard and played either individually or in any desired combination, or all together from a single keyboard, which make it possible for motion picture theatres employing only a pianist to have every conceivable kind of music at hand.

The Deagan plant is not entirely devoted to the manufacture of electrically-operated musical instruments. This department is only a small part of the wonderful business built by Mr. J. C. Deagan and his son.

Among the various novelties which interested me, in addition to those above

named, are the following: Aluminum chimes, aluminum harps, steel and rosewood marimbaphones, orchestra bells, metal bamboos, xylophones,, musical rattles, Swiss hand bells of all kinds, and a great many other quaint novelty instruments.

In addition to the novelty instruments, the company is engaged in making special attachments which are incorporated in automatic instruments, among them organ attachments that they sell to leading organ builders all over the world.

Clock chimes, dinner and altar gongs are other specialties for the ecclesiastical and jewelry trades.

It is hardly possible to imagine the magnitude of such a plant, as when you say novelty musical instruments you naturally have an idea that the field is rather a restricted one.

(Continued on page 28)



The J. C. Deagan Factory, Chicago

LET US HAVE HIGHER IDEALS.

(By an Idealist.)

In this age of prosperity, while some public-spirited individuals work hard and spare neither time nor money to enlighten the world and place before the public the most powerful educators, motion pictures, others of the selfish class take hold of the industry as a gambling speculation.

Motion pictures are not only a source of amusement, but a great educator and reformer. The capital invested in motion pictures is represented by millions, and thousands of persons depend on cinematography for support. If motion pictures were to drop out of sight we would suffer a genuine panic and thousands of persons would be thrown out of work.

The honest manufacturers, those who have started the industry and whose hard work and capital have made it possible to combine education with pleasure, realize the situation and are doing their very best to elevate motion pictures and make of them a universal educator. They add new buildings to their already large and costly plants: they build new plants, and money seems to be no object with them, if it enables them to reach the goal of their ambition. For those who are watching closely, it is a pleasure to see how many men are devoting their time, energy, brains and money to bring cinematography into the schools and churches. These men, although already rewarded in a financial way, deserve a good deal more praise, and let us hope that future generations will recognize their great work.

To offset this bright side of the question we are pained to see that a few selfish men, who have only one ambition—the one of grabbing every dollar in sight without any thought of the future—are using their efforts to pull down

the industry to the detriment of other manufacturers and of the public in general.

In this class we count the ignorant Exhibitor, who, to cash all the nickels in sight, does not care for quality, but shows his pictures in the most slovenly manner, to the disgust of the public. In his sordid mind he believes that the public is no better and wants only sensational and suggestive pictures, and if he cannot find enough sensational films he finds at least enough dirty, suggestive posters to make of his theatre an ugly billboard, and with all these offensive posters he adds the cheapest and most vulgar vaudeville acts that he can find, without mentioning questionable ragtime songs.



HARRY E. REIFF
Sec'y Pennsylvania League.

Those low-minded Exhibitors have excited the cupidity of unscrupulous manufacturers, who dump on the market numerous so-called "feature" films. These features are no features; in many cases they are a mere common story padded and stretched, and in too many cases they are miserable imitations of some well-known productions. There are today two "Quo Vadis" films. The original production of Cines-Kleine is in eight reels and is a master film of art. The second is a composition of several Roman scenes put together in three reels. What is the result? Many theatres, which have not the seating capacity and which cannot secure the original film, will book the imitation and deceive the public, and those who will go to a theatre in the expectation of seeing the original "Quo Vadis" will walk out disgusted. The original "Quo Vadis" came like a bolt in a clear sky; it was a surprise and made thousands of friends to motion pictures. In other words, the original "Quo Vadis" was a revelation and converted many indifferent persons to the belief that motion pictures were



J. E. HIPPLE, Pierre, South Dakota.

here to stay and to become the great universal educator of the world. The imitation will be a deception and stop the progress, but a few renters and Exhibitors will make a few dollars out of their speculation without realizing that the imitation, acting like a black eye to the industry, may endanger their own future.

A WORD TO THE CLOTH.

(By a Layman.)

"Cinematography" of to-day looks to me much like "Reformation" of a few centuries ago. At one time we had a powerful church, which by bigotry wanted to control everything on earth, not only with an absolute power over the soul, but an absolute temporal power. When some intelligent men came forward with an open Bible, to show that the said church was abusing its power over mankind, the heads of the church stopped at nothing to kill this new movement. Men, women and children were tortured, massacred and burned by men representing themselves the envoys of God for the mere purpose of keeping mankind in ignorance and for the sole benefit of a few monks, living on the fat of the land. Despite all the massacres, reformation won and forced the mother church to be more liberal in its doctrines to save itself from total ruin.

To-day we have, on the part of the ministers, the same intolerance shown on the part of the inquisitors. It is safe to predict that cinematography will win in the long run as did reformation. The bloodshed under the atrocities of the inquisition made the success of the Reformation, and the lashings that we have to endure from the reformers will make the success of the motion pictures and place cinematography as the greatest educator of future generations.



FREDERICK E. MORTIMER
Inventor, Charter Member of
the Maine League.

The reformers have spies engaged in this work, just as the inquisitors had spies to fasten alleged crimes on innocent persons.



Ben H. Zerr
Treasurer Reading, Penna. League

The inquisitors had spies that would approach the innocent ones, talk to them as if they themselves were heretics, and consequently force the victims to speak a few words—just enough to uncover themselves and bring a charge of heresy against them.

The enemies of motion pictures have other tactics. They teach the children to blame everything on motion pictures, and promise them a sort of immunity bath for testifying against the pictures. When a boy wants to enjoy a clandestine smoke, take a drink or have what he calls a good time with his friends, he steals to have the necessary coin, and if caught he is taught to say in court that his morals were ruined by motion pictures.

I will not argue with the hypocrites who pose as reformers. I will allow them to bring all the children they want, claiming that they have been corrupted by motion pictures, on the understanding that we take a census of our prisons and see if we have not more victims ruined by hypocrisy than by the little pictures.

Down with hypocrisy! Purify your homes, ye would-be reformers; purify your parsonages; purify your churches; purify your morals before you try to purify the motion pictures; Give us the examples of a clean, honest Christian life before you dare to accuse others. Show us the spirit of tolerance. Guide, but do not condemn, then you will get us to believe in your doctrines; but do not try to force us to become hypocrites by hammering all the time on motion pictures.

The manufacturers are doing their very best—we mean the conscientious, intelligent ones—to create a demand for moral and educational films. They have

produced the Life of Christ, the Life of Moses, the Prodigal Son and many other Biblical subjects. What can the manufacturers say and do after spending vast sums of money on these beautiful pictures when you discourage all persons willing to see them. If you would-be reformers had encouraged the manufacturers they would be busy to-day making high-class pictures for church and educational purposes and would have no time and no desire to make questionable or prize-fight films. Your constant hostility has practically forced the manufacturers to abandon their idea of high-class work for the kind that appeals to lovers of low amusements. Our manufacturers are not only too willing to devote their time to high-class pictures, but are anxious to secure such work, as they can sell more copies than of the short, every-day stories, and the benefit of the manufacturer is in the number of copies.

TOM RICKETTS BACK WITH THE AMERICAN.

The first producer of the "Flying A" company is again back on the staff. The present line of American photography should make the future productions of Mr. Ricketts' stand out with telling effect. Mr. Ricketts came to the American with Jack Kerrigan in the fall of 1910, and his first production was "Romantic Redskins," the scenes of which were taken near St. Joseph, Mich.

NEW GAUMONT GENERAL MANAGER

Mr. Leon Gaumont has chosen as general manager of the Gaumont Company of America Mr. F. G. Bradford, who

has had experience both as Exhibitor and exchange man extending over a great many years. In the early days of motion pictures Mr. Bradford was a pioneer through almost uncharted districts of Central and Western Canada. For some years he had control of the Keith interests in Eastern Canada. From that Mr. Bradford conceived the idea of inaugurating, and carried out the organization of, the early Canadian Kineto-graphy exchanges, afterwards selling out his interest therein to Mr. L. P. Waters. Later on he was associated with the affairs of the General Film Company, in Canada, resigning from that position in order to assume the control of the Gaumont interests in the States. Mr. Bradford is now in charge at Flushing, N. Y., and other Gaumont affairs in America.

ECLECTIC SUES INFRINGERS

After the Eclectic Film Company had secured a copyright on their five-reel production, "The Mysteries of Paris," they were surprised to learn of a copy of the film being shown in some parts of the country. Upon getting definite information to the effect that the Bijou Dream Theatre, Euclid avenue, Cleveland, Ohio, had completed arrangements for showing "The Mysteries of Paris" on June 2nd, 3rd and 4th, the Eclectic Film Company placed the prosecution of their rights into the hands of their attorneys, who proceeded to Cleveland and started suit against the infringers. Judge Day of the United States District Court granted a writ for repleving the infringing film, which was seized by United States Marshal Sanning, together with all the posters that were found on the premises. The Eclectic Film Company



Dreamland Theatre, Pittsburgh

has decided to fight this case to a finish, and will also proceed against any other copy of an infringing film that may show up anywhere in the country. The Eclectic Film Company assures its customers that they will give absolute protection on all their copyrighted features.

"TAKING A PICTURE AT BETZWOOD."

(By Our Philadelphia Correspondent.)

When I took the Pennsylvania train to Betzwood I had no idea that I would have to stand up the best part of the trip. It was a big train, and the aisles and platform were packed with boys and girls in their Sunday make-ups and most of them carrying lunch packages. Where in the world were they all going, I asked a man. "Why, to Betzwood, to see the big battle picture made." Every little station along the road added a few more to the suffocating crowd, and when we reached the manor there was a stampede for the best viewpoints. This was not the only train carrying the holiday-makers; other trains were loaded up at Manayunk, Conshohocken and Norristown, taking over 5,000 people to Pop Lubin's wonderful manor and farm for a merry day and a very unusual exhibition. The weather was clear and absolutely perfect for the advantage of the camera men and players. The military display was imposing; nearly a thousand men in war-begrimed uniforms were camped with wonderful realism, tents commissariat departments, hundreds of horses and ten big guns. Siegmund Lubin, Ira M. Lowry and Joe Smiley directed the taking of the picture, of which five terrific and realistic scenes were run off by a battery of a score of cameras. The imagination of a battle never could reach the perfect realism of these scenes. The din and crack of musketry and roar of

the big guns were deafening. Men and horses dropped as if dead, while others rode over them fighting to the last notch. The cheers of the visitors could be heard for a mile, and John Smiley, who played General Grant, came near losing his whiskers and all of his buttons in the mad rush of congratulations. The camera being stopped the pickets permitted the visitors to close in and hunt the field over for souvenirs. Shells of the bombs, old bayonets, etc., were eagerly seized upon, and the soldiers had to run to prevent their buttons from all being torn off by the girls, who said they wanted them for heads of hatpins. That Lubin estate is certainly a beauty—500 acres, with two miles of water front on the Schuylkill River and a Pennsylvania depot. The manor has two beautiful resident buildings, a conservatory fit for a royal palace and several other buildings, such as stables, lodge house and servants' quarters. Crossing to the farm the housing of the stock is a marvel of protection and care, over 150 head of Texas horses and fifty Jersey cows being beautifully stabled. The sheep pens, pig pens, chicken houses and dog kennels are a marvel of beauty and comfort. Hundreds of pigeons, ducks, geese and turkeys enjoy the freedom of the beautiful grounds and water front. This estate is probably one of the most magnificent in America, and may easily be valued at \$2,000,000. The grounds are always open to the public, and Siegmund Lubin is very proud to see the crowds of visitors who usually on Sunday take advantage of an outing to Betzwood Manor. Mr. Lubin told me it cost \$50,000 a year to keep the estate up, but it is worth it for the advantage of the scenic atmosphere so necessary to the taking of big out-of-door and water scenes.

F. V. AMATO.

CHICAGO LETTER.

During the past weeks there has been much discussion among the independent Exhibitors of Chicago concerning the anticipated meeting which was to be held at the Sherman House on July 1st for the purpose of forming a local of the Motion Picture Exhibitors' League, the membership of which would consist of



R. R. NEHLS, Mgr.
American Film Mfg. Co.

only Independent Exhibitors. Notices were sent out by word of mouth and by placards tacked up in the various exchanges that a luncheon was to be served followed by a smoker.

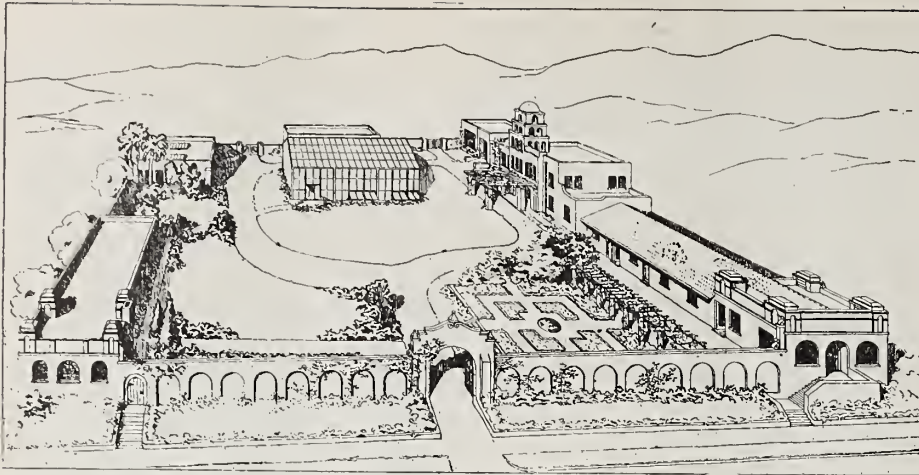
When about thirty of these Exhibitors gathered on Tuesday afternoon, June 30th, at the Sherman House, some of them were surprised to learn that it was really a meeting called by the International Slide Advertising Company, of 180 North Dearborn Street, Chicago, for the purpose of putting slide advertising on a higher plane, as they put it. Also it was the opinion that this slide advertising was being sold too cheaply. In short, it was their intention to place this form of advertising on a circulation basis—that is, according to the seating capacity of the house. Furthermore, they offered for sale at that time stock in their company which was sold at \$10 a share, and a theatre man could only buy one share for each hundred seats in their theatre.

* * *

The argument set forth was that a house now getting \$5 a month for a slide under the circulation plan will draw perhaps \$8. The manager of the house will be given the original \$5, and that amount which he is receiving over his original price goes to the International Slide Advertising Company on which he will draw a dividend.



A. B. C. THEATRE, Pittsburg.



New American Studios, Santa Barbara, Cal.

THE RAMO FILMS. WRAY PHYSIOC RETAINS THE COPYRIGHT IN THE TITLE.

Mr. Wray Physioc, who was vice-president of the Directors' Film Corporation, manufacturers of Ramo films, has resigned his position as vice-president and general manager of that concern. He, however, will retain a strong interest in the company and intends to protect his copyright interest in the title "Ramo," which he owns absolutely in legal right.

We understand from Mr. Physioc that he proposes very shortly to manufacture feature films under new style and title to be decided upon.

Mr. Physioc is well backed up in the financial sense. In the next number of the "Exhibitors' Times" we shall publish a portrait of Mr. Physioc and give an impression of him.

ORIENTAL PAGEANTRY IN "THE CURSE OF THE GODS."

Director Milton Fahrney had just completed a new feature film which is certain to thrill motion picture patrons with its settings and story. The scenes are laid in a mythical province of India, and the weird religious ceremonies of that mysterious land from a dominating motif for the action. As Mohammedan, Buddhist and Brahmin rites are closely interwoven, a circumstance that could not really occur in caste-ruled India, emphasis is laid on the fact that the action is not intended to be historically and religiously correct, but the sole motive is to present a picture that will satisfy the Occidental conception of life in the Far East.

For this reason the original name of "The Curse of Buddha" has been changed to "The Curse of the Gods." The title is appropriate, inasmuch as the story relates the penalty that was paid by a man who had the temerity to steal a sacred emerald from the head of an idol. The curse of the custodian-priest follows the possessor of the stone all through the story. A pretty love story is interwoven, and through the love of the last possessor of the stone, and the white priest of the temple, the gem is restored.

THE YERKES' SOUND EFFECTS AT THE EXPOSITION.

In the musical melange, which was one of the most appreciated features of the Exposition, the Yerkes' sound effects were prominent. The now-familiar bells were constantly heard, and innumerable Exhibitors and visitors tried out the great variety of sound effects in which this house specializes. Notwithstanding the introduction of composite sound effect systems for the motion picture theatre, it is, in our opinion, certain that the individual sound effects of Yerkes will always be popular with Exhibitors. They are so effective that they deserve to be.

Stock subscription blanks reading as follows were distributed and signed by several of those present:

".....hereby subscribe for..... shares, at par value of \$10.00 per share, of capital stock of the International Slide Advertising Company, to be incorporated, and agree to pay for same as follows: \$.....cash with this subscription, for which this is a receipt, and \$.....on demand, at which time Certificates of Stock for number of shares above mentioned shall be issued by said Company."

This company at the present time is not incorporated, but it is stated by Mr. L. J. Leahy, president of the organization, that papers are now being drafted for incorporation in Illinois for \$25,000. When questioned who would hold the controlling stock, he stated that in all probability the Exhibitors. However, at the present time it is under the control of the officers of the International Slide Advertising Company, of which Mr. L. J. Leahy is president, W. W. Hicks vice-president, and H. L. Baccus secretary and treasurer.

* * *

Several of those present resented the idea of being called to a meeting of this kind under the pretense of business being transacted, while others there were opposed to slide advertising of any kind in their theatres.

EMPIRE FILMS.

Beginning September 1st the New York Motion Picture Company, which now produces Kay-Bee, Broncho and Keystone films, will release Empire films. This is a new brand, which will be produced by the New York Motion Picture Company in accordance with its contract with the Mutual Film Corporation, made several weeks ago, by the terms of which the present output of six reels is to be increased to twelve reels. Empire pictures will be Puritan and naval subjects. The New York Motion Picture Company has made several very spectacular Puritan costume pictures, many of them of great historical value, which will go under the new name.

The State of Georgia was permanently and thoroughly organized June 30th, and

delegates were elected to the National Convention. U. T. Koch was elected National vice-president, and John Evins was elected president. A full delegation will be in New York to represent the State of Georgia. A big banquet was held at the Kimball House, Atlanta, on Monday night, June 30th, and was given by the consolidation in honor of the occasion of the State of Georgia being organized. The Georgia Exhibitors are coming to New York in force to carry off the convention in 1914, if possible, for Atlanta.

JAMES K. HACKETT AGAIN FACES THE CAMERA.

In the powerful impersonation of "Jean Val Jean," the convict in the "Bishop Candlesticks," Mr. James K. Hackett will make his second flight into film land, concluding a contract entered into between Ernest Shipman and his business associates in the Golden State Motion Picture Co., of California last October. The pronounced success of "The Prisoner of Zenda" has removed all doubt from the directors of the Golden State Company as to the universal demand for "The Bishops Candlesticks," duly protected by copyright, and presented under the personal direction of Mr. Hackett. The Pilot studios have been decided upon for the filming of this special release.

The Pilot Company now has two directors at work. Travers Vale, who has been with the company from its inception, is working on a three-reel feature, "The Streets of New York," and expects to continue turning out large features for the company, which will be sold on a state rights basis. Robert Goodman, formerly with Melies and Majestic, is turning out "one-reel features" for the company. His first picture, written by himself—"Sanitary Gulch"—will be released July 10th, and is one of all the time. His next picture, "Granny," those comedies that keeps one laughing is a heart interesting drama, in which Lottie Pickford plays the lead. The scenario for this picture was written by Lottie Pickford.

THE CONVENTION.

The Third Annual Convention of the Motion Picture Exhibitors' League of America met in New York City in the week of July 7-12. The sessions were unusually numerous and protracted. It would be impossible to do justice in the space at our command to the report of the proceedings, which have been of somewhat controversial nature, without at the moment writing of the achievement of any definite results. On Thursday evening there appeared to be a prospect of the convention meeting next year at Dayton, O. It seemed also a probability that Mr. Neff would be re-elected President, and that Mr. Clem Kerr would be Secretary, but there were numerous candidates for these and other positions. In next week's "Exhibitors' Times" we shall comment upon the decisions that may be to come at this convention.

The Ryno Film Company has secured Mr. Glen White as their leading man.

Mr. White will be featured in all forthcoming releases.

Mr. Edward A. Kaufman is now Publicity Manager of the Ryno Film Company.

Last Sunday morning found the actors of the Ryno Film Company producing a picture which is to be released July 21st, called "The Bride of the Sea."

WHAT WOULD FOLLOW?

If I knew you and you knew me,
'Tis seldom we would disagree;
But, never having yet clasped hands,
Both often fail to understand
That each intends to do what's right,
And treat each other "honor bright";
How little to complain there'd be
If I knew you and you knew me.

When'er we ship you by mistake,
Or in your bill some error make,
From irritation you'd be free,
If I knew you and you knew me;
Or when the checks don't come on time,
And customers send us "nary" a line,
We'd wait without anxiety
If I knew you and you knew me.

Or when some goods you "fire" back,
Or make a "kick" on this or that,
We'd take it in good part, you see,
If I knew you and you knew me;
With customers hundred thousand strong,
Occasionally things go wrong—
Sometimes our fault; sometimes theirs;
Forbearance would decrease all cares.
Kind friend, how pleasant things would be
If I knew you and you knew me.

Then let no doubting thoughts abide
Of firm good faith on either side;
Confidence to each other give,
Living ourselves, let others live;
But any time you come this way,
That you will call, we hope and pray;
Then face to face we each shall see,
And I'll know you and you'll know me.

Our policy is to treat every one alike and do all in our power to uplift the motion pictures and help as much as possible the Exhibitor in making a success of his theatre. We are not infallible, once in a while we may say something, believing same to come from a reliable source, and one day or another we may talk a little more of one manufacturer than of the others, but do not blame us as "If we knew you and you knew us," you would be convinced of our honest desire to serve the Exhibitor the best we can. Sometimes we make a few mistakes—other times you make the mistakes—by not sending us your news on time and forcing us to go to press with the news from others.

CANADIAN NOTES

By L. Freeman,
Our Special Representative.

The Strand Theatre reopened its doors to the public on Monday, July 7th, and has done good business with their new policy, which consists of four acts and five reels of first-run films. The prices of admission are: Up to 6 p. m., 10 cents; evenings, 15 cents. The four Japs are the great feature, and their act is a very high-class one, which meets with great applause. The film service is supplied by the General Film Company. Mr. Fitzgerald is the courteous manager.

* * *

A club for the benefit of motion picture theatre employees has been started in Winnipeg and proved a great success. It is known as the Moving Picture Theatres Outing Club, and was organized by our correspondent, Mr. L. Freeman. The members hold picnics and sports twice a month and have a ball team, swimming four and football team. The first outing was held on Sunday, June 29th last, and there were over one hundred present. The day was taken up with sports and a baseball match between the operators and managers. Result—ask the operators. There were over twelve race events, and the prizes were all of a good and useful nature. One of the most exciting events was the operators' rewinding contest, in which each man had to rewind three reels and hand same to the judge. The fastest men were the winners. The prizes on this were a pair of insulated pliers and a set of screw-drivers.

(Continued on page 28)



Coufal Says—

The tremendous sale of Novelty Slides at the Moving Picture Exposition demonstrates their great value and superiority. Price on all stocks 25c.

WRITE FOR COMPLETE CATALOGUE

JOSEPH F. COUFAL, General Mgr.

NOVELTY SLIDE CO., 20 E. 14th STREET NEW YORK CITY

**THE FIRST IN THE FIELD
ASSOCIATED MOVING
PICTURE PRESS**

J. F. Fairman, Mgr.

Moving Picture Advertising

Placed In All Publications

**250A KINGSTON AVE.,
BROOKLYN, N. Y.**



IS HE YOUR
**DOOR
MAN?**

If he is, he has no
chance to WIN

THE SOLID
GOLD BADGE

Read the offer in the
Exhibitors Times

of July 5th (page 27)

Yerkes Temple Bells and Westminster Chimes

Nothing Like Them Heard At The Exposition

Played from Keyboard similar to that of a Piano

YERKES SOUND EFFECT COMPANY 202 EAST 88th STREET
NEW YORK CITY

Advertising the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Advertising Dept., Exhibitors Times

The men at the head of the Exhibitors' Times do not believe in clippings nor in mere desk routine, but they go on the road to visit the Exhibitors and the Manufacturers, and as they keep an eye open, they often come across some new devices or stunts of interest to the Exhibitors at large.

Every Exhibitor has more or less of a little particular stunt, but he has no means to communicate same to his brother showmen. It is part of the work of the Exhibitors' Times to find out these little stunts and publish them for the mutual benefit of all concerned.

We have picked up in Springfield, O., a very clever advertising scheme and we feel it is our duty to describe same to our readers.

Springfield, O., is located between the capital of the state—Columbus—and Dayton, made famous by the National Cash Register Co., and also so much advertised through the recent floods. Springfield is a fast growing town with many manufacturing interests, including the celebrated FOOS GAS ENGINE COMPANY, the manufacturers of the most reliable engine to produce the electric current for both the machines and the house lights. The Columbia theatre, of Springfield, is fitted with one of these engines and they claim a saving of from 50 to 75 per cent. on their original electric bills.

Springfield has a number of motion picture theatres, the ones in the center or business section of the town, are—The Columbia, The Pastime, The Lyric,

The Princess, The Hippodrome, The Dreamland and The Fairyland.

As some enterprising business men of Springfield realized that lovers of motion pictures liked to read the stories of the films and admired the photographs of the actors and actresses, they decided to publish what is called a "MOTION PICTURE WEEKLY."

It is a small magazine of some 16 pages and cover of a size of about 6x9, very convenient to be carried in the pocket.

The magazine contains a number of portraits of the best performers, licensed and independent alike, the weekly programs of the different theatres interested in the magazine; the stories of the films and the remaining pages are devoted to the advertisements of the local business men.

This magazine is published weekly and distributed to the lovers of motion pictures FREE, either through the interested theatres or through the advertisers.

This weekly magazine does not only increase popularity of the little pictures that move, but proves to be a very good advertising medium for the business men of the town.

While the scheme works satisfactorily in Springfield, we doubt if it would pay each theatre to have an individual magazine, as in this case it would rather be an impossibility to find enough advertisers to patronize all of the personal magazines.

The scheme is worth trying; decide to have your local business men to help you

and their advertisements will pay the cost of the magazine.

In the course of time you will find that honest advertising is the key to success. Let us understand each other. If you are located in a big city with much transient trade passing your door each day, or at a summer resort, you can advertise and show anything you wish. This can not hurt you much, because if one crop of patrons is dissatisfied, this will not keep another crop from passing your door the following day. If on the other hand, your theatre is located in a residential district or small town, you must build your business on what you show and on what service you give, as your patrons will not bite twice to a faked advertisement. In small towns and residential districts, lovers of motion pictures do not wish to be humbugged. They merely want to know the names of the pictures to know if they have seen them or not before paying admission.

It may seem queer to state that there is a better way to draw the patronage than by posters, yet it is the fact with the Iris theatre of Indianapolis, Ind.

In our opinion, the Iris theatre has a mighty poor location. It is on Illinois street, about one and a half blocks from the Union depot and out of the shopping district. Persons arriving by the trains shoot up Illinois street, and in their hurry to reach the centre of the town, they have no time to enter the Iris theatre. Persons going to the depot are generally in a hurry to catch a train and they have no time to visit the Iris theatre.

Post Cards of Popular Photo Players

again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet, complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

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United States and Canada

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EXHIBITORS' ADVERTISING & SPECIALTY CO. 30 Union Square, N. Y.
Arthur D. Jacobs, Pres. & Gen. Mgr.

Write for free Catalogue
and Advertising Matter

The VIVAPHONE PERFECTED Talking Pictures

For Eastern Penn. Delaware and Maryland—Act Quick—Time Filling Fast—Write, Wire, Phone
KEYSTONE SINGING and TALKING PICTURE CO., 46 N. 12th St., Philadelphia Bell
Filbert 2139

This is the general verdict, even of the owners of the theatre. Yet the Iris is doing some business. Not on account of posters, as the Iris has less posters than any other theatre of Indianapolis and the only three posters in front of the place are neatly framed in brass frames. The reason is very simple. The Iris has a very neat, clean and attractive lobby, and at this time of the year it looks like a green-house. In the centre of the lobby is hanging a large basket full of ferns, of flowers with vines dropping from its sides. Other such, but smaller baskets, are hanging on the sides of the lobby and of the entrance, and these green plants give a charming appearance to the place, give it a sort of refinement, to say the word; these plants are inviting, they attract attention and produce the desired effect. At one time it was rumored that the Iris was for sale as the owners were discouraged with the business, but although the place is for sale—as anything is on the market provided the purchaser is willing to pay the price—the owners of the Iris are not anxious to sell unless they can realize a profit on their investment, and this change in their attitude, proves that the floral decorations of the lobby have worked a sort of charm on the place.

In our travels we have found other theatres using floral decorations. The Bijou of Cincinnati has a small balcony over the ticket office and it is now decorated with fresh ferns. The Dreamland of Springfield, O., follows very closely the Iris of Indianapolis, with hanging baskets of ferns, vines and flowers.

Flowers have a certain attraction, they always please and they are always admired.

The drawback with natural flowers is that they do not last, and while some managers are willing to purchase cut or potted flowers, they have to fight constantly with the employees to keep the plants watered, etc. We remember a case in the South where a florist, a great lover of motion pictures, had presented some easter lilies to his favorite theatre, but the attendants and even the cashier paid no attention to them, and on account of the steam heat of the place, they dried up in no time and were ruined.

This can be overcome as we have some manufacturers of artificial flowers and plants that defy detection. The flowers, the foliage and the colors are as perfect as nature makes them. We remember the fine display of such artificial plants and flowers at the Broadway stores of the Decorative Plant Company. The artificial plants are not only cheaper, but they will last longer than the natural flowers. They require no attention, and there is no danger of water leaking through the baskets or flower-pots.

It is these little things that seem of no importance that please the eye and give this pleasing and cheerful appearance to a lobby. J. M. B.

MOTION PICTURE THEATRES IN TAHITI.

By the courtesy of Mr. W. H. Bell, we are enabled to reproduce two photographs of exteriors of motion picture

theatres in Tahiti, a French possession in the Pacific Ocean. These theatres show straight pictures only, made by Pathe Freres, which they obtain direct from the manufacturers. They also in-



A Tahiti Motion Picture House

clude pictures from the International Pictures Co. of Australia and from other sources. Both houses are managed by Mr. Marcelin Sage. The price of admission varies according to the nature of the program, but the minimum is four francs, or something like 80 cents of American money, a vast improvement upon the nickel which is commonly and ordinarily charged in this our own country. The house named the Palais is fitted with Westinghouse electrical generators.



Orpheum Theatre, Richmond, Va.
H. C. Stradford, Mgr.



A Tahiti Motion Picture House

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This Cement is prepared specially to meet the requirements of the operator. It is made up in one ounce bottles, with brush inserted in cork, ready for use. Sample bottles to Exchanges, on receipt of postal card. To be had from most Exchanges, or Post Free, six bottles, \$1.00. TO EXCHANGES! We have all kinds of Leader.

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NEGATIVES DEVELOPED	-	-	-	-	1 Cent per Foot
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Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors Times

The front is not all; the interior must confirm the good impression created by a clean and neat exterior.

While we are for the good appearance, we do not believe in an exterior showing to act as a trap to draw the trade. Many young men will wear bottom cuffs on their trousers to show some fine hosiery and to be able to purchase such fancy hosiery they save the wash bill on the underwear. We have met such young fools, dressed in the latest fashion as to the exterior, but dirty underneath.

The Orpheum Theatre, of Chicago, has a clean and neat lobby, at the entrance of which is stationed a doorman in his complete white serge uniform, trimmed with white silk braid; he looks inviting. It is to the eye of every one a refined theatre, but when you enter the auditorium you have the impression that you have stepped into a stable. The floor is littered with dirty candy paper, broken candy boxes, etc., and you constantly step on some soft candy that sticks to your heels or shoe soles, and, the worst of it, children will wipe their candy-soaked fingers on the chairs.

This is allowed, because the managers of the Orpheum Theatre want to make a little extra money on the sale of candies.

As all the confectionery stores and ice

cream parlors compel their men to wear clean, white coats, I don't see why the Orpheum manager, compelling his doorman to wear a neat white uniform, allows the candy man to walk up and down the aisles of the theatre in his shirt sleeves. If, according to the figures, the candy man is doing such a good business, he should be in a position to invest a dollar in the purchase of a white coat.

This candy proposition should not be allowed, and it will be stopped some day or another, when the Orpheum will have to face a case for heavy damages. The time is not far away when an elderly lady will slip on some of this soft candy, hurt herself and sue the theatre for big damages. A single damage suit will take away the profit of many years.

If the managers of the Orpheum Theatre wish to tolerate the sale of candies, they should compel the vendor to clean the floor of the theatre at least once every show.

Many persons object to the sale of candy, especially when the vendor has so little consideration for the audience. He is there to make as many sales as he can, and he does not seem to care if he is a bore to an intelligent audience or not. On Saturday evening, June 28th, during part of the first reel of "The

Trapper's Mistake," of Pathe Freres, the audience was much annoyed by hearing the candy man going up and down the aisles and praising in a loud voice the excellency of his wonderful candy. "The best candy made in town; the candy that sells at twice the price in other stores, but offered to the patrons of the theatre at 10c a box only," and of his offer of a free pass to Riverview Park to each purchaser. This loud barking did not harmonize with the splendid acting of the little girl on the screen, especially when she is ill-treated by the trapper, and when she shows so much love for the stranger and her mother. The audience was deeply affected by such a beautiful scene, yet the candy man would not stop his abominable bawling and aroused the indignation of the patrons.

The Orpheum Theatre owners claim to have the best ventilated and coolest house, and their claim is not exaggerated, as during the torrid days, when I could barely stand the heat of the street, I have enjoyed the show at the Orpheum without having the least desire to remove my coat and without calling for a fan. The Orpheum is without any contradiction the most comfortable and coolest theatre. Why then allow the candy man, the musicians and the young manager to destroy such a good impression by re-

HELEN GARDNER

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An Original Romance of the Primal in Three Parts

Written and Directed by Charles L. Gaskill

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maining in shirt sleeves and make believe that the theatre is a regular oven? If the theatre is cool enough for male patrons to enjoy the show without removing their coats, it should be cool enough for the musicians to wear at least a light office coat. It should be cool enough for the candy man to peddle his goods dressed in a white, clean coat, and it should be cool enough for the young manager to wear a sort of coat, instead of remaining near the neatly white-uniformed doorman in his shirt sleeves.

The trouble with the majority of the young managers is that they think too much of themselves; they believe that they are "some one," and that they can do just as they please. They have no consideration for the employes; they even set them a bad example. They don't care if the attendants are uncomfortably buttoned in their heavy winter uniforms: this is of no consideration to them, but they delight to parade in shirt sleeves and assume an air of autocracy, as if to say to their men: "I am the manager, I can do as I please. You are my slaves." Often, too often, the young managers will forbid smoking, and the next thing you will see them smoking themselves.

The owners of theatres should have them conducted on a military basis. The manager should be nothing else than a superior officer, made to abide by the general rules. As a superior officer he should be uniformed like the men, but

with the shoulder stripes to denote his rank. He should wear the uniform as it must be worn to set a good example to his men.

The soldiers and sailors always look neat and clean, and they respect the uniform because the generals, admirals and other officers set them the right example.

This idea of uniforming the managers is not new. It has been done, and we know that at a number of theatres of Mr. Harry Davis, of Pittsburgh, Pa., it was a rule to have the managers uniformed, and it was a mighty good rule that should be enforced.

It looks very bad when a lady, pleased with the clean and neat appearance of the uniformed doorman and ushers, has to face the manager in his shirt sleeves. Let us say the word: "It looks disrespectful for a manager to stand in his theatre in his shirt sleeves."

If the manager of a theatre were compelled to wear a uniform, he would understand the discomfort of a buttoned winter uniform for the hot summer days, and he would then see the necessity to order more comfortable uniforms. As he would understand that to be cool and comfortable in a white duck uniform it is necessary to discard street clothes and even underwear, he would see that his men have a decent place where they can change their garments and have lockers. When the manager, in putting on his white duck trousers, will drag them on a dirty floor and have them soiled, he will understand that he must provide a clean

dressing room, if he wants the uniforms clean. The young manager does not realize the wants of his men, because he has not to share their troubles. He throws his coat on his desk, rolls up his sleeves, and he does not consider that his men have only a dirty little hole, with not even common nails to hang their clothes. Necessity is the mother of improvements, and when the manager will be compelled to change his street clothes for his uniform he will realize that he has to do something for his men and even to protect the uniforms, the property of the theatre.

Too often the young assistant manager is tempted to neglect his duties to go out with some friends for a pool game or for a social drink. The chances are that the uniformed manager will respect enough the uniform of his employers not to appear in a poolroom. With a neat, becoming uniform the young assistant manager should not hesitate to appear on the street when he has to go to the bank, to the printer or other places where he has to transact some business for the theatre.

The uniform will bring down the young assistant manager to his proper level—a mere employe—and when reduced to this proper level he will become more proficient in his work and assure the success of the theatre of which he has charge.

We know from practical experience that many young men, perfectly green in the game, have been appointed managers

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and assistant managers because they are the sons or nephews of some one. Their first idea is to think that they are the bosses, then to be arbitrary with the men—to have no consideration, but rule with an autocratic hand. We have known some of the most experienced and faithful doormen and ushers compelled to resign on account of selfish young assistant managers.

We remember the case of a young man discharged by an autocratic young assistant manager. The young manager had the misfortune to have a "Von" before his name, and, believing himself a noble, he would not stand familiarity with his men; he was too much of royal blood to associate with a common usher. The young usher was a model in everything, had the best appearance in his uni-

form, was a great favorite at the theatre, but he had the fault to be a camera fiend, and because the manager was also a camera enthusiast the young usher would try to talk photography to his manager, and the young manager, instead of helping a young man, wishing to improve himself, got offended at the nerve of a common usher addressing a noble person. The young usher did not lose, as he is now one of the best men on a railroad, but the theatre lost a good and faithful servant.

If the uniform had been a rule the young assistant manager with a "Von" before his name would have never accepted the position, and the theatre would be better off. If a man is too stuck on himself or too proud to wear a uniform, he does not need any con-

sideration.

We would like to see the managers uniformed, as we believe that it would greatly improve the business, and we know that it would look far better at the Orpheum Theatre to have an assistant manager uniformed than to allow him to stand at the door in his shirt sleeves next to the neatly white uniformed doorman.
J. M. B.

POWER NOTES.

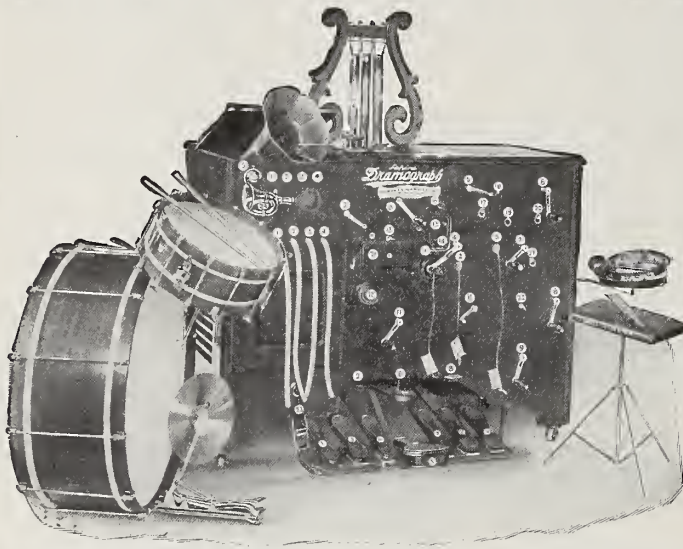
Tom Evans, the general manager of the Monarch Studios at Hollywood, is erecting a new stage 70 by 70 feet to meet the present needs. This will make the third and the addition is very necessary. New scene docks are also being put up, for entirely new scenery is used for each production. The studios have been painted and the whole place looks clean and pretty.

Director J. Farrell Macdonald has finished a remarkable production of "Everyman," with Constance Crawley in the role of Everyman—a part she has made famous in many big cities. She was ably backed up by Arthur Maude, Joe Harris, William Abbott, Edith Bostwick and others and the cast was a particularly strong one. "Everyman" is a novelty inasmuch as it is a series of beautiful tableaux rather than a connected tale. Mr. Macdonald's next Monarch film will be another Biblical story entitled, "The Midianitish Woman." The same cast as in "Everyman" will be used and the photoplay is by Arthur Maude and is a scholarly script—as many others of his have been.

Harry C. Matthews is engaged upon the direction of another of his pretty semi-fairy stories and, of course, the tale is a clean and delightful one and concerns a princess who is about to be married to a prince she has never seen. She takes a last holiday with a shepherd maiden whom she has befriended and the prince, who is a natural wanderer, comes across her disguised as a shepherdess and falls in love with her. Complications of a quaint nature ensue and eventually it transpires that he is THE prince and she THE princess and all is joy and happiness—as it should be. With charming Elsie Albert as the princess, with Bess Meredyth as the dainty shepherdess, and with Allen Forrest as a handsome prince and Jefferson Osborne as a picturesque shepherd, the photoplay promises to be one of Mr. Matthews' best and that means something mighty good.

The Motion Picture Patents Co. announce a reduction of the \$2.00 a week license fee hitherto imposed upon Exhibitors of motion pictures made by the associated manufacturers. The new license fee is to be 90c per week. It is also stated that licensed Exhibitors may interpolate independent pictures in their programs but at the risk of being deprived of their license by the Patents Co.

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The Greatest Money Getter for the Exhibitor. No picture house complete without it. All sounds readily and correctly produced. "IT BRINGS THE CROWD."

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CHICAGOANS AT THE EXPOSITION.

R. R. Nehls, general manager of the American Film Mfg. Co., represented his concern at the convention. Mr. Nehls, though many miles from the Windy City, was constantly in touch with his office, and conducted matters at long range, with his usual thoroughness. This was Mr. Nehl's first visit to the big city and he enjoyed every minute of his stay.

The Essanay Company was well represented at the convention. Mr. V. R. Day, general manager, came to New York the Tuesday previous to the opening of the Exposition. D. A. Meaney, the advertising manager, arrived with the delegates on Sunday, and Mr. Geo. K. Spoor arrived in New York City on Friday. The Alkalai Ike dolls were much in demand.

Omer Doud, the advertising manager of Geo. Kleine, promoted the interests of his employer through the publicity channels at the convention, to such an extent that "Quo Vadis" was the much-talked-of film by everyone attending the convention. Geo. Kleine arrived from Europe on Tuesday and spent the evening in the convention hall meeting many of his friends. Mr. Hough, of the Kleine Optical Co., demonstrated a self-printing ticket machine, that appealed to the many Exhibitors who saw it.

Stan Twist, the dopster for the Selig Polyscope Company, arrived in New York a week in advance of any of the others. Stan is a regular hard worker and utilized every minute of his time preparing surprises for the convention. He saw to it that several of their features were on hand for exhibition in the General Film Company's theatre.

Jos. Hopp of the Standard Film Exchange came to New York with his family. Mr. Hopp's rise in the film game is due to sheer hard work. Under Mr. Hopp's guiding hand the Standard Film Exchange has not only grown, but has multiplied, with the result that today Mr. Hopp is controlling about a half dozen exchanges throughout the Middle West.

A twenty-page magazine was issued every day of the convention by Selig, Kleine and Essanay, and bore the name of the "Convention News." This magazine was the first one to be issued at the convention and was circulated by a half dozen pretty girls. Messrs. Doud, Twist and Meaney were the editors of this paper and the associate editors comprised every man on the trade papers who were in New York City during the convention. The "Convention News" was put out in regulation style. A two-colored cover was used and splendid articles written by men well known in the game were contributed to this magazine.

E. E. Fulton, one of the best-known men in the Windy City, attended the convention. Mr. Fulton's office in Chicago contains everything that is necessary in a theatre. As it was impossible to exhibit all his wares, Mr. Fulton decided on his ticket vender, which has proven a big success.

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THE
Radium Gold Fibre Screen
WAS
Pre-Eminent at the Exposition

The only screen at the Palace upon which perfect daylight projection was secured.

If you fail to order at the Exposition, you can do so at
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Film Rental. Our Customers are Limited.
Opening for six more only.
ACT QUICK.
6 reels \$6.00 8 reels \$8.00 12 reels \$12.00
Posters and Features without extra cost.
Hurry and Hook up with US.
Film Dept.
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THE PERFUME OF FLOWERS
ZALMUZ
AIR PURIFIER
Established 1895 All Perfumes Germ Destroyer
5 gallons - - - \$1.50 per gallon—1 Spray Free
10 " kg. - - - 1.40 " " —2 Sprays Free
15 " kg. - - - 1.35 " " —3 Sprays Free
Made by SOL. HYMES, Chemicals, 79 Maiden Lane, N. Y.

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To Delegates and their Friends for the Motion Picture Convention.

Outside rooms with private bath (occupied by one person) \$2.00
Double outside rooms with private bath (occupied by two persons) \$3.50
Large Double outside rooms with private bath (2 beds) \$4.00

RESTAURANT PRICES VERY MODERATE

Chas. Leigh, Pres. Walter S. Gilson, V. Pres. Walter Chandler, Jr., Mgr.

VITAGRAPH'S NEW ADDITION.

The new addition to the Studios of the Vitagraph Company is well under way, and will probably be finished by the first of September. Not only new studio room, but also new costume rooms, new developing rooms and more office room will be provided. It will fill a need that has for a long time been felt, for, with the amount of work that is now being done by the company, the present space has been found to be entirely inadequate.

Junior Professional Camera

and Film Making Outfit. Simplest method, none better. World's greatest productions made with this camera. Expert advice and guarantee. Tripods, Tilts, Printers, Perforators, Raw Film, Lenses. Developing done, whole building to the business. Write for catalogue.

Eberhard Schneider, 219 2nd Ave., N. Y.

LICENSED RELEASE DATES

BIOGRAPH.

June 9—Red Hicks Defies the World (Com.).
 June 9—Jenks Becomes a Desperate Character (Dr.).
 June 12—The Well (Dr.)
 June 14—Death's Marathon (Dr.)
 June 16—The Switch-Tower (Dr.)
 June 19—Almost a Wild Man (Com.)
 June 19—The Rise and Fall of McAdoo (Com.)
 June 21—The Mothering Heart (2-reel Dr.)
 June 23—A Compromising Complication (Com.)
 June 23—Mr. Jefferson Green (Com.)
 June 26—In Diplomatic Circles (Dr.)
 June 28—Her Mother's Oath (Dr.)
 June 30—A Gamble with Death (Dr.)
 July 3—An Old Maid's Deception (Com.)
 July 3—Faust and the Lily (Com.)
 July 5—The Sorrowful Shore (Dr.)
 July 7—A Sea Dog's Love (Com.)
 July 7—The Noisy Suitors (Com.)
 July 10—The Enemy's Baby (Dr.)
 July 12—The Mistake (Dr.)

Licensed Releases Calendar for the Week of July 7th.

MONDAY, JULY 7.

BIOGRAPH—A Sea Dog's Love (Com.)
 BIOGRAPH—The Noisy Suitors (Com.)
 KALEM—A Stolen Identity (Dr.)
 LUBIN—The Mysterious Hand (Dr.)
 PATHEPLAY—Pathe's Weekly No. 30, 1913 (Top.)
 SELIG—The Trail of Cards (Dr.)
 VITAGRAPH—The Glove (Dr.)
 EDISON—Over the Great Divide in Colorado (Scen.)
 EDISON—Winsome Winnie's Ways (Com.)
 ESSANAY—The Forbidden Way (Dr.), Part I.
 ESSANAY—The Forbidden Way (Dr.), Part II.

TUESDAY, JULY 8.

EDISON—Scenes of Other Days (Scen.)
 ESSANAY—The Daughter of the Sheriff (Dr.)
 PATHEPLAY—The Airman's Bride (Dr.)
 SELIG—Old Doc Yak (Com.)
 SELIG—A Jolt for the Janitor (Com.)
 VITAGRAPH—Count Barber (Com.)
 LUBIN—The Profits of the Business (Dr.)

WEDNESDAY, JULY 9.

EDISON—His Mother-in-Law's Visit (Com.)
 KALEM—The Treachery of a Scar (Dr.)
 ESSANAY—The Outer Shell (Dr.)
 PATHEPLAY—The School Ma'am (Dr.)
 VITAGRAPH—Solitaires (Com.)
 VITAGRAPH—A Millinery Bomb (Com.)
 SELIG—The Reformation of Dad (Com.)
 LUBIN—A Hero Among Men (Dr.), Part I.

THURSDAY, JULY 10.

BIOGRAPH—The Enemy's Baby (Dr.)
 ESSANAY—A Flurry in Diamonds (Com.)
 LUBIN—When Love Loses Out (Com.)
 LUBIN—Building a Trust (Com.)
 MELIES—His Chinese Friend (Dr.)
 PATHEPLAY—Hannigan's Harem (Com.)
 SELIG—Made a Coward (Dr.)
 VITAGRAPH—The Carpenter (Dr.)
 PATHEPLAY—Pathe's Weekly No. 31, 1913 (Top.)

FRIDAY, JULY 11.

EDISON—In the Old Dutch Times (Dr.)
 ESSANAY—The Sign (Dr.)
 KALEM—Enterprising Uncle (Com.)
 KALEM—Cosmopolitan New York (Top.)
 PATHEPLAY—Porcelain (Edu.)
 SELIG—Budd Doble Comes Back (Dr.)
 VITAGRAPH—A Spirit of the Orient (Dr.)
 LUBIN—On Her Wedding Day (Dr.)
 ECLIPSE—The Statue of Fright (Dr.), Part I.
 ECLIPSE—The Statue of Fright (Dr.), Part II.

SATURDAY, JULY 12.

EDISON—The Diamond Crown (Dr.)
 ESSANAY—Broncho Billy and the Western Girls (Dr.)
 LUBIN—Her Only Boy (Dr.)
 PATHEPLAY—Dynamite, the New Farm Hand (Edu.)
 PATHEPLAY—A Little Trip Along the Hudson (Scen.)
 VITAGRAPH—The Moulding (Dr.)
 KALEM—Rounding Up the Counterfeiters (Dr.)
 BIOGRAPH—The Mistake (Dr.)
 SELIG—A Wild Ride (Dr.), Part I.
 SELIG—A Wild Ride (Dr.), Part II.

CINES.

(G. Kleine.)

May 24—The Maid and the Yarn (Com.)
 May 24—Curing a Would-Be Aviator (Com.)
 May 27—Borrowed Plumage (Com.)
 May 27—The Champion Fixer (Com.)
 May 27—In Somaliland (Scen.)
 May 31—Interesting Scenes Abroad (Tr.)
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.)
 June 7—Orbetello and Environs (Trav.)
 June 7—The Ring (Dr.)
 June 16—The Rival Engineers (2-reel Dr.)

EDISON.

June 10—Two Little Kittens (Dr.)
 June 11—Beau Brummel and His Bride (Com.)
 June 13—Along the Nile (Scen.)
 June 14—Apples of Sodom (Dr.)
 June 16—Her Royal Highness (Com. Dr.)
 June 17—The Twin Brothers (Dr.)
 June 18—Civic Parade, New York, May, 1913.
 June 18—He Would Fix Things (Com.)
 June 20—The Evil Thereof (Dr.)
 June 21—Love's Old Sweet Song (Dr.)
 June 21—Mary Stuart (3-reel Dr.)
 June 23—The Pyramids and the Sphinx, Egypt (Scen.)
 June 23—A Taste of His Own Medicine (Com.)
 June 24—Where Shore and Water Meet (Dr.)
 June 25—How Did It Finish? (Com.)
 June 27—Fortune Smiles (Dr.)
 June 28—The Fly (Edu.)
 June 28—Circumstances Make Heroes (Com.)
 June 30—The Story of the Bell (Dr.)
 July 1—The Patchwork Quilt (Dr.)
 July 2—All on Account of a Portrait (Com.)
 July 4—A Gentleman's Gentleman (Dr.)
 July 5—The Signal (Dr.)
 July 7—Over the Great Divide in Colorado (Scen.)
 July 7—Winsome Winnie's Way (Com.)
 July 8—Scenes of Other Days (Scen.)
 July 9—His Mother-in-Law's Visit (Com.)
 July 11—In Old Dutch Times (Dr.)
 July 12—The Diamond Crown.

ESSANAY.

June 11—The Star (Com.)
 June 12—Cinderella's Gloves (Com.)
 June 13—The Mysterious Stranger (Com. Dr.)
 June 14—The Ranch Feud (West. Dr.)
 June 17—Anonymous (Com.)
 June 18—Hilda Wakes (Com.)
 June 19—The Rustler's Spur (West. Dr.)
 June 20—Fear (Dr.)
 June 20—A Brother's Loyalty (2-reel Dr.)
 June 21—"Alkali Ike" and the Hypnotist (West. Com.)
 June 24—Across the Rio Grande (Dr.)
 June 25—Easy Payments (Dr.)
 June 26—The Divided House (Com.)
 June 27—Witness "A-3 Center" (Dr.)
 June 28—Broncho Billy's Strategy (Dr.)
 July 1—Re-Tagged (Com.)
 July 1—The Drummer's Umbrella (Com.)
 July 2—The Strongest Link (Dr.)
 July 3—The Life We Live (Dr.)
 July 4—What's the Matter with Father? (Com.)
 July 5—At the Lariat's End (Dr.)
 July 7—The Forbidden Way (Dr.), Part I.
 July 7—The Forbidden Way (Dr.), Part II.
 July 8—The Daughter of the Sheriff (Dr.)
 July 9—The Outer Shell (Dr.)
 July 10—A Flurry in Diamonds (Com.)
 July 11—The Sign (Dr.)
 July 12—Broncho Billy and the Western Girls (Dr.)

KALEM.

June 18—The Attorney for the Defense (Dr.)
 June 20—Smoked to a Finish (Com.)
 June 20—Cupid's Lariat (Com.)
 June 21—On the Brink of Ruin (Dr.)
 June 23—The Detective's Trap (Dr.)
 June 25—The Knight of Cyclone Gulch (Com.)
 June 25—Curing Her Extravagance (Com.)
 June 25—The Struggle (2-Reel Dr.)
 June 27—The Cloak of Guilt (Dr.)
 June 28—Out of the Jaws of Death (Dr.)
 June 30—A Fight to a Finish (Dr.)
 July 2—The Raiders from Double L Ranch (Dr.)
 July 2—Historic New York (Scen.)
 July 4—Shenandoah (Dr.), Part 1.
 July 4—Shenandoah (Dr.), Part 2.
 July 4—Shenandoah (Dr.), Part 3.
 July 4—A Victim of Deceit (Dr.)
 July 5—The Hidden Witness (Dr.)
 July 7—A Stolen Identity (Dr.)
 July 9—The Treachery of a Scar (Dr.)
 July 11—Entertaining Uncle (Com.)
 July 11—Cosmopolitan New York (Top.)
 July 12—Rounding Up the Counterfeiters (Dr.)

LUBIN.

June 10—Violet Dare Detective (Dr.)
 June 12—Nearly in Mourning (Com.)
 June 12—The Professor's Predicament (Com.)
 June 13—Papita's Destiny (Dr.)
 June 14—The Wine of Madness (Dr.)
 June 16—Bob Builds a Boat (Com.)
 June 16—Silence for Silence (Com.)
 June 17—Out of the Beast a Man was Born (Dr.)
 June 18—The Weaker Mind (2-reel Dr.)
 June 19—A Father's Love (Dr.)
 June 20—His Redemption (Dr.)
 June 21—From Ignorance to Light (Dr.)
 June 23—Rustic Hearts (Dr.)
 June 24—At the Telephone (Com.)
 June 24—The Zulu King (Com.)
 June 26—The Other Woman (Dr.)
 June 27—Bob Buys An Auto (Com.)
 June 27—The Beaut From Butte (Com.)
 June 28—The Love Test (Dr.)
 June 30—Her Atonement (Dr.)
 June 30—The Penalty of Crime (Dr.), Part 1.
 June 30—The Penalty of Crime (Dr.), Part 2.
 July 1—Her Husband's Picture (Dr.)
 July 3—The Angel of the Slums (Dr.)
 July 4—The Waiter's Strategy (Com.)
 July 4—The Wrong Handbag (Com.)
 July 5—His Nicee from Ireland (Com.)
 July 7—The Mysterious Hand (Dr.)
 July 8—The Profits of Business (Dr.)
 July 9—A Hero Among Men (Dr.), Part I.
 July 9—A Hero Among Men (Dr.), Part II.
 July 10—When Love Loses Out (Com.)
 July 10—Building a Trust (Com.)
 July 11—On Her Wedding Day (Dr.)
 July 12—Her Only Boy (Dr.)

MELIES.

June 5—Native Industries of Java (Edu.)
 June 12—The Stolen Claim (Dr.)
 June 12—Samarang (Educ.)
 June 19—The Lure of the Sacred Pearl (Dr.)
 June 19—Diving for Pearls at Thursday Island (Educ.)
 June 26—The Sultan's Dagger (Dr.)
 July 3—The Rice Industry, Java (Edu.)
 July 10—His Chinese Friend (Dr.)

ECLIPSE.

(G. Kleine.)

June 4—Delivering the Goods (Com.)
 June 4—The Armadillo (Zoo.)
 June 11—Behind a Mask (Dr.)
 June 27—A Villain Unmasked (2-Reel Dr.)
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.

PATHEPLAY.

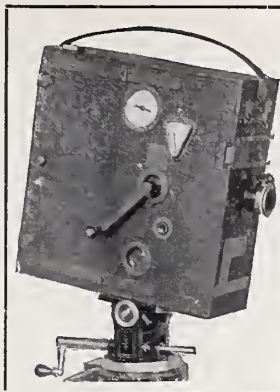
June 11—His Lordship's Romance (Com.)
 June 12—The Artist's Dream (Com.)
 June 13—Athletics in France (Educ.)
 June 13—Places of Interest in Colo. (Trav.)
 June 13—The Governor's Double (2-reel Dr.)
 June 14—For Mayor—Bess Smith (Com.)
 June 16—Pathe's Weekly, No. 25.
 June 17—A Tour Through Touraine (Trav.)
 June 17—Rhodes (Asiatic Turkey) (Scenic.)
 June 18—The Sacrifice (Dr.)
 June 19—The Outlaw's Love (Dr.)
 June 20—The Burial of a Rich Chinaman.
 June 20—Antibes (France) and Its Environs.
 June 20—Monuments and Cascades of Rome.
 June 21—The Jury's Verdict (Dr.)
 June 23—Pathe's Weekly No. 26.
 June 24—The Carrier Pigeon (Science and Nature).
 June 24—How a Blossom Opens (Horticulture).
 June 25—The Hunger of the Heart (Dr.)
 June 26—Clarence the Cowboy (Com.)
 June 27—The Spotted Elephant Hawk Moth (Science and Nature).
 June 27—Athens (Scen.)
 June 28—The Second Shot (Dr.)
 June 28—The Trapper's Mistake (2-Reel Dr.)
 June 30—Pathe's Weekly No. 28, 1913 (Top.)
 July 1—The Miracle of the Roses (Dr.)
 July 2—The Missionary's Triumph (Dr.)
 July 3—The Joy Ride (Com.)
 July 3—Pathe's Weekly No. 29, 1913 (Top.)
 July 4—Pisa, Italy, and Its Curious Monuments (Scen.)
 July 4—Consecration of a Buddhist Priest (Customs).
 July 5—A Modern Garrick (Com.)
 July 5—The Miner's Destiny (Dr.), Part 1.
 July 5—The Miner's Destiny (Dr.), Part 2.
 July 7—Pathe's Weekly No. 30, 1913 (Top.)
 July 8—The Airman's Bride (Dr.)
 July 9—The School Ma'am (Dr.)
 July 10—Hannigan's Harem (Com.)
 July 10—Pathe's Weekly No. 31, 1913 (Top.)
 July 11—Porcelain (Edu.)
 July 12—Dynamite, the New Farm Hand (Edu.)
 July 12—A Little Trip Along the Hudson (Scen.)

SELIG.

- June 5—The Suwanee River (Dr.).
- June 6—Manila Normal and Public Schools (Educ.).
- June 6—An Embarrassed Bridegroom (Com.).
- June 9—Sweeney and the Fairy (Com.).
- June 10—Dad's Little Girl (Dr.).
- June 11—A Rose of May (Dr.).
- June 12—The Birth of Elizabeth (Com.).
- June 12—The Birth of a Butterfly (Com.).
- June 13—The Jealousy of Miguel and Isabella (Dr.).
- June 14—Alone in the Jungle (2-reel Dr.).
- June 16—Shooting of the Rapids of the Pagsanjan River in the Philippines Islands (Educ.).
- June 16—When Lillian was Little Red Riding Hood (Com.).
- June 17—Taming a Tenderfoot (Com.).
- June 18—Mrs. Hilton's Jewels (Dr.).
- June 19—The Gold Brick (Com.).
- June 20—Fancy Poultry (Educ.).
- June 20—The Fighting Lieutenant (Dr.).
- June 23—The Kentucky Derby at Churchill Downs (Educ.).
- June 24—The Marshal's Capture (Dr.).
- June 25—Papa's Dream (Com.).
- June 25—The City of Gold (Educ.).
- June 26—When Men Forget (Dr.).
- June 27—A Western Romance (Dr.).
- June 30—The Beaded Buckskin Bag (Dr.).
- July 1—Songs of Truce (Dr.).
- July 2—The Sultan of Sulu (Educ.).
- July 2—Arabia and the Baby (Dr.).
- July 3—"In God We Trust" (Dr.).
- July 4—Sallie's Sure Shot (Dr.).
- July 7—The Trail of Cards (Dr.).
- July 8—Old Doc Yak (Com.).
- July 8—A Jolt from the Janitor (Com.).
- July 9—The Reformation of Dad (Com.).
- July 9—Made a Coward (Dr.).
- July 11—Budd Doble Comes Back (Dr.).
- July 12—A Wild Ride (Dr.), Part I.
- July 12—A Wild Ride (Dr.), Part II.

VITAGRAPH.

- June 11—A Regiment of Two (2-reel Dr.).
- June 12—His Tired Uncle (Com.).
- June 12—Capers of Cupid (Com.).
- June 13—An Infernal Tangle (Com. Dr.).
- June 14—Does Advertising Pay? (Com.).
- June 16—The Silver Cigarette Case (Dr.).
- June 17—The Coming of Gretchen (Com. Dr.).
- June 18—The Drop of Blood (Dr.).
- June 19—Bunny's Dilemma (Com.).
- June 20—Delayed Proposals (Com.).
- June 20—Yokohama Fire Dept. (Top.).
- June 21—"Arriet's" Baby (Dr.).
- June 23—The Lion's Bride (Dr.).
- June 23—The Snare of Fate (3-Reel Dr.).
- June 24—No Sweets (Com.).
- June 25—Jack's Chrysanthemum (Jap. Dr.).
- June 26—Her Sweetest Memory (Com.-Dr.).
- June 27—One Good Joke Deserves Another (Com.).
- June 28—One Over on Cutey (Com.).
- June 28—Cloisonne Ware (Educ.).
- June 30—Roughing the Cub (Com.).
- July 1—Bingles at the Cabaret (Com.).
- July 1—Sight-Seeing in Japan (Scen.).
- July 2—The Song Bird of the North (Dr.).
- July 2—The Tiger Lily (Dr.), Part 1.
- July 2—The Tiger Lily (Dr.), Part 2.
- July 2—The Tiger Lily (Dr.), Part 3.
- July 3—Sweet Deception (Dr.).
- July 4—An Unwritten Chapter (Dr.).
- July 5—Love's Quarantine (Com.).
- July 7—The Glove (Dr.).
- July 8—Count Barber (Com.).
- July 9—Solitaires (Com.).
- July 9—A Millinery Bomb (Com.).
- July 10—The Carpenter (Dr.).
- July 11—The Spirit of the Orient (Dr.).
- July 12—The Moulding (Dr.).



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Exclusive Supply Release Dates

- DRAGON.**
(Formerly Ryno.)
- June 16—The Ghost of Sea View Manor.
 - June 23—Sister's Devotion.
 - June 30—Our Future Heroes.
 - July 7—Ticket of Leave Man (2 Reels).
 - July 14—The Organist.
 - July 21—Bride of the Sea.

- GAUMONT.**
- July 1—Sauce for the Goose.
 - July 1—Atom Life in the Deep.
 - July 2—Gaumont Weekly No. 69.
 - July 3—Tricks in All Trades.
 - July 3—Production of Wine in France.
 - July 8—His Master's Double.
 - July 8—Making of Tapestry.
 - July 10—The Trombone Marathon.
 - July 15—With Honor at Stake.
 - July 17—The Tiny Troubadour.
 - July 22—Palmsistry.
 - July 24—When the Cards Were Shuffled.
 - July 24—Through Mountains Majestic.
 - July 29—A Hair-Raising Affair.
 - July 31—A Resourceful Lothario.
 - July 31—In the Land of Dates.
 - Aug. 5—A Honeymoon Hoax.
 - Aug. 7—Shooing the Wooer.
 - Aug. 7—Up Mt. Blanc.
 - Aug. 12—Tiny Tim and the Adventures of His Elephants.
 - Aug. 12—Lakes of Salsbourg.
 - Aug. 14—His Stomach and His Heart.
 - Aug. 14—Magnets.

- GREAT NORTHERN.**
- May 10—The Harz.
 - May 17—The Three Comrades (Dr.).
 - May 24—Professor's Travelling Adventures.
 - May 24—Scenes on the Balkan Frontier.
 - May 31—Where is Doggie (Com.).
 - May 31—Loch Lomond (Scen.).
 - June 7—Where Is Doggie? (Com.).
 - June 7—Loch Lomond (Scen.).
 - June 14—An Unwelcome Wedding Gift (Com. Dr.).
 - June 21—Shanghaied.
 - June 28—Cupid's Score.
 - June 28—Airship Fugitives (Feature).
 - July 5—Winning a Prize.
 - July 5—Trondhiem Railway.
 - July 12—The Jolly Recruits.
 - July 19—A Country Cousin.
 - July 26—A Shot in the Dark.

- LUX.**
R. Prieur.
- May 16—Pat Moves in Diplomatic Circles (Com.).
 - May 23—Playing With the Fire (Dr.).
 - May 30—The Dog and the Goat (Dr.).
 - May 30—Pat, the Electrician (Com.).
 - June 6—By the Aid of Wireless (Dr.).
 - June 13—Engulfed (Dr.).

- SOLAX.**
- June 13—Her Mother's Picture (Dr.).
 - June 18—Romeo in Pajamas.
 - June 20—Strangers from Nowhere.
 - June 27—The Message to Heaven.
 - July 2—An Unexpected Meeting.
 - July 4—True Hearts.
 - July 9—The Flea Circus.
 - July 11—As the Bell Rings.
 - July 16—Cooking for Trouble.
 - July 2—An Unexpected Meeting.
 - July 4—True Hearts.
 - July 9—The Flea Circus.
 - July 11—As the Bell Rings.
 - July 16—Cooking for Trouble.
 - July 18—The Intruder.
 - July 23—That Dog.
 - July 25—As Ye Sow.
 - July 30—The Goat That Came Back.

Exclusive Supply Releases for the Week of July 7th.

- MONDAY, JULY 7.**
DRAGON—Ticket of Leave Man (2 Reels).
- TUESDAY, JULY 8.**
GAUMONT—His Master's Double.
GAUMONT—Making of Tapestry.
- WEDNESDAY, JULY 9.**
SOLAX—The Flea Circus.
GAUMONT—Gaumont Weekly No. 70.
- THURSDAY, JULY 10.**
GAUMONT—The Trombone Marathon.
- FRIDAY, JULY 11.**
SOLAX—As the Bell Rings.
- SATURDAY, JULY 12.**
GREAT NORTHERN—The Jolly Recruits.
- FEATURES.**
FEATURE FILM SALES CO.—Death or Divorce.
FEATURE FILM SALES CO.—The Stain.
GAUMONT—Tomb of Flame.
GAUMONT—In Touch with Death.
GREAT NORTHERN—Airship Fugitives.
GREAT NORTHERN—Grain Speculator.
ITALA—The Dread of Doom.
ITALA—The Fatal Grotto.
SOLAX—Kelly from the Emerald Isle.
SOLAX—The Pit and the Pendulum.

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THE OPEN MARKET.

(Continued from page 1.)

exchange chooses to offer him. As a matter of fact—and we hope we have made this clear from the facts of the case—any Exhibitor this last few months could fill his program with suitable pictures or, at any rate, pictures which would meet his needs, if not his requirements, by picking and choosing from half a dozen different sources. The market has virtually been open for a long time past.

In this article we have endeavored to simply state the facts of the case and to offer impartial opinions suggested by those facts without prejudice, or any other object, than to serve the best interests of the Motion Picture Industry. We shall return to the subject next week, as there are many phases of this matter that demand serious consideration in the interest of the business as a whole, and the interest of the individual motion picture Exhibitor in particular.

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EXHIBITORS TIMES
1465 Broadway New York

Mr. Albert E. Cawood, photographer of the General Film Producing Company, makers of the "Herald Films," left New York, Saturday, July 5th, for the Arctic regions, where he will make a series of motion pictures of scenes and events in that country. After an extended cross-country tour, Mr. Cawood will arrive at Nome and will take charge of the expedition that has been "picturing" the Arctic regions for this company for the past three months. Mr. Cawood and his expedition will make a series of motion pictures, showing the true Alaska and other Arctic regions, bringing to civilization the country that explorers talk about, miners dream about and the public hear of.

Unusual facilities have been accorded to this company for the making of these films, privileges extended to no other company or individual before, and which will make it possible for them to show motion pictures of scenes and events never before photographed. The company will announce later the date of inspection of these films.

Mr. Cawood was formerly with the Kalem Company.

UNIVERSAL RELEASE DATES

IMP.

June 9—The Comedian's Mask (2-reel Dr.).
 June 12—The Higher Law (Dr.).
 June 14—The War of Beetles (Nov.).
 June 14—Hy Mayer's Cartoons (Nov.).
 June 16—The Jealousy of Jane (Com.).
 June 19—The Sorrows of Israel (3-reel Dr.).
 June 21—Hy Mayer's Filmographic Cartoons.
 June 23—His Mother's Love (Dr.).
 June 26—The Angel of Death (Dr.).
 June 28—Fun in Film, by Hy Mayer, and Leo's Great Cure (Com.).
 June 30—The Old Melody (2-Reel Dr.).
 July 3—Jane Marries (Com.).
 July 5—Leo, the Indian; and Lighting Sketches by Hy Mayer.
 July 7—His Mother's Birthday (Dr.).
 July 10—The Wop (Dr.).
 July 12—Oh, You Flirt! and Lightning Sketches by Hy Mayer.

NESTOR.

June 6—Owana, the Devil-Woman (Dr.).
 June 9—The Spring in the Dessert (Dr.).
 June 11—The Man Who Tried to Forget (Dr.).
 June 13—The Knight of Her Dreams (Com.).
 June 16—Without Reward (Dr.).
 June 18—Apache Love (Dr.).
 June 20—Aladdin's Awakening and Dad's Surprise (Com.).

June 23—Polson, the Trapper (Dr.).
 June 25—Partners (Dr.).
 June 27—Professional Jealousy (Com.).
 June 30—An Indian Nemesis (West. Dr.).
 July 2—The Range Dead Line (West. Dr.).
 July 4—He and Himself; and To the Brave Belong the Fair (Com.).
 July 7—The Proof of the Man (Dr.).
 July 9—John, the Wagoner (Dr.).
 July 11—Four Queens and a Jack; and When He Wore the Blue.

POWERS.

June 11—Mrs. Lacey's Legacy (Com. Dr.).
 June 13—The Strength of the Weak (Dr.).
 June 18—Friendly Neighbors (Com.).
 June 20—Behind the Times (Dr.).
 June 25—It Happened at the Beach, and The \$10,000 Bride (Com.).
 June 27—The Spell (2-Reel Dr.).
 July 2—The Quarter Meter; and British-American Polo Match.
 July 4—The Heart of Hernanda (Dr.).
 July 9—Elsie's Aunt (Com.).
 July 11—Morgan's Treasure (2-Reel Dr.).

REX.

June 12—The King Can Do Wrong (3-reel Dr.).
 June 19—The Scar (Dr.).
 June 22—The Stolen Idol (Dr.).
 June 26—The Burden Bearer (Dr.).
 June 29—Draga, the Gypsy (Dr.).
 July 3—A Woman's Folly (Dr.).
 July 6—Suspense (Dr.).
 July 10—Beauty and the Beast (3-Reel Dr.).
 July 13—Through Strife (Dr.).

VICTOR.

June 13—Sincerity (Dr.).
 June 20—His Daughter (Dr.).
 June 27—Brother and Sister (Dr.).
 July 4—Shifting Fortune (Dr.).
 July 11—A Modern Witness (Dr.).

101 BISON.

June 7—The Spirit of the Flag (2-Reel Dr.).
 June 10—The Grand Old Flag (2-reel Dr.).
 June 14—The Capture of Aguinaldo (2-reel Dr.).
 June 17—In Love and War (2-reel Dr.).
 June 21—Women War (2-reel Dr.).
 June 24—The Guerrilla Menace (2-Reel Dr.).
 July 8—The Powder Flash of Death (2-Reel War Dr.).
 July 12—The Head Hunters (2-Reel Dr.).

CRYSTAL.

June 29—Who Is in the Box? and Mrs. Sharp and Miss Flat (Com.).
 July 1—An Hour of Terror (Dr.).
 July 6—The Girl Reporter; and Muchly Engaged (Split).
 July 8—True Chivalry (Dr.).
 July 13—Pearl's Dilemma; and Squaring Things with Wife.

ECLAIR.

June 18—Fortunes Pet (2-reel Dr.).
 June 22—That Boy from the East; and, The South of India.
 June 25—The Badge of Policeman O'Roon (2-Reel Dr.).
 June 29—He Was Not Ill, Only Unhappy, and Torpedo Fish.
 July 2—The Witch (3-Reel Dr.).
 July 6—In the Night (Com.).
 July 6—How Diamonds Are Made (Scientific).
 July 9—The Trail of the Hanging Rock (2-Reel Dr.).
 July 13—It Is Hard to Please Him (Newly-weds).
 July 13—The Catholic Mission (Edu.).

FRONTIER.

June 19—A Story of the Mexican Border (Dr.).
 June 21—When Lena Struck New Mexico (Com.).
 June 26—The Squaw Man's Reward (Dr.).
 June 28—An Eastern Cyclone at Bluff Ranch (Com.).
 July 3—The Secret of Padre Antonio (Dr.).
 July 5—A Rose at Sixteen (Com.).
 July 5—A Cactus at Forty-five (Com.).
 July 10—The Frontier Twins Start Something (Com.).
 July 12—The Line Rider's Sister (Dr.).

GEM.

June 2—Billy in Armor (Com.).
 June 9—Hearts and Flowers (Dr.).
 June 16—Silver Threads (Dr.).
 June 23—Every Inch a Hero (Dr.).
 June 30—Mistaken Intentions; and Teak Wood (Com., Scen.).
 July 7—Billy, the Wise Guy (Com.).

UNIVERSAL.

June 18—Animated Weekly, No. 67 (News).
 July 9—Animated Weekly (News).

Universal Releases for the Week of July 7th.

MONDAY, JULY 7.

IMP—His Mother's Birthday (Dr.).
 NESTOR—The Proof of the Man (Dr.).
 GEM—Billy, the Wise Guy (Com.).

TUESDAY, JULY 8.

101 BISON—The Powder Flash of Death (2-Reel War Dr.).
 CRYSTAL—True Chivalry (Dr.).

WEDNESDAY, JULY 9.

NESTOR—John, the Wagoner (Dr.).
 POWERS—Elsie's Aunt (Com.).
 ECLAIR—The Trail of the Hanging Rock (2-Reel Dr.).
 UNIVERSAL—The Animated Weekly.

THURSDAY, JULY 10.

IMP—The Wop (Dr.).
 REX—Beauty and the Beast (3-Reel Dr.).
 FRONTIER—The Frontier Twins Start Something (Com.).

FRIDAY, JULY 11.

NESTOR—Four Queens and a Jack; and When He Wore the Blue.
 POWERS—Morgan's Treasure (2-Reel Dr.).
 VICTOR—A Modern Witness (Dr.).

SATURDAY, JULY 12.

IMP—Oh, You Flirt! and Lightning Sketches by Hy Mayer.
 101 BISON—The Head Hunters (2-Reel Dr.).
 FRONTIER—The Line Rider's Sister (Dr.).

SUNDAY, JULY 13.

REX—Through Strife (Dr.).
 CRYSTAL—Pearl's Dilemma; and Squaring Things with Wife.
 ECLAIR—It Is Hard to Please Him (Newly-weds); and The Catholic Mission (Edu.).

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OUR FEATURES

On the Steps of the Throne he met SALOME who happened to be his NEMESIS and then he met the Four Dare Devils who were being Tracked By Bloodhounds belonging to SECRET SERVICE STEVE. While on the Midnight Express SAPHO accompanied by THE WAGE EARNERS who were waiting for The Cowboy's Revenge but they were captured by The Great American Detective however, after escaping from Sing Sing to Liberty they led a life like DAMON & PYTHIAS then reading about the Midnight Ride of Paul Revere and comparing the beautiful Life of Napoleon & Josephine to the lives of George Washington and Abraham Lincoln with the Christians and Nero The Burning of Rome they held out THE HIDDEN HAND. We have several others to follow.

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 of July 5th (page 27)

MUSIC AND THE PICTURE

(Continued from page 12)

Mr. J. C. Deagan, Sr., is a great inventor, and, like many other men, as soon as he got interested in motion pictures he turned his inventive genius on improvements for the theatres. To say that he has made a wonderful success is to put it mildly. The success is due in part to the able management of Mr. Deagan, Jr., a practical business man, as with the father, like all inventors, living with his tools and machines, some one was needed to market the products, and no better manager could be found than J. C. Deagan, Jr. While the son is as enthusiastic as his father, he looks at the commercial possibilities, and can, once in a while, check the inventive mind into the proper channel. If a motion picture theatre could hire Mr. Deagan, Jr., to play the electric bells and the electric chimes it would mean a big day, as Mr. Deagan can make them talk.

The Deagan plant is divided into various departments, and every instrument is completely built under one roof, every part of the instrument being built especially for the purpose it is to be used for. It is a treat to see the various processes of manufacture. The instruments are made from raw materials and finished under the direct supervision of Mr. Deagan, Sr., who is not only the inventor, but the practical manufacturer.

I have seen so many wonderful musical instruments in my tour of the Deagan plant that I cannot remember them

all and may have overlooked some of them. As I am closing these lines it comes to my mind that I did not mention the "Nabimba." This musical instrument has the appearance of a xylophone and is equipped with resonators, giving it the tone of a mandolin, and is unquestionably one of the finest instruments I have ever seen. It is played with mallets.

In closing I wish to state that the musical instruments manufactured by Mr. J. C. Deagan are like many other things, they want to be played correctly at the proper time and no abuse made of them. Let us remember that everything is good in moderation and is a bore when too much abused. We have heard some pianists play common ragtime selections constantly on the Deagan electric bells and tire an audience. On the other hand, we have heard some pianists with enough common sense to play a short selection on the Deagan bells at the proper time of a picture and make a great hit. The Deagan musical instruments are no toys to be abandoned in the hands of the \$8 ragtime pianist.

A good selection played on the Deagan bells and chimes during the intermission, while the patrons walk in and out, will be heard from the street and attract much attention. Every one likes good music, and if the selection is a good one it is sure to act as a drawing card, but if the selection is too common and not properly played it may act as a chaser.

J. M. B.

CANADIAN NOTES.

(Continued from page 17)

Mr. Freeman started this club, and within seven days had one hundred and twenty members and a grand picnic. All was arranged by him, and the picnic was acclaimed by all a great success. Special street cars took the members and friends to Elm Park.

* * *

The City of Winnipeg has decided that all overhanging signs are illegal and must come down. The owners have been given until October 19th to do this in, but meanwhile a movement is on foot to have the city secure legislation and pass a by-law allowing the signs with an inspection, etc. The city has thousands of dollars invested in these signs, and it would mean a great loss to the theatres and trades people if they were to come down. A petition has been started and placed with all the merchants, stores, hotels, etc., in the city. A delegation of picture men and others will go to the City Hall with it on July 15th.

RELIANCE NOTES.

Rosemary Theby's next appearance will be in "A HOSPITAL ROMANCE," released on July 21st. Alan Hale made an excellent contrast for her style of beauty. Her following effort will be as an Italian girl in "MARIA ROMA," with Irving Cummings playing the opposite roles.

A new Forrest Halsey story entitled, "THE STRANGE WAY," was scheduled for release on July 19th.

(Continued on page 31.)

NOW READY FOR DELIVERY**Last Days of Pompeii****Most Extravagant Spectacle**

IN FOUR ACTS

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MUTUAL RELEASES

AMERICAN.

June 12—Hearts of Horses.
 June 16—The Soul of a Thief (2-reel).
 June 19—Unwritten Law of the West.
 June 14—Reward of Courage (Dr.).
 June 21—Marine Law.
 June 23—A Husband's Mistake.
 June 26—Calamity Anne Takes a Trip.
 June 28—Dead Man's Shoes.
 July 30—Quicksand.
 July 3—Pride of Lonesome.
 July 5—Tale of Death Valley.
 July 7—San Francisco, the Dauntless City (Scen.).
 July 10—The Foreign Spy (Dr.).
 July 12—The Song of the Soup (Com.).
 July 12—A Garden City in California (Scen.).

BRONCHO.

May 21—The Sea Dog (2 reels).
 May 28—Drummer of the 8th (2 reels).
 June 4—A Dixie Mother (2-Reel Dr.).
 June 11—An Indian's Gratitude.
 June 18—From the Shadows.
 June 25—The Transgressor (2-Reel Dr.).
 July 2—All Rivers Meet at Sea.
 July 9—Grand Dad (2-Part Dr.).

EXCELSIOR.

April 21—The Man from the City.
 April 28—The Surveyors.
 May 5—Brothers All.

KAY-BEE.

May 23—The Miser (2 reels).
 May 30—Child of War (2 reels).
 June 13—The Boomerang (3 reels).
 June 6—A True Believer (2-Reel Dr.).
 June 13—The Boomerang (3-reel Dr.).
 June 20—The Failure of Success (2-reel).
 June 27—The Seal of Silence (2 Reels).
 July 4—The Crimson Stain.
 July 11—The Banshee (2-Part Dr.).

KEYSTONE.

May 22—The Foreman of the Jury (Com.).
 May 26—Toplitsky & Co.
 May 29—Gangsters (Com.).
 June 2—Barney Oldfield's Race for a Life (Com.).
 June 5—Passions—He Had Three (Com.).
 June 5—Help! Help! Hydrophobia (Com.).
 June 9—The Hansom Driver (Com.).
 June 12—The Speed Queen (Com.).
 June 16—The Waiters' Picnic.
 June 19—The Tale of a Black Eye (Com.).
 June 19—Out and In (Com.).
 June 23—A Bandit.
 June 23—Peeping Pete.
 June 26—His Crooked Career.
 June 26—Largest Boat Ever Launched Sideways.
 June 30—For the Love of Mabel.
 July 3—Rastus and the Game Cock.
 July 7—Safe in Jail (Com.).
 July 10—The Telltale Light (Com.).

MAJESTIC.

May 27—Her Fairy Godfather (Dr.).
 June 3—The Queen of the Sea Nymphs (Dr.).
 June 8—Miniosi's Sweetheart.
 June 10—The Message of the Flowers.
 June 17—Beautiful Bismark.
 June 20—The Banker's Sons.
 June 22—Sidetracked by Sister.
 June 24—The Politician.
 June 28—Dora.
 June 29—One-Round O'Brien Comes Back.
 July 1—The Golden Jubilee.
 July 5—Gasseley's Gladiators.
 July 6—The Shadows of the Past.
 July 8—One of the Finest (Dr.).
 July 12—The Ingrate (Dr.).

RELIANCE.

June 18—The Dream Home.
 June 21—The Rosary.
 June 23—The House of Pretense.
 June 25—No Release.
 June 28—The Tangled Web (3 Reels).
 June 30—Her Father's Choice.
 July 2—Dick's Turning.
 July 5—Death's Short Cut.
 July 7—A Rural Romance (Dr.).
 July 9—The Wager (Dr.).
 July 12—Ashes (2-Part Dr.).

THANHOUSER.

June 17—The Snare of Faith.
 June 22—The Eye of Krishna.
 June 24—King Reno's Daughter (2 Reels).
 June 27—The Lost Combination.
 June 29—The Modern Lochinvar.
 July 1—King Rene's Daughter.
 July 4—Her Two Jewels.
 July 6—No release.
 July 8—For the Man She Loved (Dr.).
 July 11—An Errand of Mercy (Dr.).

MUTUAL.

June 12—Goutran, a Snake Charmer (Com.).
 June 12—Gathering and Preparation of Tea in India, China (Agri.).
 June 18—Mutual Weekly No. 25 (News).
 June 19—Willy Wants to Ride a Horse—Through Greece.
 June 25—Mutual Weekly No. 26.
 July 2—Mutual Weekly No. 27.
 July 9—Mutual Weekly No. 28 (News).
 July 10—Funnicus' Mother-in-Law (Com.).
 July 10—Saigon (Travel).

PILOT.

May 29—The Governor's Romance (Dr.).
 June 5—For Old Time's Sake (Dr.).
 June 12—When a Girl Loves (Dr.).
 June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).

RAMO.

July 9—Man and Woman (2-Part Dr.).

Mutual Releases for the Week of Monday, July 7th.

MONDAY, JULY 7.

AMERICAN—San Francisco, the Dauntless City (Scen.).
 KEYSTONE—Safe in Jail (Com.).
 RELIANCE—A Rural Romance (Dr.).

TUESDAY, JULY 8.

MAJESTIC—One of the Finest (Dr.).
 THANHOUSER—For the Man She Loved (Dr.).

WEDNESDAY, JULY 9.

BRONCHO—Grand Dad (2-Part Dr.).
 MUTUAL—Mutual Weekly No. 28 (News).
 RAMO—Man and Woman (2-Part Dr.).
 RELIANCE—The Wager (Dr.).

THURSDAY, JULY 10.

AMERICAN—The Foreign Spy (Dr.).
 KEYSTONE—The Telltale Light (Com.).
 MUTUAL—Funnicus' Mother-in-Law (Com.).
 MUTUAL—Saigon (Travel).
 PILOT—Sanitary Gulch (Com.).

FRIDAY, JULY 11.

KAY-BEE—The Banshee (2-Part Dr.).
 THANHOUSER—An Errand of Mercy (Dr.).

SATURDAY, JULY 12.

AMERICAN—The Song of the Soup (Com.).
 AMERICAN—A Garden City in California (Scen.).
 MAJESTIC—The Ingrate (Dr.).
 RELIANCE—Ashes (2-Part Dr.).

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EXHIBITORS' TIMES.

RELIANCE

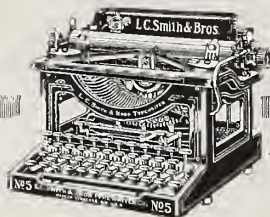
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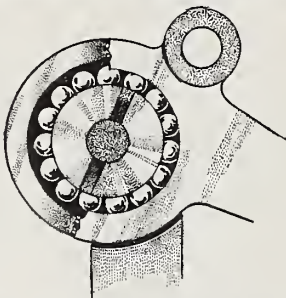
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Some people think that a typewriter is a typewriter and that is all there is to it. Machines may look alike but there is a lot of difference in efficiency.

The new Model Five is built not only for straight correspondence but for tabulating, billing and in fact for every service needed in the average business.

Its ball bearings at all points where friction develops through action, permit close adjustment and insure correct and accurate typewriting.



*We would like the opportunity to tell you more about it.
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PHILADELPHIA NOTES.

E. J. O'Keefe, the popular manager of the City Square Theatre of Atlantic City, was in town visiting the leading film exchanges in search of new features. He also stated to Mr. Prince, of the Prince features, that last week he did a cracking business with features, and especially with a five-part photo-play, with which he broke all records.

He also said he had to shut his window in his bedroom to keep out the draft in his Atlantic City home, while in poor Philadelphia he had to swelter with all the windows open.

Mr. Graff, of the Exclusive Film Service, has a new release called "Paying the Penalty," in two reels.

Gorman features, of 1134 Race street, are doing quite a business with their special Ambrosio Features these days. "In the Claws of the Vulture" and "Auto Suggestion; or, The Crime of Another," are among them.

William J. Madison, representative of the International features, has just returned from Washington and was delighted to learn that his firm will release "The Treasure Hunters; or, Lost in the Heart of Africa," this week, for which he predicts a wonderful business.

The Great Northern release of the Fairmount feature, "The Grain Speculator," is making quite a hit, being a highly sensational story in three reels.

The Woodland Theatre is certainly having a run of fine spectacular and thrilling motion pictures. Mr. Goodwin, the proprietor, is taking unusual precautions to keep this theatre cool and comfortable throughout the summer months.

Gaumont release, "In Touch with Death," by the Prince features, in the Abbott building, is a three-reel western

drama, full of powerful scenes and gripping with action from start to finish. The noted Gaumont players have indeed displayed their wonderful skill in this branch of acting to perfection, which is the first release of its kind for the Gaumont company.

Mr. Singer, of the Attractive features, announces the release of another startling production of the Itala features called "The Death Knell," in three parts.

The National Feature Film Company is now ready for bookings on Marion Leonard's latest release, "Those Who Live in Glass Houses," a production containing all the good points in modern cinematography, for which the producers of this film are noted. Many other good features are also now ready.

The Italian Pompeii Film Company, 1202 Race street, is reported to have made several contracts for state rights territory on their masterpiece, "The Last Days of Pompeii." That this feature will prove a boom to Exhibitors is beyond doubt.

Warner's feature, "Theodore," in three reels, is now ready for booking. This feature is a masterpiece, costing a considerable amount to produce.

Mr. H. Lavelle and M. S. Kahnweiler, of the Empire service, have been doing considerable business lately with their new service exchange.

Lewis M. Schwab, motion picture supply specialist, 129 North Eighth street, has several styles of condensers, including one which he recommends very highly, according to the Exhibitor's experience.

Mr. Bradenburg played several bookings of "Stuart Keene," his newest release, on Market street, last week, and to crowded houses.

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Exhibitors Times, 1465 BROADWAY
NEW YORK CITY

CONSTRUCTION DEPT.

(Continued from page 11)

C.C. represents an inclined floor with a pitch of 5 feet.

D.D. represents the chairs.

E. represents the high screen. A screen 10 feet high and at 12 feet from the floor.

F. represents the low screen. A screen 10 feet high and at 2 feet from the floor.

G. represents the operating booth.

The straight lines represent the visual lines from the front, middle and rear seats on the upper screen.

The dotted lines represent the visual lines from the front, middle and rear seats on the lower screen.

It is easy to see, by the diagram, that the straight visual lines on the upper screen will clear the heads and shoulders of all persons sitting in front, while the dotted visual lines on the lower screen will fall on the heads and shoulders of the persons in the front seats. With a low screen, you will force the visitor to sit on the edge of the chair and lean forward, while with the high screen you will force him to sit in a more comfortable position, leaning on the back of his chair.

In Terre Haute, Ind., Louisville, Ky., and other places we found a number of places with high screens in theatres with the chairs on the same level, and the patrons had a better view of the picture in such houses than the spectators in houses with an inclined floor and a low screen.

The diagram is not given as the exact proper height of a screen, but was prepared to demonstrate the two extremes of the low and of the high screens.

To answer the question of Mr. E. J. R. we will say that the lower the screen is the more pitch you must give to your floor, and the higher the position of the screen is the less pitch you have to give to the floor.

In the same diagram the straight line from the operating booth shows a more direct projection on the screen, while the dotted line, from the same booth, shows the bad angle of the projection on a low screen.

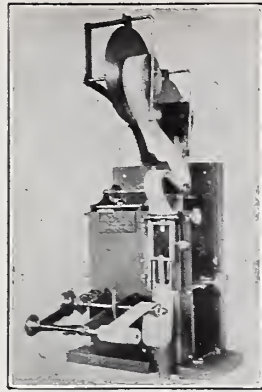
If Mr. E. J. R. wishes to give us more particulars on his lot, we will be pleased to give him more details on the ventilation and on the exits. We are at his disposition regarding the heating, the construction of the operating booths, the decorations, lighting, etc.

J. M. B.

RELIANCE NOTES

(Continued from page 28)

"ASHES," will be the title of the feature following "THE TANGLED WEB." "ASHES" is an unusual drama by Marion Brooks in which Irving Cummings will be starred on July 12th. It deals with five different love affairs in one man's life, and calls for character acting that would tax the ability of a Booth or Barrett.



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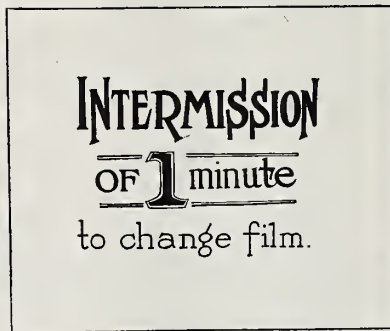


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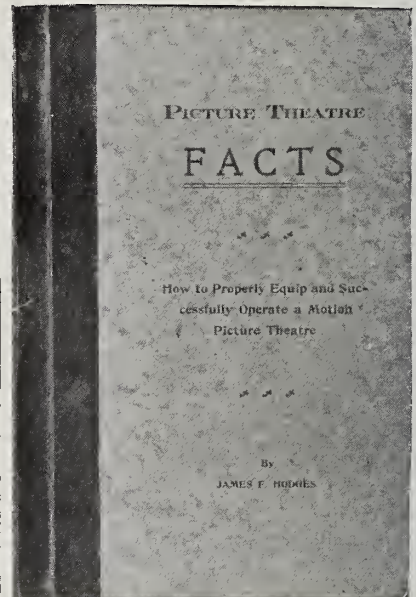


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What do you sell for a dime or a nickel?

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☐ The more Picture Light you give for a nickel or a dime, the bigger bargain you offer, the better pleased your patrons are, the greater advantage you have over your competitor and folks will come more because everybody wants all he can get, and in a motion picture theatre, he wants all the “Picture Light” he can get.

☐ Think once about this “Picture Light”. It is your meal ticket. If your picture is so plain that every detail, every little line, every expression, every little thing that is in the film can be

seen and is clear and perfectly, wonderfully visible, then you have a “MIRROR SCREEN”, otherwise you are cheating your patrons out of half your show and yourself of a fortune.

☐ So get busy and buy a “MIRROR SCREEN” or refund.

☐ A “Mirror Screen” gives back more “Picture Light” than any surface under the sun. It makes the light return and makes the weak and strong rays of light visible. It makes everything going on in the film visible.

☐ It makes the picture clear to every seat in the house.

☐ It can't hurt the eyes any more than you can hurt your eyes to look through a white shaded light.

☐ It has a SNOW-WHITE surface without any shine. No shine means no haze.

☐ It means illumination without irradiation, brilliancy without glare, softness without dullness, clearness without cutting.

☐ It means satisfaction to your patrons, to your banker and your prosperity.

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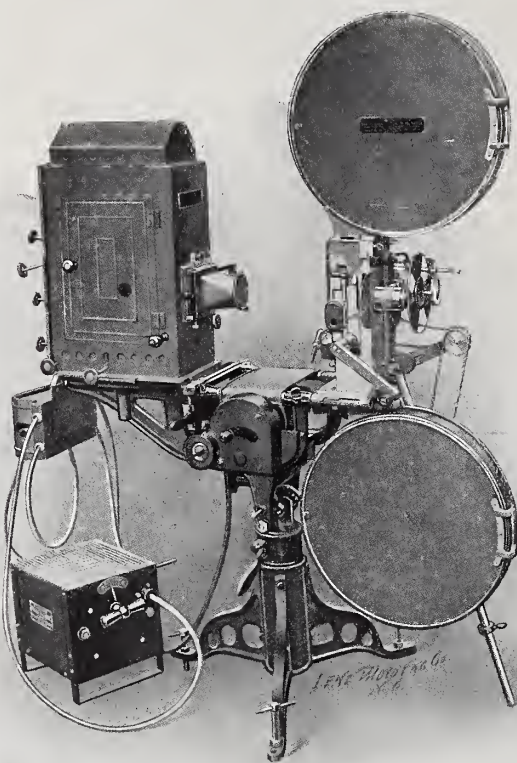
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Exhibitors' Times



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THE FOOS

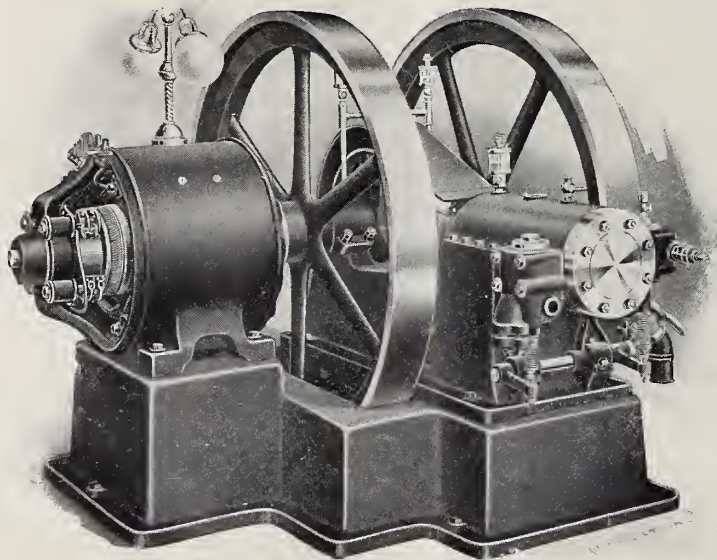
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WILL make current for your machines, fans and lights—at a cost so low that you can save your entire original investment in a short time—and do it so well right in your own building that your patrons won't know there is an engine around.

Behind a money-saving, money-making engine, we have the facts to prove higher quality of service at a cost 50 to 75 per cent. lower than your present expense for electric current. An actual example of such a plant is a theatre operated by an 11 H. P. for several years and to which has been added recently another of 15 H. P.—saving \$30 a month on the installation. The Central Station service cost at this theatre was \$100 a month. The two Foos Engines have been operating at an expense of \$20 a month—saving every year \$960. Furthermore, since the Foos Engines were installed, the patrons of this theatre are better satisfied. The pictures are better and the current never fails when it is wanted. It gives a better quality of light and does it all without the slightest odor, noise or vibration.

Foos Special Electric Plants are used in many moving picture theatres. The cost of installation is reasonable. They are absolutely fireproof and can be operated without extra assistance. These plants are in no sense experimental. Satisfactory and profitable operation is absolutely assured by the reputation of Foos Engines. Send for Special Electric Bulletin S.E.-34, and ask for all the data you want on plants of this character.

SPECIAL ELECTRIC BULLETIN No. S.E. 34



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THE LARGEST EXCLUSIVE GAS ENGINE PLANT IN AMERICA

Exhibitors' Times

Vol. 1, No. 9

July 19, 1913

Price 10 Cents

THE OPEN MARKET

It has interested us to learn that the first of the articles under the caption, "The Open Market," which we printed last week, has attracted widespread attention. We have been frequently asked the question whether we are for or against the open market. The reply to this is that we are simply discussing the matter in an academic way and presenting all aspects of it to the industry and the Exhibitor. The second of the articles is printed below. There will be in all four articles, and we recommend very careful perusal of them to all who are interested in the progress of the motion pictures throughout the world.

II.

In the first of the articles under this caption which we printed last week we endeavored to state the legal aspects of the matter. Hitherto, to recapitulate, for at least four years and six months the market has been closed in virtue of certain patent rights claimed or controlled by film manufacturers. With the probability that these patent rights may be abrogated and that the market will thereby be opened in the sense generally understood, we come to discuss the probable effects upon the art and industry.

* * *

The immediate effect of opening the market would be, it is presumed, to give the Exhibitor freedom of choice in filling his program, but, as we pointed out last week, the middleman or exchangeman has to be considered in this matter. You cannot, it seems to us (and we express this opinion with experience obtained in other business), you cannot do without a middleman in conducting a motion picture film business.

* * *

At the present time in the United States there are approximately 200 exchanges handling the regular output of the various groups of manufacturers. Outside these 200 exchanges are a number of others who might be called junk exchanges; then there are the State right buyers, and then also the heterogeneous mass of peripatetic peddlers of films.

* * *

These are, in brief, the means whereby the film is brought from the manufacturer to the Exhibitor, and must be considered in relation to the main theme of the opening of the market, because these people control, or at any rate influence, the market. If they don't control the market, they at least influence the purchase, releasing and sale of films.

The General Film Co. controls the exchanges of the present associated manufacturers; the other important groups in the business, the Mutual, the Universal and Exclusive, also control their own exchanges. There are several minor groups having exchange control.

* * *

You cannot in the nature of things suppose that these various groups of manufacturers will give up control of their exchanges. A good exchange system is a very valuable asset in the business. In fact, as we have pointed out time and again, the exchangeman, especially if he be free wholly or in part, holds the key of the situation. If he does not like a film he won't buy it, or he won't place standing orders. The manufacturer in one sense works directly for the exchangeman and indirectly for the Exhibitor. This is the business axiom: the middleman or distributor is virtually the regulator of supply and demand.

* * *

With the opening of the market, therefore, you could not look for any immediate change in the exchange end of the business. Things, it would be assumed, would go on just as they are going now, with this possible reservation—that they might open the door for the proper kind of exchange.

* * *

Writing from the strictly commercial point of view, there are no, or at any rate few, properly constituted film exchanges in this country; they are all tied houses more or less, as we made clear above. The ideal exchange, as any business man will consider, is one which can buy any film and sell or lease out any film. In other words, your exchange is comparable, or should be comparable, to a department store, such as Macy's, or Wanamaker's, to take examples that occur to us in New York, or Marshall Field in Chicago. In these great emporia of business the individual as a rule can go and purchase in reasonable demand.

* * *

The same rule applies in other branches of business. At the wholesaler's or middleman's such as your film exchangeman should be looked upon as being, you can go and get any goods. It is up to the manufacturer, by means of quality and advertising to create the demand which the public responds to by buying. So the question, therefore, of the open market at this stage, reasons itself around to a dollar-and-cents proposition. In the

(Continued on page 4)

EXHIBITORS' TIMES

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Important Notice

The "Exhibitors Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

NEW OFFICES OF THE "EXHIBITORS' TIMES."

On or after August 1st the offices of the Exhibitors' Times will be removed to the Candler Building, 220 West Forty-second street, New York City. These offices are larger and more convenient than those at present occupied and are situated in the newest and most modern building identified with the motion picture in New York City.

Kindly address all communications after August 1st to the "Exhibitors' Times," Candler Building, 220 West Forty-second street, New York City.

THE LESSON OF THE EXPOSITION.

In the page, "Right Off the Reel," which is regularly printed each week opposite these editorials, the aspiration was uttered that the general public would largely visit the Motion Picture Exposition, which closed on Saturday, July 12th. The writer was one of the few who took the view that the public would attend in large numbers, if properly approached. Whether the public was properly approached or not is a moot point. But the public **did** attend in its scores and scores of thousands. The motion picture Exhibitors and the trade were in a ghastly minority. They were simply deluged by this vast volume of public patronage.

A great many of the people who went to the Exposition were drawn by curiosity and mere fun-loving proclivities. They went to have a good time, and they had it. But a large number were drawn to the Exposition by a deep interest in the picture. To them, and we personally met large numbers of highly intelligent men—to them the Exposition and what it stood for was a startling revelation. Last week we expressed the be-

lief that one result of the Exposition would be to draw into this business a lot of good men who had not hitherto thought of entering it, and this result has actually taken place and is taking place.

In the aggregate, this Exposition has wrought much good in accentuating interest in the motion picture. Indirectly, therefore, those manufacturers who had booths and who did not make money, or as much money as they thought during the week, will ultimately benefit by this Exposition. It is officially announced that the Second Annual Exposition will be held in October, next year. So many things are liable to happen between now and then that it would be idle to take up space in further reference to the matter. But this is tolerably sure—that the lessons to be learned from last week's display will be of great value to the organizers of the next Exposition, whoever they may be.

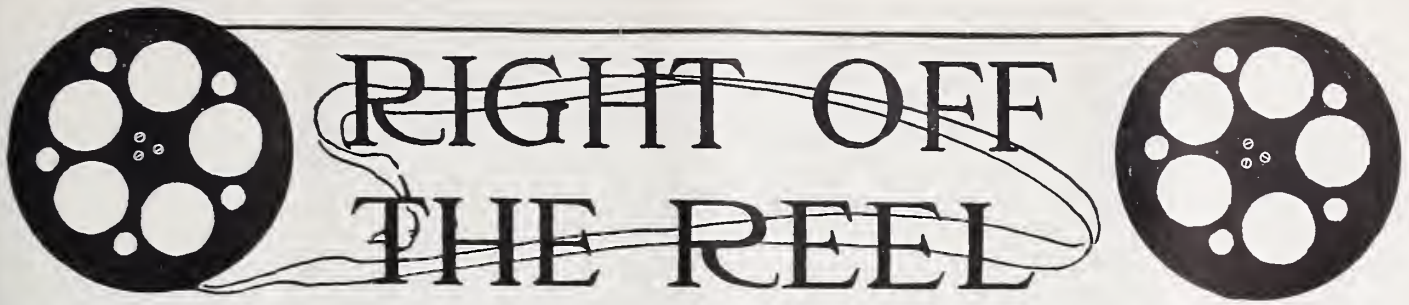
THE TIED HOUSE SYSTEM IN THE PICTURE FIELD.

The motion picture business is kaleidoscopic in the nature and variety of the changes that are taking place in it. The business itself, in fact, may be supposed to have some resemblance to the staple product upon which the commercial system is built. Just as the picture itself moves, and is moving all the time, so is the business. It is constantly changing, phasing and re-phasing. It is, we suppose, due to these facts that there is such a strong charm in it for modern business men.

It has been brought to our notice that the tied house system is being introduced into the business. Competition amongst all makers of films is very keen. The competition of quality is the uppermost factor in the business, and this competition is bound to become keener. Becoming keener it must mean a competition of money—in other words, a war of the purse.

The Sherman Act to which we refer elsewhere forbids certain methods of securing, controlling or monopolizing the business in combination, but it leaves the individual free to follow different methods. One of the largest motion picture producing companies in this country is following the tied house method. Suppose you have got some money and want to open a motion picture theatre, but have not enough capital for the purpose. This house steps in, loans you the balance of the required capital on terms, and makes you agree to always show their films so long as you owe them money. You tie yourself up to this firm. This is good business for both manufacturer and Exhibitor, but is another illustration of the truth of what we have already said, namely, that the power of the purse will be predominant in this field.

Whether the tied house system would, if tested before the courts, be judged to be a contravention of the Sherman Act, we do not presume to know. We mention the subject here because it is an interesting development of the business. It is, it seems to us, perfectly feasible for a film company making a program of 21 reels per week to assure chains of houses using nothing but their pictures. The financial and other possibilities of this scheme are many.



RIGHT OFF THE REEL

By *F.B.*

"Sweet are the uses of advertising." Shakespeare wrote "adversity." Adversity brings us strange companions and acts as a corrective to the mental and physical flatulence produced by the more lambent aspects of life. Advertisement—advertisement, is even more than all this. If it isn't life itself, that is the motive force of life, it is, you might say, the breath of life. It is the steam which admitted from the injector into the cylinder sets the piston rod of the engine in motion.

* * *

The greatest problem which the motion picture Exhibitor has to-day, after deciding upon his picture, is how to advertise to get the people in to look at it. The people are willing and waiting to enter motion picture theatres, only they have to be attracted or lured therein. There are some things on this earth which people want. They want to see motion pictures. They don't need them, but they want to see them. There are many things which people neither want nor need, and you may take it from me, many well-advertised articles can be included in this list. They are just forced down people's throats by smart advertising.

* * *

Not so, the motion picture, which the people at large may not need, but certainly want. Why, at the present time the shrewdest manufacturers of films are with their publicity men and advertising agents (bless the dear boys, they are gradually coming to recognize the fact that the "Exhibitors' Times" is THE best advertising proposition on earth) are considering how best to advertise the motion picture direct to the hundred million inhabitants of this great country. This thing has been attempted several times, but in such a perfunctory manner that the hundred millions still "pursue the noiseless tenor of their way." I think they will go on pursuing the same tenor in the same way, because vaulting ambition would o'er leap itself in the task. There are some things that are not possible even to a conscienceless national advertiser.

* * *

I think it is up to the individual Exhibitor to cultivate his own potato patch. It is astonishing what the Exhibitor can do in the way of irrigating his own potato patch, if he will only think a little for himself; or, better still, let J. M. B. do the thinking for him. J. M. B. every week in these pages does a whole lot of thinking, as I thought the other day when I found myself for a

few minutes in the eclectic purlieus of Park Row, New York City.

* * *

Down there they have a little motion picture theatre called the "City Hall Theatre." I saw by the poster that the Vitagraph "Tiger Lily" was the day's attraction. The Vitagraph evidently think a great deal of the "Tiger Lily," as they have been boosting it a great deal. I wouldn't have thought so if it were not for what I saw at the entrance of the theatre. Of course in the pay box there was a nice, demure young lady taking charge of the nickels, as there always is at a well-regulated motion picture theatre. Whenever I go to a motion picture theatre it is partly for the pictures and partly for the young lady in the box. We are all alike in this respect. We like to see pretty girls in positions of prominence in the world. In front of the theatre, however, was the most realistic form of a tiger on his hind legs that I have ever seen. Inside the skin of the beast was evidently a slim young man who could by internal mechanical means make the brute open and close his mouth. The skin was true to life, and as for the eyes, heavens above! why they fixed me, or seemed to fix me, just as piercingly as the lion up at the Bronx Zoo does whenever I look at him.

* * *

This tiger person drew a crowd around that theatre, and some of us went in in virtue of the fact that the tiger man was the compelling force. And some of us looked each other in the face and said: "It is damn artful, and it is damn clever." So it was. Now there isn't much in this little incident. It goes to show, however, that if the individual Exhibitor will exert individualistic efforts to attract people to his house the people will respond. I harp upon this theme because at the present time the motion picture Exhibitor is rather by way of being made the support of factionism, and not merely factionism, but charlatanism. It is time that individualism were given a chance in this business. There isn't, in my opinion, any Exhibitor in this country who isn't or shouldn't be in a position to manage his own affairs in his own way without hindrance from any association of people. He is in a position to put the tiger at his front door like the man down at Park Row and to read the pages of this, the only paper which treats the Exhibitor as an individualistic integer in the game. The "Exhibitors' Times" is clearly the only Exhibitors paper. *N'est ce pas, mes amis?*

THE OPEN MARKET

(Continued from page 1)

ideal condition of the business, the manufacturer relies upon quality and publicity to create the demand for his goods amongst the Exhibitors, and these people go to their store or exchange to buy on these specifications.

* * *

Now if this condition is brought about by the opening of the market, no harm or injustice is done to anybody. Opening the market, in fact, in the film business will simply mean a recognition of the fundamental laws of all business methods, namely, that you have to create a demand by quality and other means for your goods and provide the proper facilities whereby the consumer can get your goods if he wants them. This being thus in the academical sense—in other words conceding the soundness of these propositions—it seems to us that the market may be opened by either the action of the Federal Court or the voluntary action of those people whose policy has hitherto closed the market, and that the immediate, if not logical, effect will be the creation of a number of new exchanges to cope with the situation. For there will be lots of goods

for sale which people want to buy and won't be able to buy with the present condition of things obtaining.

* * *

Deliberately, we say that the exchange end of this business has never been in a satisfactory state, has never been placed upon a proper footing except very recently when attempts have been made by the General Film Co. and others.

* * *

The defect in the business so far has been a comparative lack of good business men in it all the way through. The exchangemen have been singularly deficient in business methods, but things are improving as they are bound to do. Not a day passes without some improvement in the business.

* * *

With the deduction that the first immediate effect of the opening of the market would be the entrance of a number of new and competent exchangemen in the business, we close this article.

* * *

A BLOT ON THE INDUSTRY

In No. 2 of the "Exhibitors' Times" we called attention to the blot on the industry known as "duping." The word "duping" is a corruption, or rather an abbreviation, of the word duplicating. It means unlawful copying. A dupe is an unlawful copy of the picture. There are many men in the industry, we regret to say, who make money by duping copyright pictures and selling them. Under the copyright act, duping or duplicating a copyright picture is an offense and a crime. But it is difficult to bring the offender to justice. The "Exhibitors' Times" whenever it gets evidence of duping will not hesitate to denounce the offense and the offender.

* * *

To our minds, plagiarism is, morally at any rate, as great an offense as duping. When a man has gone to great labor and expense putting out a good film, it is, to say the least of it, bordering on a theft for another man to come along and by simple copying or plagiarism profit by the enterprise and labor of the first man. It is true that the offense may be only immoral or against ethics. It may be perfectly legal, but it is nevertheless bad. If imitation is the sincerest flattery, it is also a sign of mental and commercial weakness. It is a fact that in all ranks of industry, copyists and plagiarists seldom achieve success which justifies the practise. The public has a way of handing out its rewards to those who deserve them just in the proportion of their merits.

* * *

The great demand for motion pictures on the part of the public has led to something in the nature of a famine of subjects among many film manufacturers. Instead of taking the proper course of searching out and paying for original themes, several of the less reputable film makers have adopted the unworthy habit of copying each other's subjects. It is frequently the case now that as soon as a feature film has made a success, somebody else comes along and produces a cheaper picture under the same title. The public is more or less inclined to be unobservant in these matters.

* * *

There is a case in our minds in which the title and advertising publicity of one film might easily be mistaken for the other. The public is misled. We maintain that it is immoral on the part of film makers to plagiarize each other. It is apt to injure the business.

* * *

There is surely room for all in the industry. By "all" we mean those who have capital, brains, energy, etc., to pursue an independently profitable policy. It is bad to think that this form of plagiarism is in practise. We deprecate this kind of thing in the interests of the business as a whole.

* * *

An honorable business man and his associates have the right to be protected, if the law will not or cannot protect them. We consider it our duty to enter this protest against the imitation of successes, and we hope that we shall not have to notice such an occurrence again.

"WHILE JOHN BOLT SLEPT"

An Appreciation

It was my extreme pleasure to see Edison's photodrama, "While John Bolt Slept." The picture made a profound impression upon me, because it not only revived an old treatment with a new theme, but because it left the spectator in a strangely exalted emotional glow. It was not sensational. It was not startling. It was not "dramatic," in the ordinary sense of the term. But the beauty and loftiness of its motif and the artistic charm of its portrayal made it stand out as a most unusual bit of film achievement.

John Bolt, a wealthy old paralytic, is seated in an invalid chair in his luxurious home, where he is cared for by a trained nurse. His malady has deadened all his limbs, so that he is forced to remain in the same position asleep and awake. The nurse leaves him for the night, and John Bolt closes his eyes in rest.

A vision, Conscience, appears before him and leads him back to his past life. He is made to review that period of his former days when he was a hardened, avaricious manufacturer. An inventor is offering him a model of a machine whereby he can increase the output and lessen the cost of his product. Greed gleams in his eyes. But with cruel craftiness he pretends that he will hardly, if at all, benefit by the invention. Finally he grudgingly gives the inventor a check for one hundred dollars.

The time shifts forward to the present. The inventor and his wife are living in poverty-stricken misery, while John Bolt has reaped thousands through the ingenuity of the other's brain. Conscience urges him to make reparation. He sends for the inventor and orders him to write out a check for himself for fifty thousand dollars. The inventor does so, and gives John Bolt the pen for his signature. The paralytic clasps the pen, but is unable to move his arm. A powerful internal conflict throbs his being. Desire, pain, will, tremendous static force radiate from his features. Suddenly, as if with a supreme effort, he tremblingly raises his hand to the paper and writes his name. This is the first miracle.

Again the spirit, Conscience, appears and transports him to that time of his life when his cupidity had wrought misery, disease and squalid pauperism in the poorer districts of the city. A minister appeals to him for help. Little children tearfully plead with him. But he snarls, "Get out with those brats!" and refuses to give one cent to ameliorate conditions.

Once more it is the present. The paralytic orders his nurse to wheel him over to the home of the minister. There he effects a reconciliation, and as the clergyman grasps his hand in forgiveness the second miracle happens. This hand and arm also lose their paralysis.

At the third visitation of Conscience John Bolt sees a phantom picture of his married past. He is depicted

quarreling with and brutally beating his wife. She leaves him as he falls into an insane stupor.

The vision fades. The invalid is still seated in his chair. A deep, passionate yearning transfigures his face and shakes his frame with ungovernable intensity. Through some unknown agency the message of his soul arouses his wife, who now lives in obscure quarters. Guided by instinct and his will she joins him. As she stretches out her arms to him the third miracle occurs. John Bolt slowly rises to his full height, his limbs no longer impotent, rid of his bodily ailment, free of his soul-malformation, and crushes his wife to his heart.

The plot of "While John Bolt Slept" is, of course, not new. It has a strong tang of Scrooge. If the scenario writer was inspired or influenced by Dickens' story, he has, nevertheless, shown striking originality in his thematic development. Although it is not an established fact that a powerful will may unconsciously restore a paralytic limb, our discussion need not enter into the physiological issue. What interests us most here is the symbolical beauty and loftiness of the drama.

John Bolt is one of those "eminently successful" men who have climbed to prosperity over the heads of their weaker brethren by sheer, undeviating will. In his wake he has left misery and poverty. But nature has exacted its inevitable compensation. As his material possessions have increased his soul has become proportionately dwarfed, until at last he is left friendless, but with immense wealth.

From this point on a reaction sets in, inspired symbolically by Conscience. The same will which formerly swept him to evil now turns him to good. As each good deed is done the man's soul frees itself of its shackles, the restoring of each of his limbs being an outward symbol of each step of his inner emancipation. Finally his regeneration is complete. The bestial cunning has disappeared. His eyes now glow with kindness and love for his fellow-beings. Goodness is the final consummation of his will.

Of course the drama lacks that conventional structure which we have come to expect in stage-technique—the rise, climax, suspense, catastrophe, etc.—yet its simplicity and its gripping emotional appeal are reason enough for its existence. For, after all, it may be trite to say, the substance, not the form, affects the spectator most deeply.

The production was even better than Edison's usual high standard. The double exposure was artistically as well as skilfully handled, and the lighting was exquisite. Marc McDermott as "John Bolt" was strongly convincing. The subtlety of his characterization and his outward suggestion of internal conflict during the transitional periods left nothing to be desired historically. From every point of view it was a beautiful film portrayal.

R. R.

NON-INFLAMMABLE FILM

Inquiries have recently reached us personally and by mail as to when the non-inflammable film made by the Fireproof Film Company, of Rochester, N. Y., will be available for use. In reply to this we have to state that the company simply announces that the film is ready for delivery.

Communications reach us indicating a widespread interest in this matter. There are several experimenters at work on this substance. Last fall we were interviewed by several men connected with the great manufacturers in New England who thought of putting on the market a transparent flexible substance used in the shoe-making business. This is a film, or, rather a substance placed over the toes of ladies' shoes of the finer kind. This film looked as though it might answer the purpose of a non-inflammable film, but nothing more has

been heard of this matter, although we were told that there were millions at the back of this enterprise. Then at least three times during the present year we have been approached by would-be investors in new processes for the purpose.

When you make your film non-combustible you do so at the expense of other properties. Your ordinary film which burns, if you make it burn or will let it burn, is ductile. It wears well and does not effloresce or go powdery. The latter is just what the non-inflam film that has been hitherto put out does. It wears at the edges of the perforations, and so you get an unsteady picture on a film that doesn't last.

This is stating the superficial facts of the matter. In future articles we will deal with the more chemical aspects of the subject.

SPECIAL EVENT CAMERAS.

The article which we printed two weeks ago on the subject of "A Camera in Every Home," has brought us many inquiries as to where motion picture cameras of the type mentioned may be obtained. There are several sources. The Special Event Film Co., of which Mr. Fred Beck is general manager, and whose offices are at 248 West 35th street, New York, has for some time past specialized in motion picture cameras of the types mentioned in the article. Also, by the way, this company supplies the various fittings for the instrument.



The Special Event Cameras range in price from about \$90 up. They appeal

to all the requirements of those who make motion picture making either a hobby or a side line in some other business. Mr. Fred Beck is himself a highly successful camera man and also a successful maker of industrial motion pictures.

One of his pictures that we saw recently is, or should be, of peculiar interest to the Exhibitor and the public. This picture shows the making front start to finish of the well-known C. B. Corsets in the company's factory at Bridgeport, Ct. Aside from the fact that this film can be used as a good advertising medium, it was interesting to note the diligence of the employees of this company in their work. Then again, although the picture was taken in disadvantageous circumstances in respect of illumination, Mr. Beck succeeded in getting a very well exposed result.

AN INGENIOUS DEVICE.

It is not the privilege of every Exhibitor to show first run films or fresh, clean films, as only the best located theatres can afford the luxury of showing an expensive program. On the other hand, the theatre not so well located and not able to pay for a high-class film service has no reason to show dirty films since the introduction of the ingenious device called "The Mortimer Film Cleaner." If your exchange does not clean the films, clean them yourselves. It is not because some of your competitors show dirty films that you should disgust your audience with rainy films, or, as an old German lady calls them, "Pictures full of strings." The Mortimer Film Cleaner is not only a very small investment, but is

the simplest device ever placed on the market; in fact, the films can be cleaned as the operator rewinds them.

A VALUABLE AND INTERESTING CATALOG.

This catalog deserves to be liberally distributed among the public in general. There is a great desire on the part of people to possess motion picture cameras, etc., such as are illustrated and described in it. The book consists of twenty-four pages and contains many pictures and details of cameras, etc. The American is one selling at \$200. This is designed for general use—that is to say, for amateurs, etc. Then there is another instrument for professional use which is sold for \$350. Besides the cameras there are mentioned, printers, tripods, tilting, titling and developing outfits, lenses and numerous other accessories in the taking of the motion picture that are referred to in this book. The catalog is of peculiar value because it is one of the first of its kind to deal with motion picture making in this form. There is, at the present time, an extraordinary desire on the part of people to know how motion pictures are made. Then there is the question that is frequently asked, where can we buy machines for making them. By machines is meant, cameras and other things, of course, so that we can strongly recommend those who may be interested in motion picture making to send for this catalog at the address of the American Cinematograph Co., Electrical Bldg., Jackson boulevard and Des Plaines street, Chicago, Ill.

THE VENUS FEATURES

A New and Promising Enterprise

The title "Venus Features" distinguishes a new film enterprise of which Mr. Charles Simone, formerly of the Universal Film Co., and now general manager of the Centaur Film Co., of Bayonne, N. J., is the head. Mr. Thomas Evans is also associated with the enterprise.

The producing directors are, H. C. Matthews and J. Farrell MacDonald. Such subjects as the "Sleeping Beauty," "A Florentine Tragedy," "Francesca Da Rimini," the "Second Mrs. Tanqueray,"

"I Pagliaci," "The Runaways," and "Golden Locks and the Three Bears," are to be selected for treatment.

Mr. Matthews' good work for years entitles him to the opportunity of making multiple reel pictures. He is an exceedingly able producer and withal a modest one. What is more, he is popular with his companies. For the Powers Company he made a series of delightful comedies which contained some specimens of the most exquisite film humor we have seen. The "Exhibitors'

Times" cordially wishes "H. C." every success.

The other producer, J. Farrell MacDonald, possesses the dramatic instinct in a fine degree and should do good work in the productions.

It is the intention of the Venus Co. to sell the pictures on the territorial rights plan, and bids have already reached the general manager. The Venus studios are located in Hollywood, Cal., and the sales offices are on the tenth floor of the Candler Bldg., 220 West 42nd street, New York City.

EDWARD ROSKAM

Edward Roskam is one of the younger school of the motion picture industry of whom much may be expected in the future. He has graduated in good fields of work. For some time he was connected with the Vitagraph Company. There isn't any motion picture concern of our knowledge from which such valuable experience may be derived as the Vitagraph Company. We have been over the entire plant at Brooklyn several times and have admired the installation. There is everything available for the production of films, perfect in the technical sense as well as in the artistic.

When Mr. Laemmle came down to New York to make motion pictures, Mr. Roskam was one of his first aids at 111 East 14th street. We saw Mr. Laemmle's first release, "Hiawatha." By our side at that moment stood Carl Laemmle himself, Carl Willat and Edward Roskam. When the Imp factory was started at 101st street, Mr. Roskam became



EDWARD ROSKAM

the superintendent and there enlarged his practical knowledge. Mr. Roskam is as good a judge of a picture in its dramatic and photographic respects as we have met. He has dramatic insight as well as technical knowledge and ability. We hope one day to see him at the head of a company making motion pictures. Meanwhile "Eddie," as he is known in the trade, is the head of a Trade Printing Co., and can and does make good prints. He was a loyal servant to Mr. Laemmle and deserves to succeed both for his ability and his loyalty.

The industry is not over-rich in clever young men, and we think that Mr. Roskam has the qualifications.

We have heard good opinions expressed of his printing. What is more, we have seen some good specimens of the work, so we can commend it to those who may need it. The address of the Commercial Motion Pictures Co. is 102 West 101st street, New York City.

American Announces French Costume Plays

"The Adventures of Jacques," is the name of the two-reel French costume play, written and being produced by Lorimer Johnston, more than one-half of the scenes being on the Gillespie estate in Montecito.

The costuming of the play is in keeping with the Gillespie estate, which suggested the story.

Many of the Montecito residents viewed the taking of the picture, and a basket of oranges from one of the estates was sent over for the players' lunch. Many compliments were heard for the class of production, and pleasure

was expressed that the splendid settings were being taken advantage of in this manner.

Jack Kerrigan plays the lead, the adventurer, with Miss Vivian Rich playing opposite in the part of a lady-in-waiting. There is a sensational scene in which Kerrigan, with Miss Rich clasped about his neck, escapes by a rope from a tower sixty-five feet high. This stunt is actually performed, the camera following the two from the tower to the ground.

Mr. S. S. Hutchinson, President of the American Film Mfg. Co., feels assured

that this line of subjects will prove popular with the general public, both here and abroad, because of general interest in the literature of the period. The properties, settings, costumes, mannerisms, etc., have all been given thorough study. Mr. Hutchinson believes that they will excel in popularity the Western and Cowboy subjects because of the substitution of the rapier for the gun, the quaint costume and mannerisms of the swash-buckler for the chaps and sombrero. The play is the first of the series and is scheduled for release Monday, August 11, 1913.

WRAY PHYSIOC



WRAY PHYSIOC.

Last week we briefly said that Mr. Wray Physioc had detached himself from the Ramo Films Co. and that he retained legal right to the title "Ramo." He also holds stock in the concern. There is talk of lit-

igation between those who remain in the Ramo Co. and Mr. Physioc or between Mr. Physioc and the company. We don't think there will be any litigation at all.

One of the most successful picture makers we have known is a gentleman whom we are proud to call our personal friend, Edwin Thanhouser. Edwin Thanhouser came into the business equipped with a successful experience as a theatrical producer. He was a man of artistic temperament. He was a picture maker in esse as well as in posse. In other words, he had all the personal and intellectual attributes for making pictures.

So when Edwin Thanhouser came down to New York and opened his studio, he devoted himself to the production end, and engaged photographic and mechanical help. The result was "success." In motion picture making to-day, that is, successful motion picture making, there must be a temperament controlling, originating or directing the picture art. There must be an artist at the head of the section. All the commercial ability in the world, all the boosting, all the shouting won't sell a bad film.

Wray Physioc is a picture maker. He has the temperament, the ability, the insight—he has youth, he has determination. All that is essential to him for a success is proper environment, that is to say, the right people to work with and the right place to work in, and he will make pictures—pictures which will please the public, pictures which will sell.

Mr. Physioc has had much practical experience in motion picture factories. He comes of an artistic family. He fully appreciates the pictorial possibilities of the motion picture.

The "Exhibitors' Times" desires to give him the encouragement of its good opinion. He is one of those men upon whom the future of the picture as a picture will rest.

We know his family by association. The writer of this article worked side by side with the brother of Mr. Physioc.

Between Edwin Thanhouser and Wray Physioc there is a strong intellectual resemblance. Both are temperamental, both must have their environment, both are types of the artist in the picture field. Mr. Thanhouser was successful and very rapidly so. His pictures sold because they were pictures. The result was that in a short space of time he made a great deal of money and sold his business, when an opportunity came, on advantageous terms.

When we last saw him in New York City on his return from Naples, where he is staying, he said to us: "I don't own a foot of film. May I come back into the game? I don't know. At any rate, they cannot take away from me that which I possess." We said: "Money?" He replied: "No; how to make pictures."

Wray Physioc knows how to make pictures, and all the King's horses and all the King's men will not take the knowledge away from him. We hope that he will succeed in his endeavors and we believe that he will.

THE CONVENTION.

The proceedings of the Motion Picture Exhibitors League of America, at New York, the week of July 7th to 12th, are now matters of history. It is only necessary to place on record the fact that dissension occurred. There are now two bodies instead of one, the National with Mr. Neff at its head, and a dissentient body whose headquarters will probably be in New York.

The National Convention is to be held in Dayton, Ohio, next year; where the supplementary convention is to be held has not yet been decided, presumably in New York.

As we stated in our article on the convention two weeks ago, this paper has nothing to do with internal politics, nor has it any comment now to offer on the disruption.

It is to be hoped in all seriousness that both bodies will endeavor to work for the best interests of the business and the general advancement of the progress of the art and industry, a policy which, as has already been stated, is the only one which animates the "Exhibitors' Times."

League or no league, disruption or no disruption, the motion picture still stands as the symbol which should guide all in

the conduct of their business. Politics should as far as possible be tabooed.

Owing to the fact that there are four vacancies in the offices of the New York State Branch Motion Picture Exhibitors' League of America, which leaves the Executive Committee without a quorum, a convention is called to meet on Monday, August 11, 1913, at such place as may hereafter be designated for the purpose of electing officers to fill such vacancies.

George L. Cox, of the Advance Motion Picture Co., Chicago, Ill., was in town last week representing his firm at the Exposition.

IDENTIFYING EASTMAN FILM.

The Eastman Kodak Co., of Rochester, N. Y., who are very large makers of negative and positive film for motion picture purposes, draw attention to the fact that the name Eastman is printed along the sides of the positive film so that it is not only possible for an Exhibitor to demand but to obtain pictures made on this film. He can see that he gets it.

The Eastman Kodak Co., we think, are wise in taking this step, as their film has many years of reputation behind it and should be protected against any form of

unfair competition. It might lead Exhibitors and others to suppose that they were obtaining film of this well-known make when they were not.



Bryant Theatre, W. 42nd Street,
New York City

PHILADELPHIA NOTES

The Globe Features are now situated in their new and spacious quarters on the first floor of 211 North Thirteenth street, under the direct management of Leopold Cristion and Tom Bible, well known to local exhibitors. In their new quarters this firm will be better able to handle the increasing business now coming by reason of the eight new features now released.

J. W. Pierce, formerly of the Family and the Aurora Theatres, has now the Tacony Palace under his management. Mr. Pierce is noted for inaugurating up-to-date and novel ideas in the management of these motion picture theatres. He has been successful in maintaining a large patronage. He is also an active member of the Exhibitors' League of Pennsylvania.

Charles Thropp, general manager of Nixon and Nirlinger theatres, will spend two days in Atlantic City preparing the new Nixon Theatre for a first run program of the latest motion pictures. The New Nixon will also run vaudeville and has a large seating capacity.

George W. Bradenburgh visited the New York convention last Tuesday and states

that Philadelphia was well represented, which shows the earnest inclination of our Exhibitors to keep up with modern cinematography.

The National Features have booked the "Spider Gang," a thrilling feature depicting a locomotive collision, to the Dixie Theatre of Baltimore for four consecutive days.

"Fantomas; or, Under the Shadow of the Guillotine," is the next big sensational release of the Prince Feature Film Co.

Many new and attractive one-reel subjects are being released in the Exclusive Film Service, 1134 Vine street.

English Jack O'Brien, the gentleman pugilist, when seen the other day, said that he had received an attractive offer from the Pathe and Vitagraph companies to join their companies.

Mr. Kline, of the Fairmount Features, announces that they are releasing features regularly during the summer months, and the Exhibitors can be assured of something new at any time in features.

Warner's Features were strongly represented at the New York convention. Ben Abrams, of the Philadelphia branch, states he will shortly announce a big surprise to the trade.

Mr. Bayleson announces that his Crystal Palace will be closed until Friday, July 18, for alterations and improvements. He has now two theatres under completion, one located at Front and Rockland, the Wyoming Theatre, and the Eastwick, located at Eighty-fourth and Eastwick avenue. Both are up to date and fireproof.

E. J. O'Keefe, of the City Square Theatre, Atlantic City, purchased over \$100 worth of fine brass signs, making a complete brass set for their lobby, which he states will positively make theirs the most handsome corridor in the country.

The Family Theatre, 1311 Market street, has installed over 400 new opera chairs.

C. F. McEllroy, formerly of the Colehuff Supply Company, is now with the American Features, 211 North Thirteenth street.



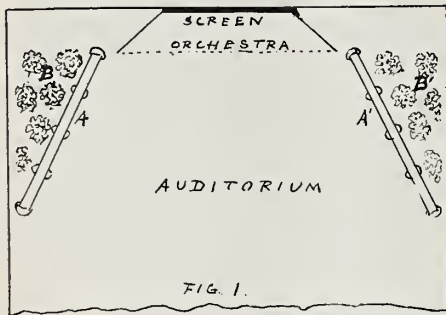
Exhibitors' Times Booth at the New York Exposition

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address : Construction Dept., Exhibitors Times

This department, like the other departments on — Advertising — Music — Appearance — is conducted for the benefit of the Exhibitor. As we pointed out in



previous issues, while good films are essential to the success of a motion picture theatre, other details of as much importance should not be overlooked.

We are pleased to state that we have received many complimentary letters and we have been favored by a number of inquiries, proving without a doubt that our efforts have been recognized.

In our last issue we answered the inquiry of Mr. E. J. R. of Utah, in full, with some special illustrations.

We are gratified to know that others recognize the necessity of advising the Exhibitor on things concerning his theatre, as we read the following lines in "Warner's Feature News."

" . . . The standard of motion picture construction has not increased in any way near the proportion that the number of buildings has increased, and if where the building code restrictions regarding seating, arrangement, ventilating and fireproofing are perhaps stricter than any other city in the United States, with the possible exception of Chicago, it is safe to assume that the owners of motion picture theatres throughout the country are not giving sufficient attention to the question of artistic decoration and more permanent construction than they have been giving to these subjects in the past.

"It is a fact that the high cost of living and the expansion of cities is responsible for the tremendous development of the motion picture theatre as a factor in modern home life. But the real estate man looks upon the increasing motion picture show somewhat in the light of a menace. It is such, in his view, and he

has this view because his experience has justified it—that the motion picture theatre proprietor destroys property values. The reason is that he puts up a flimsy theatre that increases fire insurance rates in the neighborhood and has for its facade a tinselled and often a gaudy design entirely out of harmony with neighboring architecture. That is why the "movie" man finds various obstructions placed in his path for obtaining a motion picture permit in new territories.

"The best advice that a motion picture theatre promoter can receive is to strike away from the old Coney Island idea of making the front of a playhouse as gaudy as he can; let him substitute this with a carefully studied-out plan of architecture which conforms to that of the neighborhood in which he moves his theatre. If any motion picture proprie-



tor doubts this let him go into the new theatre district of New York and look at such playhouses as the Maxine Elliott theatre and other of more recent construction, and he will find that the exteriors conform very closely to the architecture of buildings in the neighborhood."

The above statement confirms what we have already said, and we sincerely hope that owners and managers will pay more attention to Construction and Appearance and Manners, as the best films have to be shown under the best conditions, so as to make the investment a profitable one.

We are pleased to know that some managers have realized these facts and are constantly improving, and as we wish to encourage them, we will make it a point to mention any real improvement coming our way.

As we have stated in previous issues, a wide auditorium is not suited to show motion pictures to their best advantage, but what is still worse, is for a matter

of a few admissions to compel patrons to use the side seats of the first rows of chairs. They cannot enjoy the picture and walk out dissatisfied.

An up-to-date showman must follow the practice of the successful business man, who does not hesitate to refuse the shipment of goods not up to the standard.

It was, therefore, a pleasure for us to visit the Bryn Mawr theatre of Bryn Mawr avenue, Chicago, and see for ourselves how the manager replaced the undesirable seats with a very tasteful decoration.

The Bryn Mawr is a wide house, too wide for motion pictures, but on the other hand, a refined theatre, beautiful in its great simplicity. The manager erected on each side of the auditorium and near the screen, a sort of grape arbor, cutting off the undesirable triangle of the bad seats. Figure 1 shows the position of the two grape arbors, while Figure 2 gives an idea of the construction of such a grape arbor. This construction, painted white, is decorated with different vines climbing around the posters, and falling down in festoons, etc. Back of these grape arbors are a great variety of potted plants and flowers, producing the most charming effect and forming a very pleasing foreground to the screen.

(Continued on page 17)

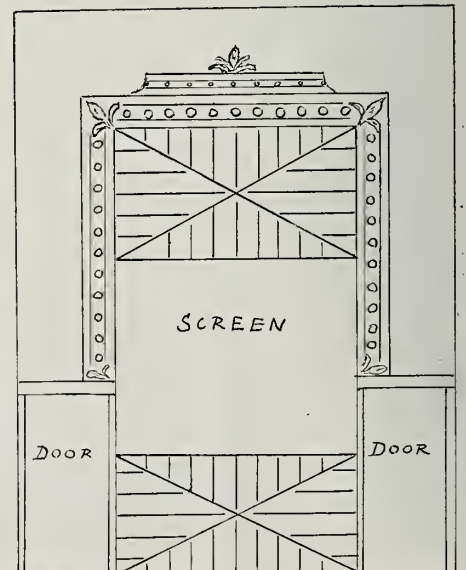


FIG. 3.

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

We are pleased to note that appropriate music for the picture is a general topic all over the world. In a previous issue of this paper we stated what Canada was doing in this line, and to-day we publish the following from "Le Courrier Cinematographique" of Paris.

"The music plays an important part in the exhibition of motion pictures, but either through economy or ignorance, many managers do not pay enough attention to this vital question.

"The question should not be overlooked, as any one who has assisted at the exhibition of a silent film, without music, has been able to judge of the importance of good and appropriate music.

"Look at a new release at your exchange, where the film is shown without music and view it next day at a theatre with appropriate music and you will find that the film has gained 100 per cent.

"We can safely say that music is the language of motion pictures.

"In the drama the piteous hearts would certainly shed less tears if there were not a musical phrase to emphasize the pathetic side of the scene.

"The suspense would be nil in a pursuit 'a la Americaine' or in 'Nick Carter' if imitative music were not played to bring out the 'trepidation.'

"In the tender, sentimental and love scenes, the film would not carry the audience if the music did not fit the scenes.

"In this order of things we have not only witnessed blunders on the part of the musicians, but we have seen pictures butchered. With the excuse to play modern operas, we are constantly treated to some delicious selections but not appropriate to the picture.

"There is certainly a mine of rich and beautiful musical selections for motion pictures in the operas, but they must be prepared to suit the different scenes. This is the work of the orchestra leader.

"In passing, we regret to say that our manufacturers do not offer musical selections when they release an important film. It would not be a great increase in the cost of the production of a film to engage an able musician to be present at the taking of the picture, and who could take notes as the scenes are acted. The musician could also make some suggestions to the director, so as to help the reproduction of some special musical selections."

This may sound like a dream, yet the day is coming when scenarios will be prepared by musical composers, in fact, a Viennese composer has written an operetta intended for use in the films only.

The characters in it will not be heard. They will be seen, while an orchestra plays the music intended to illustrate their story. The wise composer has prepared his orchestra for a version of his work to be performed in the expensive motion picture theatres, while a piano accompaniment to the varying scenes will serve for more economical impresarios.

This is the first instance of an operetta composed exclusively for the film playhouse. When there is more complete accord between voice and action in the picture than there is at present it may be that the scores written for these theatres will be sung by the actors or seem to be sung by them. Synchronization has not reached a sufficient degree of finish for such a result. It is not regretted, perhaps, so much as it might be were not the sense of sight in the theatre much more important to-day than the sense of hearing.

Stranger still in the history of the advance of the "movies" into the realm of music is the consent of Cosima Wagner to have the sacrosanct "Parsifal" presented to the public in this form. Music selected from "the sacred dedicational play" is to be performed as the pictures are shown. The rights of Bayreuth to the exclusive possession of "Parsifal" lapse with the close of 1913. Then it will doubtless be heard in many theatres. Three productions are already announced in Paris for next year. The German cities will not be likely to respect the wishes of the chateleine of Wahnfried once they are by law entitled to produce "Parsifal" in their theatres. So it may be that there is method in the liberality of Mme. Wagner when she allows the scenes from "Parsifal" to be shown broadcast in the people's theatre.

We know of one scenario writer in New York who has prepared some plays on certain musical selections, but as he has been very unsuccessful with most of the scenario editors, he gave up the writing of scenarios. This writer was very successful when the manufacturers were selecting their own scenarios, but since they have abandoned such an important work to mere hacks, the best scenarios are not always the selected ones.

The best production will not impress the audience if the music is not appropriate to the subject, but, on the other hand, a poor production can be enhanced with proper music.

We remember the "Golden Lily" of Gaumont. It was shown at the Orpheum of

Chicago, where the orchestra leader had prepared his music and the film created such a sensation that many persons wanted to see it on the following day. The following day the film was shown at the Casino Garden of Chicago, and was so butchered by the pianist and drummer that everyone walked out with the same words on his lips: "Jones must have been out of his mind when he praised the film as there is nothing in it."

At the Orpheum the orchestra struck a lively wedding march in the first scene, as the bridal couple was leaving the church. In the second scene, when the poor old fiddler enters the church, the organ alone was heard. In the third scene, when the poor man stands in front of the altar and plays his fiddle to the Virgin, the organ stopped and the violin of the orchestra took up the music, etc. Such a music was very appropriate and enthused the audience.

At the Casino Garden it was an entirely different affair. The pianist and the drummer made all the noise they could, even during the church scene and praying in front of the altar.

On the question of the pipe organ, the "Le Courrier Cinematographique" is of our opinion in the belief that it is practically impossible to find an organist able to play the organ to suit the picture. The organist capable of commanding an expensive pipe organ is a too high salaried musician to find employ in a motion picture theatre; he is sort of prohibitive. J. M. B.



Rowland Theatre, Pittsburgh

Advertising the Picture



Suggestions Invited, Questions Cheerfully Answered

Address: Advertising Dept., Exhibitors Times

As stated in our first issue, the "Exhibitors' Times" is the friend of the owner, Exhibitor and manager.

Several trade papers are in the field; they started early when the show business was hinging on the film alone. We remember the day when for a few hundred dollars any man could start a motion picture theatre; all that he needed was to rent a store, install any kind of old chairs, a common bed sheet for a screen and an old second-hand machine, perched on a soap box or on the backs of chairs.

When the first trade papers appeared, the Exhibitor had no need of any special advice on the construction or the management of his theatre; all that he needed was to know about the film. For these reasons, the early trade papers prospered as the special organ of the "film."

Since that time, however, the industry has passed through a considerable development, and to-day, the ignorant Exhibitor, who was termed "the push cart man," is fast disappearing to make room for the intelligent and progressive business man. It is, therefore, time that we should have a trade paper to advise the prospective builder or buyer of a theatre on many things of great interest in theatre construction and management—matters outside of the film entirely.

The "Exhibitors' Times" is a paper by itself, in its own class: it is and will be, a cyclopaedia of knowledge to the men engaged in the motion picture field.

To-day, perhaps, it is not rare to hear that a business man is investing from \$50,000 to \$250,000 in a motion picture theatre. We know of a new contemplated theatre to cost no less than \$750,000.

With the new and elegant theatres of to-day, the film, while remaining the essential part of the program, is by no means the whole consideration when fair returns are expected from a large investment.

Let us illustrate: If a man spends \$100,000 on a new theatre and shows a first run of pictures, he will never make his investment profitable if he adopts cheap ginger bread decorations and loud colors—if he allows his posters to hang from every corner without being framed—if he allows the doorman and ushers to be of the low, vulgar and rough class of the Bowery—if the music is noisy and not appropriate to the picture.

Our first-class hotels and restaurants don't give you the best meals; too often you can go to a cheap basement restaurant and get far superior of plainer cooking. If the cheap basement restaurant is not prosperous and if the big hotels are coining money, it is because the latter add the style to overcome the poor cooking—fine dining-rooms, the best and cleanest table linen, silverware, china, the neatest, cleanest and most courteous waiters, etc.

Our aim is then to help the owner, Exhibitor and manager by giving them technical and practical advice on construction, music—management—by telling them what others are doing all over the country and by answering all inquiries. The "Exhibitors' Times" is your paper, your cyclopaedia.

We are delighted to receive daily inquiries and to see that other publications realize the necessity of having a trade paper dealing with other topics than politics and films. There is room for such a paper and the wise Exhibitor will subscribe to both—to the paper keeping him posted on the "films"—and to the paper helping in his investment and management.

We are pleased to give the following translation from "Le Courier Cinematographique" of Paris.

"The great popularity of motion pictures in France as well as in foreign countries, gave birth to a great number of show parlors, which have been erected with too much haste and not enough common sense. It should be remembered that the first Exhibitors of motion pictures were small tradesmen who had no experience in the show business.

"Too many went into the game with the belief that all that they had to do was to rent a hall, install a cheap, second-hand outfit, turn the crank with one hand and collect the money with the other hand. Many, too many, of these rosy dreams have been crushed.

"On the other hand, some intelligent business men could see the possibilities in well-managed motion pictures.

"Consequently, we deem it proper to try to give some practical advice on the construction and management of a theatre.

"The first point to consider is the location. Before building or purchasing a theatre, study the location, the neighborhood and the town in general.

"Build and decorate your theatre in a neat manner, avoid unnecessary decorations, since the trade of to-day is indifferent to all that is flashy and gaudy; they want something neat, clean and comfortable.

"Purchase a first-class outfit and remember that a cheap bargain is a very costly luxury. A second-hand outfit is a very unwise economy.

"Secure a first-class operator. The projection is everything in a motion picture theatre. Remember that you have already too many unavoidable stops from the current or from a bad film, without increasing the number of these stops with a cheap, inexperienced operator.

"The next thing is to know how to advertise. Every one has his own idea on the advertising question, but we must bear in mind that the advertiser must be to the point and never deceive the audience. There is an art in advertising that cannot be taught; it is a sort of gift and unless you are proficient in this line, it is advisable to secure the services of a competent advertising manager. Try to have new, well balanced programs, and no matter what you may think of vaudeville acts or singers, do your best to dispense with their services and to stick to straight pictures only.

"If you employ doormen and ushers, you must COMPEL THEM to be polite and courteous; pay them sufficient wages."

We fully endorse the last words of "Le Courier." Most of the theatres that fail do so not on account of the quality of the films shown, but on account of the poor, uncivil service. We have in the motion picture game the same bad features of the big corporations. The flagman of a railroad, who holds in his hands the safety of thousands of passengers, is paid something like \$1.50 a day, while the young man who is the son, nephew or cousin of some stockholder, is receiving a large salary to loaf in a cozy office. Many owners of motion picture theatres have a young man recommended to them. He is inexperienced, but he is appointed manager of the theatre at no less than \$25 and often \$60 per week. He sits in his office most of the time; he cannot operate the machine in case of emergency; he knows no better than to stand in the lobby with his hat on and a cigar-

(Continued on page 19)



Pearl White on Board the Olympic, July 5, 1913
Leaving on her European Trip

Pearl White in Europe

One of the most popular actresses whose work is seen on the screen is Pearl White. She has the true gift of comedy and is always graceful and refined. It is no exaggeration to say that Miss White has made the fame of the Crystal Films world-wide.

Like many other motion picture stars this season, she has gone to Europe, combining pleasure with study of her

art—although we don't think Miss White has much to learn with regard to the latter. She will be seen in many picture houses in England, France and Italy.

The picture shows a group in which Pearl was present just as the Olympic was leaving port. The "Exhibitors' Times" will be glad to see the Crystal Pearl on view when she returns to this country.

Rumored Raw Films Combine

Whenever Mr. George Eastman visits Europe, rumor dogs his movements. Within the last few weeks he has been to Berlin, Rome and other cities. It was stated in a daily newspaper that the object of his visit was to bring about an amalgamation of interest between the Eastman Kodak Co. and the great raw film making companies of France, Germany and Italy. Whether this is a feasible plan or not we cannot say. But the rumor sounded romantic and the paragraph in the newspaper—it was the "New York Times"—

looked specific.

And if the combination came off it is doubtful if anybody would be injured. Monopolies are not necessarily bad. When Charles Darwin wrote his book on the Origin of Species and enunciated his theories of the survival of the fittest, he was only predicating the time when the same set of principles as are brought into play in animate creation would work themselves out in business. The fittest must survive in business whether combination or monopoly be the means employed.

Thieves forced their way into the office of the Corona Airdrome in the Bronx, New York City, Thursday night, July 10th, and stole six reels of film, comprising a print of the Itala subject, "The Fatal Grotto," and four reels of the Universal Film Co.'s product.

Murray F. Bieir, of the Emby Feature Film Co., of 145 West 45th street, owner of the Greater New York rights of "The Fatal Grotto," and to whom the print belonged, is assisting the owner of the Corona Airdrome in a search for the thieves and their booty.

POWERS NOTES.

The Monarch Studio has taken on an atmosphere all its own, and the people there seem to belong to a different age. One scarcely ever sees modern dress there now, and there has been but little evidence of the cutaway or the dress suit for many weeks. Doublet and hose, the flowing garments of Biblical times, the stately walk and the arrogance or the excessive humility of the earlier ages intermingled with the grotesque of picturesque garments and adornings of the fairy tales. All mightily interesting, and the more so because the class of plays being produced at the Monarch is labeled "Excellent."

At this time Director J. Farrell Macdonald, having finished his production of "Everyman," is now putting on "Jephtha's Daughter," which has been done into scenario form by Arthur Maude. In the cast will be Constance Crawley as the Daughter, Arthur Maude as a Robber Captain, Joe Harris as Jephtha and Edith Bostwick as Debora, a hand-maiden. Special costumes have been made for this as with the other productions sent out by Tom Evans.

Director Harry C. Matthews has made the world of Fairy Tales his very own and is now putting on as pretty a story as one could devise. It concerns a little shepherd who does a service for a King and is told to apply to his King if the time of want comes. It does—after an interesting story is run through—and the little shepherd is enabled to save his grandfather, his sheep and also the peasantry from the bullying of a despotic Prince. If I mistake not, Elsie Albert wrote the script and will take the feminine lead as usual. Joe Burke and Charles Manley and Allen Forrest will all be in the cast, but Baby Early has the part and will be "lead" without a doubt. Early looks forward to a part where she can use pathos—she loves it and really feels it as she acts.

Joe Burke, of the Monarch players, has had an operation performed for a growth on his cheek. He is about again and feeling all right.

William Abbott, one of the members of J. Farrell Macdonald's Company at the Monarch studios, is making very good in the pictures. He has a good presence and a long record behind him on the legitimate stage. His most recent appearance was on the Orpheum circuit, where he was for three years. Stock claimed him for several years, and amongst other things he appeared in the "Broken Idol" on tour with seven weeks at the Broadway Theatre, New York, and in the "Time, the Place and the Girl," starting from Chicago, with several weeks at the Princess in the Windy City.

THE FEDERAL INQUIRY.

The Federal inquiry into the operations of the Motion Picture Patents Co. terminated last week. It is stated that the result of the inquiry will be made known in October next.



Miss Eva Lynch (Herald Films)

IVANHOE.

Mr. Carl Laemmle informs us that the multiple-reel picture, "Ivanhoe," made in England by the Imp branch of the Universal Co., has met with great success there and that the picture has already been largely booked in this country, so that it may be regarded.

We confess to some curiosity as to what sort of job the American producer has made of an English subject in England. Except in respect of settings there was no occasion, in our opinion, to send a man to England for the job. You could get the scenery and you could get the costumes here. But you cannot get the settings. You cannot get those old castles and manor houses and the architectural remains of medieval times around which Sir Walter Scott spun so many of his famous romances. It is enterprising on the part of the Universal Co. to do this and they should meet with success. It is becoming something of a task for the heads of a great film company to find themes and methods of treating them which will satisfy the awful appetite of the public for new motion pictures. We use the word "awful" with deliberation, because when you come to think of it there really is something awful in the literary sense in this colossal craving of the world's appetite for motion pictures. There isn't any other industry in which these conditions prevail.

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EXHIBITORS TIMES
1465 BROADWAY NEW YORK

Objects of the Motion Picture Exhibitors' League

The object of this League is for the purpose of elevating the business of the Motion Picture Exhibitors, to improve the standing of said business by collecting, preserving and circulating information and statistics pertaining thereto; creating good feeling and friendship among persons engaged therein; procuring for them, and especially for its members, a fair and equal recognition from those with whom they have business dealings; to provide an opportunity for the exchange of ideas; to advance the interests and welfare of its members in all matters pertaining to the business; to act with concerted effort in eliminating all things objectionable to the business; to place Cinematography on a higher standard; to secure a square deal to all with special privileges to none; to stand neutral with reference to the film manufacturers and exchanges except in so far as

it affects the welfare of the members of this organization, and in general, protecting and advancing the mutual interests of members of the League and the patrons of Motion Picture Theatres.

WHO MAY BE MEMBERS OF THE LEAGUE

All bona fide and responsible Motion Picture Exhibitors may become members, providing the theatre the applicant wishes to represent is not controlled or partly owned by any manufacturer, film exchange or person or persons connected therewith, and that the applicant is not interested or engaged in any branch of the manufacture of films or the film exchange business, directly or indirectly, on application with proper fee and receiving a majority vote of all the members present at a regular meeting, or a majority vote of the Board of Directors.

A Romance, a Tragedy and a Drama, Next Week's Reliance Program

Rosemary Theby appears in the leading role of two Reliance offerings next week.

In "A Hospital Romance," released on July 21, Miss Theby is seen as a beautiful young invalid, very much in love with an unknown admirer who pays her so many attentions dear to a woman's heart, that she finally refuses to marry him, not knowing that he is the same man she has learned to love from a distance.

On July 23, Rosemary Theby will be seen in an Italian tragedy entitled "Maria Roma." As a temperamental Italian actress, she is given an opportunity for a

character drawing which is the absolute opposite to her role in "A Hospital Romance."

The release of July 26 is a strong drama from the pen of Forrest Halsey, entitled "The Higher Justice," which is presented in two reels. It is characteristic of this author's style, and treats of a legitimate and an illegitimate son of a wealthy and influential man. Neither son knows the other, and their lives are brought together in a manner that builds up a plot of strong interest, bearing upon one of life's problems.



When the Tide Turns (Solax)

Motion Pictures of the Canadian North

George K. Spoor, president of the Essanay Film Manufacturing Company, has had in mind for some time past the exploiting of the Mackenzie River and other unknown far northern tracts by the camera. He has waited until the most favorable opportunity has presented itself. This has been offered recently, when a party, composed of James K. Cornwall, B. K. Miller, Emerson Hough and G. B. Fraser, set out on an Arctic trip, which will cover a route of 8,000 miles, by the time they return, 4,000 of which passes through practically unknown territory.

James K. Cornwall, widely known as "The Prophet of the North," is the member of Parliament at Ottawa for a section of Alberta. Mr. Cornwall has been a resident of the northwestern wilds long before a railroad was dreamed of in that section. He started out as a pilot on the rapids of the Mackenzie many years ago, and from that lonely occupation rose to be the controlling figure in several great trading posts that were established by him to compete with the old Hudson Bay Company. He was the pioneer of several great railroad enterprises in the Northwest, and has much to do with the extension of the Canadian Northern Railroad, and has much to do with the extension of the road, from Edmonton to Athabasca Landing, has just been opened, and it is intended to continue it through to Fort McPherson, near the mouth of the Mackenzie River.

B. K. Miller is a millionaire sportsman and big game hunter of Milwaukee. Mr. Miller is also noted for his researches as a naturalist. He has just returned from a trip to Central Africa, where he has been hunting big game for the past year. Emerson Hough is probably better known than either of the gentlemen mentioned. He is the author of several works of fiction, among them "Mississippi Bubble," "Heart's Desire," "54'-40' or Fight," "Purchase Price," and "John Rawn," the last named being his most recent work. Mr. Hough is perhaps better known by his famous series of short stories, fourteen in number, which have appeared in various Eastern magazines. Mr. Hough and the other members of the party have been friends for years, and he will write several magazine stories from the material obtained from the trip. It is expected, too, that he will be able to secure material for a series of scenarios for motion picture use.

G. B. Fraser is a halfbreed Indian and a favorite protege of Mr. Cornwall. He is being prepared to become Mr. Cornwall's successor at Ottawa from the Peace River district. His knowledge of the Far North and his familiarity with the language of the natives will make him a valuable member of the party. Essanay is represented in the group by C. A. Zuperti, an expert camera man, who will take motion pictures of every incident and scene of importance during the entire route.



ETHEL GRANDIN
(Universal)

JAPANESE WAR PICTURES CENSORED

The board of censors of motion pictures of Seattle, Wash., has done a decidedly sensible thing. A motion picture drama, illustrating a suppositious "War of 1920" between the United States and Japan, and introducing President Woodrow Wilson and Colonel Theodore Roosevelt as participants, was largely advertised at one of the principal theatres of the city. It was forbidden by the censors on the ground that it would "stir up race feeling."

At the present time, comments the Chicago Inter-Ocean, when the relations of the United States and Japan are considerably strained, the production of this sort of motion picture is not only in bad taste, but is actually dangerous, especially as this particular picture is said to have represented the Japanese in an unfavorable light.

The picture itself is evidently pandering to the worst prejudices of the most rabid elements of the Pacific coast. The action taken by the board of censors is therefore refreshing, as showing that the constituted authorities of Pacific coast towns, evidently supported by the thinking elements of their communities are opposed to such action. G. Z.



Scene from "When The Cards Were Shuffled, (Gaumont)

REUNITED BY MOTION PICTURES.

Cupid's methods are devious. Years sometimes pass before the little god finally accomplishes his purpose, as was evidenced recently in the case of Norman E. Lowe, a surveyor of the Moffat road, whose camp is, a few miles east of Craig, Col.

The other night Lowe attended the first performance of a motion picture show. He was watching the pictures when the appearance of an actress in one of the scenes caused him to grip the arms of his chair.

He had recognized her as the sweetheart for whom he had been searching three years. Within half an hour the show was concluded. He made his way behind the screen and got the name and address of the manufacturer of the film. A telegram to the firm brought the information that Miss Lumsden, the young woman, was still acting for the company, and another message from Lowe to her elicited a request from her for him to "come at once," with the result that Lowe left for the East immediately.

Lowe and Miss Lumsden became separated in an excursion boat wreck on the Hudson River three years ago, and, despite the efforts of both, they had been unable to get any information which would lead to the discovery of each other's whereabouts.

THE PICTURE IN GUAM.

A little Americanism leavens the lump of humanity in our new dependencies. The small island of Guam, which played such a comic opera part in the war of 1898, is establishing fresh claims to attention. Life in the tropical isle was formerly a mere matter of lazy existence. Captain Brackett of the Marine Corps, who has been stationed at Guam, is home on leave of absence, and he tells of a remarkable transformation. The most extraordinary fact is that the islanders, who never toiled before, have been spurred to activity. And



Mary E. Ryan (Lubin Players)

this is the explanation: "We established a motion picture show and the natives are wild over it. It gives them the only motive they have for doing work, and now every woman on the island has taken to raising chickens, as ten eggs will secure admission to the show." Great is the motion picture as an educator and an inspiration to work. Had the early arrivals in the new world been equipped with such a device they might have won over the savages and expedited the development of civilization, avoiding the long and bloody struggle with the red men.

CANADA'S PAST AND PRESENT IN MOTION PICTURES.

"Picturesque Canada by motion picture, its people, commerce, industries, agriculture and resources; what they were in the past and what they are today," is the title of a huge motion picture creation which is under way throughout the Dominion. Offices of the enterprise are located in the Industrial Bureau under the supervision of M. D. Kinniard, of England, who is a promoter of the enterprise.



LOUIS SELERG
Well known Camera Man.

When the 4,000 or 5,000 feet of film is finished it will be taken to the Old Country and exhibited at all the principal cities of England, Ireland, Scotland and Wales.

Mr. Kinniard declares that to produce the past in such a film may not seem practical, but the venture is possible with the picture which the producers are preparing. Photographs of Canadian life and affairs in the days gone by will be reproduced in the film. Old-timers who saw Winnipeg, Edmonton, Calgary and Regina when there were only a few huts standing on the sites, and Vancouver, of which there is a photograph taken in 1880, with but a few tents shown, will understand the advertisement the exhibition of this film will give in the Old Country as to Canada's rapid growth, having witnessed that growth with their



ORMI HAWLEY [Lubin]

own eyes. The large scale on which the pictures will be produced and shown will have the effect of remedying what lectures and literature have failed to accomplish, viz., to impress the investing British public with the rapid and enormous growth of Canada and her resources.

NEW RELIANCE STUDIO.

The Pines, the home of Clara Morris, the well-known actress, has been purchased by the Reliance Moving Picture Co. as the site for their new studio.

The estate, which was saved to her through the formation of a holding company that raised the money which prevented the foreclosure of the mortgage, comprises about four acres of high ground overlooking the Hudson River at 262d Street, New York City.

In addition to the regular studio, which will accommodate several stage sets at the same time, a large open air studio will be erected with the idea of gaining scenic effects not possible on an ordinary stage.

Work on the new plant will be rushed so that it can be put into complete operation at an early date.

A KINEMACOLOR NOVELTY.

New York's wonderful skyline has had many things done to it. It has been photographed and written about until all the world is as familiar with it as its own back yard.

But the Kinemacolor people have found still another thing to do to it.

They use it for a dancing platform, which, in the vernacular, is certainly going some.

On the roof of their building at 48th street and Broadway, more than 175 feet above the crowded streets they had, for instance, four novel dancing acts from the Shanley cabaret, one of which developed a novelty of novelties—a back somersault made on a three-foot wide parapet at a height equal to the nearby spires of St. Patrick's Cathedral.

The daring youth who made this start-

ling performance is Frantz of the Samarin Troupe of Russian dancers and his manager, Victor Hyde, nearly had heart failure. Later on he was heard expostulating: "Why, my dear boy," he said, "don't you know that if you had fallen off that roof you would have broken your contract?"

Frantz confessed that he had not looked at the matter in quite that light and promised "never to do it again."

Frantz's companions, who later danced with him against the skyline, are Charles Adler, Ida Linden, Ilma Anderson and Olive Tempest.

The other artists, all of whom are now immortalized in Kinemacolor films, are Rose and Arthur Boylan in a Romeo and Juliet love dance; Ida Olsen in Mammy Jinny's Jubilee, and Harry Haw and Don Jung Gue, fresh from Canton, with the only ever Chinese "Texas Tommy."

THOMAS SANTSCHI.

Thomas is not, in reality, Santschi's correct first name. It is Paul W. He is called Tom by his friends and Thomas by the Selig Co's. press agents and officials. The name of Tom stuck to him ever since he appeared in his first motion picture for the Selig Company. This happened back in 1907 when he joined the Selig forces at their Chicago studios. The director, under whom he was working, had difficulty in remembering his name. For this reason he was dubbed "Tom," that being the name of the part he was playing at the time. He made good in this first picture and from then on Tom was in demand by the producers.

Santschi is one of the most interesting members of the western branch of the Selig Company. Big in physical development, taciturn in disposition and possessing a keen sense of humor, this popular leading man has won for himself a following so large that his adopted name is almost a by-word among picture fans. Lucerne, Switzerland, the very name of which fills one with poetic fancies, was his birthplace. Early in life his soul developed the wanderlust and he turned toward the United

States. St. Louis claimed Tom for its own, and here it was that he received his schooling. This completed, he turned his attention to the trade of watchmaker. Having a great love for music he spent many hours each day at the piano. Always possessed of an overpowering ambition for the stage, he spent his days at the jeweler's bench and his nights at the "show shops," doing extra work wherever opportunity afforded.

The inevitable soon happened. The jewelry business began to lose its hold on Tom and the boards claimed him. Theatrical experiences came fast and furious after that and Tom always made good. One day he walked into the Selig Polyscope Studios and announced that he was ready for work. He was tried out and put into "leads." Here he remained until he became leading man of the western company of which he was an original member. He accompanied the first motion picture camera man into California and has remained in that fairyland ever since.

Tom has an unusual talent for music and plays almost entirely by "ear" and "inspiration," often improvising to the everlasting pleasure of his friends who never tire of hearing him. Tom Santschi holds the reputation of having played more different roles than any other actor in the motion picture business. His dressing room diary which is incomplete shows that he has portrayed over 1,100 different parts during his five years as a picture player.

The Selig Company and Tom are inseparable and neither is anxious to loose the other.

(Continued from page 10)

Such tasteful arrangements should be cultivated, as they give an atmosphere of refinement to a theatre and the moment that they please the eye they are sure to win a regular patronage.

It is true that the above arrangement deprives the auditorium of a number of seats but this loss is more than repaid by the knowledge that the lovers of mo-

tion pictures are pleased and are making the Bryn Mawr theatre their regular recreation house.

During our visit to the Windy City, we found another theatre of which the manager does not seem to have much taste for the beautiful. It is the Mohawk theatre on North avenue and in Figure 3 we show the poor arrangement of the frame around the screen. Such a disposition of the frame does not please the eye, but gives a queer appearance to the picture—as if something was missing.

J. M. B.

Coufal Says



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GAUMONT CO. SECURES FORBES ROBERTSON'S "HAMLET."

No pains or expenses have been spared by the Hepworth Manufacturing Co. in their endeavor to bring to a successful conclusion what is without doubt one of the most interesting events that has ever taken place in the cinematograph industry. The Gaumont Co. were successful in persuading the eminent actor, Sir Johnston Forbes Robertson, on the eve of his retirement, to allow his magnificent production of "Hamlet" to be perpetuated upon the screen, and the work of preparing and taking the picture has been entrusted by them to the Hepworth Manufacturing Co., who are straining every nerve in their efforts to make the whole production a success that will be unparalleled in the annals of cinematography. The entire staff has been working night and day for the past few weeks, making and painting the beautiful scenery, which will be used for all the interior scenes, while Messrs. Hepworth's best studio, which has been especially enlarged for the occasion, has been set aside for this particular purpose, and will be used for no other work until the pictures are completed. Very elaborate preparations are also being made at Bushey,

(Continued on page 19)



As the Bell Rings (Solax)

Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors Times

When our representative visited Indianapolis, Ind., he admired the new Alhambra Theatre in many ways. In construction it is odd and of the pure Moorish school. What pleased him most was the clean appearance of the lobby and to find in Charles Peters a neatly uniformed and most courteous doorman.

* * *

As our representative thought that a picture would be a good example to show how a motion picture theatre should look, he called on one of the best photographers of the town. The result was disastrous. The photographer, a good portrait artist, did not seem to have the proper camera for view work. It was a poor specimen of the photographic art, showing none of the details of the simple but neat lobby, etc. While we were anxious to give an illustration of the Alhambra Theatre, to show that the following praise of the management is well deserved, we prefer to omit its publication until we can secure a better photograph.

* * *

The Alhambra is the refined house of Indianapolis, and Manager Dixon is a man of wide experience in the show business, who believes that there is nothing too good for his patrons and who is thoroughly convinced that the public is not after the quantity but the quality.

* * *

Several years ago, Manager Dixon was conducting the Orpheum, the then refined house of Indianapolis, at 10 cents admission, and he also conducted the Casino, a 5-cent theatre. The policy of the Orpheum of showing only three first-class licensed reels, with the most appropriate music, one superior musical act (either single, duet or trio), the neatest, cleanest and most courteous service, proved such a success that Manager Dixon persuaded his company to tear down the 5 cent Casino and to erect in its place a new 10 cent theatre, under the name of the Alhambra.

* * *

While the Orpheum, still under the management of Mr. Dixon, remains a great favorite, the Alhambra proves a better drawing card, as by being more recent in construction, many new features and improvements make it the most modern Motion Picture Theatre.

* * *

As in this chapter on Appearance and Manners, we must confine ourselves to the service, we will be pleased to de-

scribe the best points of the Alhambra Theatre in our Construction Department of a coming issue.

* * *

Charles Peters, the doorman, looked very neat and inviting in his white duck uniform, and no one would have known that it was the uniform of last season, if the manager had not said: "The hot spell came so suddenly that I had to bring out the uniforms of last season while waiting for the new ones to be delivered within a few days." White duck uniforms to look so well after a full season of wear prove that the men are trained to be careful with the property of the theatre and that they have a clean dressing room, where they can take care of their uniforms and personal effects.

* * *

Does it pay to put on a good appearance and have some polite manners? Yes, it does. Manager Dixon is so convinced of this fact that he treats his help in the best manner, as he knows that if he wants to secure the services of good, honest and reliable men, he must treat them right and encourage them in their work. You cannot induce a man to keep clean and to take care of his uniform if you do not provide for him a place where he can dress himself. In the basement of the theatre, Manager Dixon has provided a room furnished with steel dust-proof lockers, comfortable chairs—even a carpet and a complete wash-room. When the men change their clothes or uniforms, they have no reason to drag them or to throw them on a dirty floor, and as they are provided with every convenience to keep clean and take care of their own clothes, they naturally cultivate the habit of cleanliness.

* * *

The basement of the Alhambra Theatre is a solid comfort for every one, and is scrupulously clean. One room is the neat well-furnished office of Manager Dixon. A second room is a cozy, comfortable place for the lady singers, cashier, etc. The third room is the rehearsal room, furnished with first-class oak tables and chairs and two pianos. Singers and musicians can practice at any hour of the day without disturbing the audience. A very large room is provided with a billiard table for the benefit of the singers, musicians and employees, to enjoy themselves while not on duty, instead of running the streets.

It is because Manager Dixon treats his help with a certain deference that he can secure such good men to work for

him and they are so devoted to him, as to be ready at any time to work overtime or to do some extra work when the necessity presents itself.

* * *

There is a good "entente" between Manager and employees that works for the good success of the place.

* * *

While Manager Dixon treats his men well, he is strict on the discipline and duty. There is no vulgar familiarity, consequently, there is this strict military discipline that makes the manager appreciate the services of his attendants, and makes the men work faithfully for the manager.

* * *

In the management of a theatre there are many small things that pass over when there is a good cordial "entente" and that create bad feelings when manager and employees are looking at each other like cats and dogs. A manager is not infallible. In the press of business he can forget something, but this can be repaired at once if the doorman or the usher takes enough interest in the place. If, on the other hand, the help keep a grudge against the manager, they merely say: "It is not our work to do it."

* * *

A little consideration works much good, and from our visit to the Alhambra Theatre, we have realized that our efforts on "Appearance and Manners," are not in vain.

* * *

Cultivate, also, the pride of your men. Do not uniform them to be walking signboards, uniform them neatly to make them look respectable. Do not try to get too much wear out of your uniforms, have them pressed and cleaned once in a while, and renew them every season.

* * *

Have you figured the following problem? If you employ three men and give to each one a \$15.00 uniform it will be an expense of \$45.00 for six months (uniforms should be changed at least twice a year). What is \$45.00 for six months or 180 days? Answer, 25 cents per day or five 5-cent admissions. Do you know that the sight of a neat and clean uniform will increase your receipts more than five admissions per day?

(Continued on page 26.)



THE INTRUDER [Solax]

(Continued from page 12)

ette between his lips, flirting with the young girls passing in front of the place. On the other hand, the men who have charge of the audience, whose duty is to see to the comfort of the patrons, receive starving wages. No decent, respectable man is willing to work so hard for such low wages and the only men willing to accept the job are down and out men compelled to accept anything in waiting for a better chance. On account of the low wages, many doormen and ushers are rough, dirty, uncivil and they practically discourage the patrons to return. Managers are trying to find machines to control the sale of the tickets because they do not, at low salaries, secure reliable help.

Pay your help decent wages and you will obtain better services, you will interest them in your business and they will be the best advertisement for your theatre.

A well-paid doorman will not only watch his ticket box, but he will see that nothing is thrown in the lobby; he will replace a photo or poster blown down by the wind; he will assist ladies and children by opening the door for them; he will be faithful; he will take a certain interest in your business.

A well-paid usher will act likewise inside the theatre; and with such polite and courteous employees, you will draw enough extra patronage to pay the extra wages and still leave you some profit.

While posters and signs can advertise the picture, neat, polite and courteous employees will prove a still stronger drawing card. Do not lose sight of the fact that ladies appreciate courtesy and attention.

"Le Courrier" adds: "If you have any bad competition to meet do not lose your temper, do not show bad spirit and do not follow the others. Do not try to beat your competitor by giving an extra reel, souvenirs or special acts. You will gain nothing by it except an increase in your expenses."

The best way to meet an unfair competitor is to remain dignified, to pay no attention, to continue to give the best service and the patrons will not abandon you. If you pay no attention, your competitor will soon find out his own mis-

take and return to a better understanding of the question.

J. M. B.

GAUMONT'S "HAMLET"

(Continued from page 17)

where there is some beautiful natural scenery which is peculiarly suitable, while a temporary out-of-door studio has been erected there in order to facilitate the work.

In addition to all this, on the Cliffs of Lulworth Cove is being built a magnificent castle, which is to be an exact replica of the famous old pile standing in Denmark. This is being erected absolutely regardless of expense, the only condition laid down for the builders that it shall be an exact copy of the original.

Messrs. Gaumont have had to pay Sir Johnston Forbes Robertson a very high price for the film, for which they expect a tremendous vogue, and, in face of the exceptional efforts that are being made by the Hepworth Co., and remembering the firm's achievements in the past with this class of work, the result will probably surpass their highest expectations.

THE LOVE ROMANCE OF SIR FRANCIS DRAKE.

The Gallant Sea Warrior Who Defeated the Spanish Armada in 1588.

A. K. C. Feature Release.

In natural old-world settings of surpassing beauty and romantic local color, we see here filmed, some inspiring episodes in the life of one of the world's greatest naval heroes and explorers, Sir Francis Drake. He it was, who while playing a game of bowls at Plymouth Hoe Devon, coolly and jocularly insisted upon finishing his game, in spite of the appearance in the English Channel of the then all-powerful Spanish Armada. This intrepid sea dog then put to sea and made history by putting to rout the boasted "Invincible Armada of Spain."

Drake's love romance is enthralling and exciting to a degree. His first meeting with the beautiful Elizabeth Syderham takes place outside the gates of the city, on his triumphant return from a foreign expedition. The big-hearted, strong and impetuous fellow is struck by the maidenly pride and graceful bearing of the fair

Elizabeth, who is standing on the forefront of the cheering throng. His wooing of the "ladye faire" is characteristic of a gallant sea dog of the period. Determined to win her, he forces an entrance to the grounds of the rambling old home of his heart's desire and follows her to a quiet secluded spot. She does not favor Drake's impetuosity at first, but, relenting, gives him a full red rose as a token of her regard. Another aspirant for Elizabeth's hand in the person of Sir John Doughty, appears on the scene. He, a friend of long standing with Elizabeth's father, says he will brook no interference from a "common sailor." Amid the rustic beauties of an Elizabethan garden, Doughty comes to woo Elizabeth, but meets with scant encouragement. Thus embittered he plans to rid himself of his rival by foul means. Obtaining assistance from those typical rough-necks of the period, he instructs them to lay in wait and to assassinate Drake. Meanwhile the latter is summoned upon a special mission by Queen Elizabeth, and, wise in his generation, he persuades his beloved to secretly wed him before he sails. Everything is arranged. Elizabeth, faithful to her tryst, steals away from her home under the protection of her bold lover. Their footsteps are dogged by Doughty, however, who at a quiet spot near the quay, signals to his band of assassins and with drawn swords they attack the "common sailor." A sharp exciting fight ensues. Drake, enormously powerful, and excellent swordsman, and

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Walter Chandler, Jr., Manager



THE STATUE OF FRIGHT.
[Eclipse]

ever on the alert, clashes steel with his would-be murderers, one of whom soon falls before his trusty sword. A cowardly and one-sided battle ensues, but eventually Drake wounds another one of his assailants. Mad with rage at this unexpected reverse, Doughty lunges furiously at his hated rival and succeeds in disarming him. Quick as a flash, Drake bodily picks up the wounded and helpless assassin and wards off the onslaught of the other two. Seizing his only opportunity, with mighty strength he hurls the limped form at Doughty, who, panic-stricken at meeting such brave and stout resistance, flees for his life. Drake's ship is reached at last and a picturesque scene is shown of the wedding on board the "heart of oak." The ceremony over, Elizabeth returns to her home, unknown to her father, a bride.

On the day of departure, Queen Elizabeth inspects Captain Drake's ship and to wish him God speed, presents him with a sword saying, "Take the sword, Master Drake, and we do account that he that striketh at thee, striketh at us," and so he departs.

Time passes. Sir John Doughty is insistent in his advances and Elizabeth's father favors his suit. Intercepting a letter from Drake to his bride, he descends to further depths of villainy by forging a letter conveying false news, that the venturesome seaman has been killed in a hard encounter on the high seas. Heartbroken by the news, Elizabeth cares not what becomes of her and under pressure from her father, at last consents to marry Doughty. The wedding eve approaches, but Drake unexpectedly returns victorious and triumphant and is greeted by the populace with unbounded enthusiasm. Calls of love and loyalty force him to realize that his first duty is to his Queen, at whose command he proceeds, with yearning heart, to the Royal Palace. Soon with pomp and splendor the magic words are spoken.

"Arise, Sir Francis Drake." His honors thick upon him, he can think only of his loved one and he rushes off to seek her, who, unknown to him is, with ever deepening despair, preparing for the wedding with Sir John Doughty. Breathless, but happy, he arrives just in time to find the fair Elizabeth about to sacrifice her youth and beauty at her father's behest. Thwarted and humiliated, Sir John is forced to see the all-conquering Drake claim his well-won bride and placate her father before beating a hasty departure.

Altogether a masterly, well-acted and entrancing romance in three reels, taken amid the actual scenes of "Glorious Devon," Drake's native soil.

**A DARING FORREST HALSEY
DRAMA FEATURED BY
RELIANCE.**

In "The Higher Justice," a two-reel feature scheduled for early release by the Reliance, Forrest Halsey has contributed another drama in the characteristic red-blooded style for which he has become noted.

The story deals with two sons of a

wealthy and powerful man. One is the illegitimate son of a poor woman tricked into a mock marriage and the other is the legitimate son of a wealthy woman. The subject is delicately treated, but with a force and cleverness that should make the drama rank above the usual run of photoplays.

The cruel manner in which the world treats the woman who was innocent of any crime, is compared with its reception of the scoundrel who wronged her. But the success in life of the two sons is the really noteworthy phase of the play. The nameless boy becomes a successful member of the bar, while his half-brother makes little use of his superior advantages. As the story develops the Higher Justice is seen to be righting the wrongs of the oppressed and punishing the evil-doers until a climax is reached in which the legal son drops dead while on trial for his life, but not until he has, in an intensely dramatic scene, used his last strength to strike his own father.

Brice, a rich young college fellow, sees a pretty country girl driving with her mother through the college street. He bets that he will make her acquaintance. He does so by pretending his motor car needs water and stopping at her father's door. He seizes the first chance to make desperate love to her, and her father seeing this, orders him off the farm. She believes in Brice, however, and meeting him again, accepts his offer to go motoring. One of his friends, as a joke, turns his collar about, pretending to be a minister. This gives Brice an idea and the girl is tricked into a mock marriage. Brice disappears from college, the girl from her home. Detectives trace the young man, through his checks, to a country hotel. His father goes to him and finding him with the girl, gives him a choice between leaving her or being disowned. Then Brice tells her the truth and she, stunned and heartbroken, sees him depart with his father. Now is shown the world's attitude toward the man and the woman. The man meets the joke and the glad hand, the

(Continued on page 22)



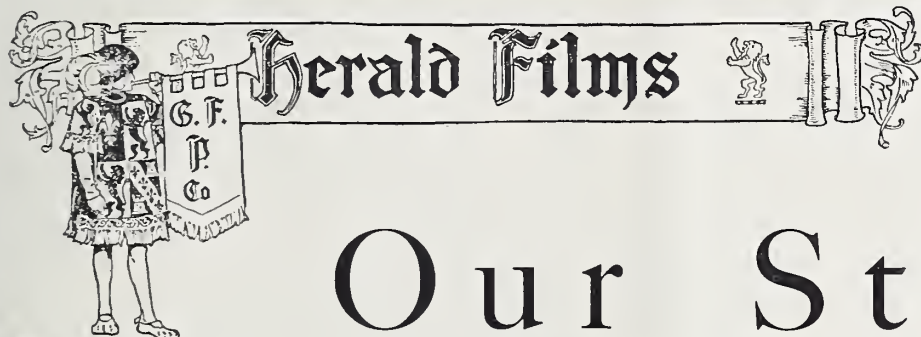
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(Continued from page 20)
 girl the raised sword of society. Hearing that he is about to marry another, she goes to him and tells him she is going to be a mother. She begs him to give his son a name. He refuses while in another room the guests are at his bachelor dinner singing, "For he's a jolly good fellow, which

nobody can deny." A son is born to the girl, in poverty and disgrace. Later, a child is born to Brice's wife, who raises her son in luxury. Years pass. The poor girl's son rises step by step in the little office of a country lawyer and is at last admitted to the bar. Brice's legitimate son is sent to college and there follows in the foot-

paths of his father. Petted, spoiled and pampered, this son of wealth has never had a real chance. While his hardworking brother meets and falls in love with a simple country girl, he falls into the clutches of a female crook who takes all she can from him and is about to leave town with her pal. Young Brice follows them in his car, raises a quarrel with the man, whom in a sudden outburst of anger he murders. The woman prevents his escape. He is taken to town and his brother, who, of course, does not know him, is designated as Commonwealth Attorney to try his case. He does try the case, smashing the defense all to atoms and breaking his brother to pieces on cross examination. During the recess of the court his mother brings his lunch and there she finds the man who has ruined her, trying to bribe her son. The sight drives her mad and she denounces him. Allen finds it is his brother he is sending to the chair. But in his rage against the man who has ruined his mother he goes on with the case. The pitiful sight of his brother moves him and he turns the trial on the father as the real criminal who bred his son in vice and drunkenness and is the main instigator of the crime. The son, during the excitement of the denunciation, springs up. His father tries to drag him back. The boy strikes him and falls dead.

Later, alone in the cell, bending over the dead body of his son, Brice realizes the power of the Higher Justice, which has spoken at last.

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Mrs. D'Arcy W. Martin's adoring husband learns that his wife is suffering from heart trouble, and the doctor advises that she avoid all excitement. At the Horton's reception in Paris, Mrs. Martin unexpectedly meets George Molyneaux, a sweetheart of youthful days, for whom she yet retains a lingering affection. Molyneaux is the possessor of a packet of Mrs. Martin's early love letters, and she asks him to return them. He writes her a note expressing his willingness to hand her back these compromising missives, but asks that she will, just for the final good-bye, come in person to receive them. Mrs. Martin, knowing his honorable nature, agrees to do this, and we see her in George's house. He goes to fetch the letters from a deed box but hearing a sharp cry of pain rushes back to her only to find Mrs. Martin quite prostrate. Molyneaux is terrified; he thinks Madeline is dead, and his only thought now is to find some means whereby the honor of the woman he loves can be sustained. The hours drag on: Molyneaux's only recourse is to lovingly and tenderly inter the body in a leafy sepulchre in the nearby woods. He slaves for hours at the making of a grave.

Meanwhile Mrs. Martin's husband has become alarmed at her long absence, and when he hears from the Police Commissioner that his wife's handbag has been discovered on the person of a thief he jumps to the worst conclusion, and accuses the alleged thief of killing his wife for purposes of robbery. When Molyneaux gets back to the house he is overjoyed to find the woman whom he thought dead has returned to life and had suffered nothing but a sudden heart attack. Mrs. Martin examines her watch and, finding how late the hour is, hurries off home to her distracted husband and much-prized baby. Mr. Martin is in the seventh heaven of delight to see

his wife alive and well, and promptly telephones for the release of the suspect, while Mrs. Martin allays all suspicion by informing her husband that while taking a walk in the woods she was suddenly seized with a heart attack, which excuse amply accounts for her long absence.

the quality or strength of the picture drama presented must improve with the growth of the art.

The days when the producer of picture plays spent five thousand dollars to stage a twenty-five dollar story are past. Great authors are now just as necessary to the picture drama as they ever were to the stage proper.

THE PRODUCER VS. THE AUTHOR

By J. V. Ritchey.

As far back as memory goes we recall hearing the sad wail of the theatrical manager about the dearth of good plays. Thousands of scripts submitted and carefully considered with scarcely a handful worthy of stage presentation has always been the subject of their complaint. Yearly trips to Europe in search of promising material added to the overworking of successful authors on this side of the pond has not solved the vexing question, and the theatrical producer of to-morrow will be no nearer the solution of this all-important problem than the producer of today.

In view of this fact is it any wonder that the producer of picture plays scratches his puzzled head over the scenario situation? Where the theatres demanded hundreds of plays each year, the picture houses demand thousands, and


Our experience at the Reliance studio has been that the pictures for which we have had the greatest demand were written by authors of recognized ability, who made their name as writers before they entered the scenario field. Along this same line we have noticed a significant fact in our regular weekly meetings where the dramas for future production are discussed and voted upon without the voters being allowed to learn the names of the authors. With very few exceptions four out of five of the scenarios accepted by the majority of voters are by such well-known writers as Forrest Halsey, Marion Brooks, George Hennessy, Eustace Hale Ball and a score of others who submit manuscripts to us from time to time.

The realm of books—millions of gems of literature have scarcely been scratched—and it seems to me that great books and famous authors are the truest friends that the producer of artistic picture dramas can cultivate.

5


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LICENSED RELEASE DATES

BIOGRAPH.

June 14—Death's Marathon (Dr.)
 June 16—The Switch-Tower (Dr.)
 June 19—Almost a Wild Man (Com.)
 June 19—The Rise and Fall of McAdoo (Com.)
 June 21—The Mothering Heart (2-reel Dr.)
 June 23—A Compromising Complication (Com.)
 June 23—Mr. Jefferson Green (Com.)
 June 26—In Diplomatic Circles (Dr.)
 June 28—Her Mother's Oath (Dr.)
 June 30—A Gamble with Death (Dr.)
 July 3—An Old Maid's Deception (Com.)
 July 3—Faust and the Lily (Com.)
 July 5—The Sorrowful Shore (Dr.)
 July 7—A Sea Dog's Love (Com.)
 July 7—The Noisy Suitors (Com.)
 July 10—The Enemy's Baby (Dr.)
 July 12—The Mistake (Dr.)
 July 14—A Gambler's Honor (Dr.)
 July 17—The Sweat-Box (Com.)
 July 17—A Chinese Puzzle (Com.)
 July 19—During the Round-Up (Dr.)

Licensed Releases Calendar for the Week of July 21.

MONDAY, JULY 21.

BIOGRAPH—Pa Says (Com.)
 BIOGRAPH—While the Count Goes Bathing (Com.)
 KALEM—A Bolt from the Sky (Dr.)
 LUBIN—An Actor's Strategy (Dr.)
 PATHEPLAY—Pathe's Weekly No. 33 (News). Released in the West—See previous release sheet.
 PATHEPLAY—Pathe's Weekly No. 34 (News). Release date in the East.
 SELIG—The Shortstop's Double (Dr.)
 VITAGRAPH—The Only Way (Dr.)
 EDISON—A Tardy Recognition (Dr.)
 ESSANAY—Tapped Wires (Dr.), Part I.
 ESSANAY—Tapped Wires (Dr.), Part II.

TUESDAY, JULY 22.

EDISON—A Great Metropolitan Newspaper (Descriptive and Educational).
 ESSANAY—The Rose of Sharon (Dr.)
 PATHEPLAY—In and Around Scutari After Its Capture (Scenic).
 PATHEPLAY—In Weird Crimea (Travel).
 SELIG—The Senorita's Repentance (Dr.)
 VITAGRAPH—The Pickpocket (Com.)
 LUBIN—The Benefactor (Dr.)

WEDNESDAY, JULY 23.

EDISON—A Knife of Fire. (How steel is cut and welded to-day.) (Descriptive.)
 EDISON—At Midnight (Com.)
 KALEM—A Tenderfoot's Luck (Com.)
 KALEM—Historic Savannah, Georgia (Scenic).
 ESSANAY—The Dance at Eagle Pass (Dr.)
 PATHEPLAY—A False Accusation (Dr.)
 VITAGRAPH—An Error in Kidnapping (Com.)
 SELIG—The Unseen Defense (Dr.)
 LUBIN—Home, Sweet Home (Dr.), Part I.
 LUBIN—Home, Sweet Home (Dr.), Part II.

THURSDAY, JULY 24.

BIOGRAPH—The Mirror (Dr.)
 ESSANAY—The Browns Study Astrology
 ESSANAY—Building the Chattanooga Light and Power Dam (Educ.)
 LUBIN—Coffee Industry in Jamaica (Indus.)
 LUBIN—Zeb, Zack and the Zulus (Com.)
 MELIES—Javanese Dances (Manners and Cus.)
 PATHEPLAY—Opportunity and a Million Acres (Ind.)
 PATHEPLAY—The Island of Tonga (Travel).
 SELIG—In Moroland (Educ.)
 SELIG—Two Artists and One Suit of Clothes
 VITAGRAPH—An Old Man's Love Story (Dr.)
 PATHEPLAY—Pathe's Weekly No. 34 (News). Release date in the West.
 PATHEPLAY—Pathe's Weekly No. 35 (News). Release date in the East.

FRIDAY, JULY 25.

EDISON—The Meadow Lark (Dr.)
 ESSANAY—Making Good (Com.)
 KALEM—Baffled, Not Beaten (Dr.)
 PATHEPLAY—Vipers at Home (Educ.) (Col.)
 PATHEPLAY—Trip to the Grottoes of Baume
 SELIG—The Acid Test (Dr.)
 VITAGRAPH—The Tables Turned (Com.)
 VITAGRAPH—Scenes in Honolulu (Topical).
 LUBIN—The Exile (Dr.)
 CNES—Honor Thy Father (Dr.), Part I.
 CNES—Honor Thy Father (Dr.), Part II.

SATURDAY, JULY 26.

EDISON—A Proposal from the Duke (Dr.)
 ESSANAY—Broncho Billy and the Schoolmam's Sweetheart (Dr.)
 LUBIN—The Price Demanded (Dr.)
 PATHEPLAY—The Mad Sculptor (Dr.)
 VITAGRAPH—The Spell (Dr.)
 KALEM—The Moonshiner's Mistake (Dr.)
 BIOGRAPH—The Coming of Angelo (Dr.)
 VITAGRAPH—A Prince of Evil (Dr.), Part I.
 VITAGRAPH—A Prince of Evil (Dr.), Part II.

CINES.

(G. Kleine.)
 May 24—The Maid and the Yarn (Com.)
 May 24—Curing a Would-Be Aviator (Com.)
 May 27—Borrowed Plumage (Com.)
 May 27—The Champion Fixer (Com.)
 May 27—In Somaliland (Scen.)
 May 31—Interesting Scenes Abroad (Tr.)
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.)
 June 7—Orbetello and Environs (Trav.)
 June 7—The Ring (Dr.)
 June 16—The Rival Engineers (2-reel Dr.)

EDISON.

June 16—Her Royal Highness (Com. Dr.)
 June 17—The Twin Brothers (Dr.)
 June 18—Civic Parade, New York, May, 1913.
 June 18—He Would Fix Things (Com.)
 June 20—The Evil Thereof (Dr.)
 June 21—Love's Old Sweet Song (Dr.)
 June 21—Mary Stuart (3-reel Dr.)
 June 23—The Pyramids and the Sphinx, Egypt (Scen.)
 June 23—A Taste of His Own Medicine (Com.)
 June 24—Where Shore and Water Meet (Dr.)
 June 25—How Did It Finish? (Com.)
 June 27—Fortune Smiles (Dr.)
 June 28—The Fly (Edu.)
 June 28—Circumstances Make Heroes (Com.)
 June 30—The Story of the Bell (Dr.)
 July 1—The Patchwork Quilt (Dr.)
 July 2—All on Account of a Portrait (Com.)
 July 4—A Gentleman's Gentleman (Dr.)
 July 5—The Signal (Dr.)
 July 7—Over the Great Divide in Colorado (Scen.)
 July 7—Winsome Winnie's Way (Com.)
 July 8—Scenes of Other Days (Scen.)
 July 9—His Mother-in-Law's Visit (Com.)
 July 11—In Old Dutch Times (Dr.)
 July 12—The Diamond Crown.
 July 14—A Pair of Foils (Com.)
 July 16—The Dream Fairy (Dr.)
 July 18—In Abbeville Court House (Dr.)
 July 19—On the Broad Stairway (Dr.)

ESSANAY.

June 19—The Rustler's Spur (West. Dr.)
 June 20—Fear (Dr.)
 June 20—A Brother's Loyalty (2-reel Dr.)
 June 21—"Alkali Ike" and the Hypnotist (West. Com.)
 June 24—Across the Rio Grande (Dr.)
 June 25—Easy Payments (Dr.)
 June 26—The Divided House (Com.)
 June 27—Witness "A-3 Center" (Dr.)
 June 28—Broncho Billy's Strategy (Dr.)
 July 1—Re-Tagged (Com.)
 July 1—The Drummer's Umbrella (Com.)
 July 2—The Strongest Link (Dr.)
 July 3—The Life We Live (Dr.)
 July 4—What's the Matter with Father? (Com.)
 July 5—At the Lariat's End (Dr.)
 July 7—The Forbidden Way (Dr.), Part I.
 July 7—The Forbidden Way (Dr.), Part II.
 July 8—The Daughter of the Sheriff (Dr.)
 July 9—The Outer Shell (Dr.)
 July 10—A Flurry in Diamonds (Com.)
 July 11—The Sign (Dr.)
 July 12—Broncho Billy and the Western Girls (Dr.)
 July 15—Something Rotten in Havana (Com.)
 July 15—When Ignorance Is Bliss (Com.)
 July 16—The Great Raymond (Novelty).
 July 17—The Heart of a Gambler (Dr.)
 July 18—Every Thief Leaves a Clue (Dr.)
 July 19—The Two Ranchmen (Com.-Dr.)

KALEM.

June 28—Out of the Jaws of Death (Dr.)
 June 30—A Fight to a Finish (Dr.)
 July 2—The Raiders from Double L Ranch (Dr.)
 July 2—Historic New York (Scen.)
 July 4—Shenandoah (Dr.), Part 1.
 July 4—Shenandoah (Dr.), Part 2.
 July 4—Shenandoah (Dr.), Part 3.
 July 4—A Victim of Deceit (Dr.)
 July 5—The Hidden Witness (Dr.)
 July 7—A Stolen Identity (Dr.)
 July 9—The Treachery of a Scar (Dr.)
 July 11—Entertaining Uncle (Com.)
 July 11—Cosmopolitan New York (Top.)
 July 12—Rounding Up the Counterfeiters (Dr.)
 July 14—The Lost Diamond (Dr.)
 July 16—A Thief in the Night (Dr.)
 July 16—The Fight at Grizzly Gulch (Dr.), Part I.
 July 16—The Fight at Grizzly Gulch (Dr.), Part II.
 July 18—What the Doctor Ordered (Com.)
 July 18—The Concrete Industry (Indus.)
 July 19—The Smuggler (Dr.)

LUBIN.

June 16—Silence for Silence (Com.)
 June 17—Out of the Beast a Man was Born (Dr.)
 June 18—The Weaker Mind (2-reel Dr.)
 June 19—A Father's Love (Dr.)
 June 20—His Redemption (Dr.)
 June 21—From Ignorance to Light (Dr.)
 June 23—Rustic Hearts (Dr.)
 June 24—At the Telephone (Com.)
 June 24—The Zulu King (Com.)
 June 26—The Other Woman (Dr.)
 June 27—Bob Buys An Auto (Com.)
 June 27—The Beauf from Butte (Com.)
 June 28—The Love Test (Dr.)
 June 30—Her Atonement (Dr.)
 June 30—The Penalty of Crime (Dr.), Part 1.
 June 30—The Penalty of Crime (Dr.), Part 2.
 July 1—Her Husband's Picture (Dr.)
 July 3—The Angel of the Slums (Dr.)
 July 4—The Waiter's Strategy (Com.)
 July 4—The Wrong Handbag (Com.)
 July 5—His Niece from Ireland (Com.)
 July 7—The Mysterious Hand (Dr.)
 July 8—The Profits of Business (Dr.)
 July 9—A Hero Among Men (Dr.), Part I.
 July 9—A Hero Among Men (Dr.), Part II.
 July 10—When Love Loses Out (Com.)
 July 10—Building a Trust (Com.)
 July 11—On Her Wedding Day (Dr.)
 July 12—Her Only Boy (Dr.)
 July 14—The Apache Kind (Dr.)
 July 15—His Better Self (Dr.)
 July 17—The Wiles of Cupid (Dr.)
 July 18—The Hidden Bank Roll (Com.)
 July 18—When Mary Married (Com.)
 July 19—Jim's Reward (Dr.)

MELIES.

June 12—Samarang (Educ.)
 June 19—The Lure of the Sacred Pearl (Dr.)
 June 19—Diving for Pearls at Thursday Island (Educ.)
 June 26—The Sultan's Dagger (Dr.)
 July 3—The Rice Industry, Java (Edu.)
 July 10—His Chinese Friend (Dr.)
 July 17—The Poisoned Darts (Dr.)
 July 17—A Chinese Funeral (Topical).

ECLIPSE.

(G. Kleine.)

June 4—Delivering the Goods (Com.)
 June 4—The Armadillo (Zoo.)
 June 11—Behind a Mask (Dr.)
 June 27—A Villain Unmasked (2-Reel Dr.)
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.

PATHEPLAY.

June 27—The Spotted Elephant Hawk Moth (Science and Nature).
 June 27—Athens (Scen.)
 June 28—The Second Shot (Dr.)
 June 28—The Trapper's Mistake (2-Reel Dr.)
 June 30—Pathe's Weekly No. 28, 1913 (Top.)
 July 1—The Miracle of the Roses (Dr.)
 July 2—The Missionary's Triumph (Dr.)
 July 3—The Joy Ride (Com.)
 July 3—Pathe's Weekly No. 29, 1913 (Top.)
 July 4—Pisa, Italy, and Its Curious Monuments (Scen.)
 July 4—Consecration of a Buddhist Priest (Customs).
 July 5—A Modern Garrick (Com.)
 July 5—The Miner's Destiny (Dr.), Part 1.
 July 5—The Miner's Destiny (Dr.), Part 2.
 July 7—Pathe's Weekly No. 30, 1913 (Top.)
 July 8—The Airman's Bride (Dr.)
 July 9—The School Ma'am (Dr.)
 July 10—Hannigan's Harem (Com.)
 July 10—Pathe's Weekly No. 31, 1913 (Top.)
 July 11—Porcelain (Edu.)
 July 12—Dynamite, the New Farm Hand (Edu.)
 July 12—A Little Trip Along the Hudson (Scen.)
 July 14—Pathe's Weekly No. 31 (News). (Release date in West—See previous Release Sheet.)
 July 14—Pathe's Weekly No. 32 (News). (Release date in East.)
 July 15—Spider, Crab and Lobsters (Nat. History).
 July 15—The Port of Marseille, France (Scenic).
 July 16—The Snowy Egret and Its Extinction (Educ.)
 July 17—Easy Money (Com.)
 July 17—Pathe's Weekly No. 32 (News). (Release date in West.)
 July 17—Pathe's Weekly No. 33 (News). (Release date in East.)
 July 18—Jiu-Jitsu (Athletic).
 July 18—Beautiful Catalonia, Spain (Travel).
 July 18—The Secret Formula (Dr.), Part I.
 July 19—The Secret Formula (Dr.), Part II.
 July 19—The Friendless Indian (Dr.)
 July 19—Barcelona, Spain (Travel).

SELIG.

(Dr.)
 June 14—Alone in the Jungle (2-reel Dr.)
 June 16—Shooting of the Rapids of the Pagsanjan River in the Philippines Islands (Educ.).
 June 16—When Lillian was Little Red Riding Hood (Com.).
 June 17—Taming a Tenderfoot (Com.).
 June 18—Mrs. Hilton's Jewels (Dr.).
 June 19—The Gold Brick (Com.).
 June 20—Fancy Poultry (Educ.).
 June 20—The Fighting Lieutenant (Dr.).
 June 23—The Kentucky Derby at Churchill Downs (Educ.).
 June 24—The Marshal's Capture (Dr.).
 June 25—Papa's Dream (Com.).
 June 25—The City of Gold (Educ.).
 June 26—When Men Forget (Dr.).
 June 27—A Western Romance (Dr.).
 June 30—The Beaded Buckskin Bag (Dr.).
 July 1—Songs of Truce (Dr.).
 July 2—The Sultan of Sulu (Educ.).
 July 2—Arabia and the Baby (Dr.).
 July 3—"In God We Trust" (Dr.).
 July 4—Sallie's Sure Shot (Dr.).
 July 7—The Trail of Cards (Dr.).
 July 8—Old Doc Yak (Com.).
 July 8—A Jolt from the Janitor (Com.).
 July 9—The Reformation of Dad (Com.).
 July 10—Made a Coward (Dr.).
 July 11—Budd Doble Comes Back (Dr.).
 July 12—A Wild Ride (Dr.), Part I.
 July 12—A Wild Ride (Dr.), Part II.
 July 14—The Only Chance (Dr.).
 July 15—The Tree and the Chaff (Dr.).
 July 16—Fancy Fowls (Educ.).
 July 16—Sweeney's Dream (Com.).
 July 17—Put to the Test (Dr.).
 July 18—A Moro Fish Drive at Jolo (Educ.).
 July 18—Granny's Old Armchair (Dr.).
 July 19—The Ne'er to Return Road (Dr.), Part I.
 July 19—The Ne'er to Return Road (Dr.), Part II.

VITAGRAPH.

June 21—"Arriet's" Baby (Dr.).
 June 23—The Lion's Bride (Dr.).
 June 23—The Snare of Fate (3-Reel Dr.).
 June 24—No Sweets (Com.).
 June 25—Jack's Chrysanthemum (Jap. Dr.).
 June 26—Her Sweetest Memory (Com.-Dr.).
 June 27—One Good Joke Deserves Another (Com.).
 June 28—One Over on Cutey (Com.).
 June 28—Cloisonne Ware (Educ.).
 June 30—Roughing the Cub (Com.).
 July 1—Bingles at the Cabaret (Com.).
 July 1—Sight-Seeing in Japan (Scen.).
 July 2—The Song Bird of the North (Dr.).
 July 2—The Tiger Lily (Dr.), Part 1.
 July 2—The Tiger Lily (Dr.), Part 2.
 July 2—The Tiger Lily (Dr.), Part 3.
 July 3—Sweet Deception (Dr.).
 July 4—An Unwritten Chapter (Dr.).
 July 5—Love's Quarantine (Com.).
 July 7—The Glove (Dr.).
 July 8—Count Barber (Com.).
 July 9—Solitaires (Com.).
 July 9—A Millinery Bomb (Com.).
 July 10—The Carpenter (Dr.).
 July 11—The Spirit of the Orient (Dr.).
 July 12—The Moulding (Dr.).
 July 14—O'Hara as a Guardian Angel (Com. Dr.).
 July 14—The Diamond Mystery (Dr.), Part I.
 July 14—The Diamond Mystery (Dr.), Part II.
 July 15—My Lady of Idleness (Com. Dr.).
 July 16—The Master Painter (Dr.).
 July 17—Hubby's Toothache (Com.).
 July 17—Sandy and Shorty Work Together (Com.).
 July 18—The Yellow Streak (Dr.).
 July 19—The Taming of Betty (Com.).

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Exclusive Supply Release Dates

DRAGON.

(Formerly Ryno)

June 16—The Ghost of Sea View Manor.
 June 23—Sister's Devotion.
 June 30—Our Future Heroes.
 July 7—Ticket of Leave Man (2 Reels).
 July 14—The Organist.
 July 21—Bride of the Sea.

GAUMONT.

July 1—Sauce for the Goose.
 July 1—Atom Life in the Deep.
 July 2—Gaumont Weekly No. 69.
 July 3—Tricks in All Trades.
 July 3—Production of Wine in France.
 July 8—His Master's Double.
 July 8—Making of Tapestry.
 July 10—The Trombone Marathon.
 July 15—With Honor at Stake.
 July 17—The Tiny Troubadour.
 July 22—Palmyristy.
 July 24—When the Cards Were Shuffled.
 July 24—Through Mountains Majestic.
 July 29—A Hair-Raising Affair.
 July 31—A Resourceful Lothario.
 July 31—In the Land of Dates.
 Aug. 5—A Honeymoon Hoax.
 Aug. 7—Shooting the Wooer.
 Aug. 7—Up Mt. Blanc.
 Aug. 12—Tiny Tim and the Adventures of His Elephants.
 Aug. 12—Lakes of Salsbourg.
 Aug. 14—His Stomach and His Heart.
 Aug. 14—Magnets.

GREAT NORTHERN.

May 10—The Harz.
 May 17—The Three Comrades (Dr.).
 May 24—Professor's Travelling Adventures.
 May 24—Scenes on the Balkan Frontier.
 May 31—Where is Doggie (Com.).
 May 31—Loch Lomond (Scen.).
 June 7—Where Is Doggie? (Com.).
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).
 June 21—Shanghai'd.
 June 28—Cupid's Score.
 June 28—Airship Fugitives (Feature).
 July 5—Winning a Prize.
 July 5—Trondhjem Railway.
 July 12—The Jolly Recruits.
 July 19—A Country Cousin.
 July 26—A Shot in the Dark.

LUX.

R. Prieur.

May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

June 13—Her Mother's Picture (Dr.).
 June 18—Romeo in Pajamas.
 June 20—Strangers from Nowhere.
 June 27—The Message to Heaven.
 July 2—An Unexpected Meeting.
 July 4—True Hearts.
 July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.
 July 2—An Unexpected Meeting.
 July 4—True Hearts.
 July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.
 July 18—The Intruder.
 July 23—That Dog.
 July 25—As Ye Sow.
 July 30—The Goat That Came Back.

Exclusive Supply Releases for the Week of July 21.

MONDAY, JULY 21.

DRAGON—Bride of the Sea.

TUESDAY, JULY 22.

GAUMONT—Palmyristy.

WEDNESDAY, JULY 23.

SOLAX—That Dog.
 GAUMONT—Weekly No. 72.

THURSDAY, JULY 24.

GAUMONT—When the Cards Were Shuffled.
 GAUMONT—In the Land of Dates.

FRIDAY, JULY 25.

SOLAX—As Ye Sow.

SATURDAY, JULY 26.

GREAT NORTHERN—A Shot in the Dark.
 FEATURES.

FEATURE FILM SALES CO.—Death or Divorce.

FEATURE FILM SALES CO.—The Stain.

GAUMONT—In Touch With Death.

GREAT NORTHERN—Airship Fugitives.

GREAT NORTHERN—Grain Speculator.

GREAT NORTHERN—Victim of Intrigue.

ITALA—The Dread of Doom.

ITALA—The Fatal Grotto.

SOLAX—Kelly from the Emerald Isle.

SOLAX—The Pit and the Pendulum.

You Ought To See Our Fine
 Catalogue and Samples of
UNIFORMS



For Bands, Shows,
 Theatre and Park Em-
 ployees, Bell Boys,
 Ushers, Etc. We make
 Uniforms, Costumes,
 Show Wardrobe, Ban-
 ners, Flags, Paintings
EVERYTHING. Let
 us figure on your re-
 quirements. We furn-
 ish A-1 goods at the
 lowest prices.

We are Importing Agents
 for the celebrated Coues-
 non Band Instruments.
 Write for our new catalog.

DE MOULIN BROS. & CO.

Dept. T.

GREENVILLE - - ILLINOIS

RADIUM GOLD FIBRE SCREEN

Repeated its Nation - Wide
Triumphs at the Exposition.
Exhibitors from every state expressed
their appreciation in the highest terms.
Phenomenal business done by us at
our booth in Exposition proves the
merit of the Radium Gold Fibre Screen.

American Theatre Curtain & Supply Co.
ST. LOUIS - - - MISSOURI
G. H. Callaghan, Eastern Rep. Motion Picture Center
1465 Broadway, New York

(Continued from page 18)

While we have talked of the exterior of the Alhambra Theatre, we must close by saying that the neat, clean and inviting appearance of the front and lobby of the theatre is no deception to the patrons, as the interior of the auditorium is a revelation of what an experienced manager can do for the comfort and enjoyment of his patrons.

The projection is excellent, nothing better could be desired. The pictures are projected on a mirror screen. Manager Dixon is not only a strong believer in the merits of the mirror screen, but he is perhaps the oldest user of the said screen, as we are under the impression that one of the first mirror screens manufactured by Mr. F. J. Rembusch was placed at the Orpheum Theatre, of Indianapolis, Ind.

Manager Dixon provides the most appropriate music for the picture. Everything is comfortable and the ushers are as neat, clean and courteous as the doorman. In other words, it is a happy family, working for the good of the company and indirectly for their own good, as good and faithful employees are not to be overlooked.

J. M. B.

ADVERTISING FOR THE EXHIBITOR

A Plea for an Intelligent Study of the Principles of Advertising on the Part of Exhibitors

By V. B. Johnson, Publicity Manager, Warner's Feature Film Co.

"How many Exhibitors do you suppose there are who have not the slightest conception of the value of advertising," said a prominent film magnate recently to his office staff. "I'll tell you what I think," he continued; "I think these customers of ours are so occupied with censorship questions and the like that they haven't the time to sit down and study their publicity needs and work out ways and means of intelligently meeting competition. Now it's up to you boys to devise a scheme whereby you can get them coming to you direct for advice and publicity helps. Personal service—get that into your letters, and keep me posted on the results."

I have quoted the above statement because it is in many ways a remarkable one. Here is a big distributor of films who realizes that through no fault of his customers he is not getting a great deal of publicity for his pictures and stars. He magnanimously puts the blame on his publicity department and exonerates the Exhibitors who still cling to "Best Show in Town" idea of advertising.

Just the same it is high time to sound a note of warning to all those Exhibitors who have been accustomed to booking good shows and then falling down miserably in their attempts to advertise them. There are so many good publications within the reach of motion pic-

ture showmen containing articles rich with suggestions upon the subject of advertising that any enumeration of them here would fall flat. What is more to the point is this: Every Exhibitor who values his present clientele, and who would like to increase that clientele, must take it upon himself to study the psychology of advertising and apply its basic truths to his personal needs.

Perhaps the easiest and quickest way for the Exhibitor who takes himself seriously to acquaint himself with all those tricks of the press agents, is to keep a card index of all current releases and file away alphabetically, not only the advertising of the manufacturer, but the film synopses and press notices as well. A week to ten days before a film is to play in his house he should refer to his files, and with all the material before him that he has saved pertaining to this special release he can select such descriptive matter as will make a good showing in his local paper in the form of readers, and also prepare his newspaper and program advertising at the same time.

Quite recently newspapers all over the United States have awakened to the importance of motion picture news as a valuable adjunct for getting advertising and circulation. It should be an easy matter for the wide-awake Exhibitor to keep his house well before the public in the photoplay page of his local

paper. The knack of writing good advertising copy comes with practice—the more practice the better copy produced.

One of the biggest helps that the present-day manufacturers offer to Exhibitors is a cut service. How much more attractive is the house program carrying cuts of the stars appearing for the week than one without them, and the same thing applies to the newspaper display advertising. If an ad is dressed up with scenes of the releases, it is much more apt to be read and to attract attention than the ad of solid type. It is high time that the Exhibitors began to pay more attention to their publicity needs.

While it is true that business may go on day in and day out without serious depreciation, nevertheless, there are classes of people that cannot be reached except by advertising, and these are the patrons that Exhibitors must reach out and interest in order to keep their attendance up to its highest point.

LITHOGRAPHERS' OVER RUNS

A Complete List of

1910-11-12 will be ready July 15

One Sheet Independent Posters Only

Send for Poster Catalogue

F. J. BUNDE

18 East 125th Street New York City

FULTON'S A-to-Z LIST

Pocket Edition 120 Pages

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. Worth its weight in gold.

E. E. FULTON, 176 W. Lake St., CHICAGO

**CALEHUFF
SUPPLY CO.**

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.

50 North Eighth Street Philadelphia, Pa.

**LARGEST
LEADING***Supply House in America*No Junk or Fake repair parts.
Only Genuine parts made
and guaranteed by the Manufacturers.Jobbers in Edison, Powers
and Motiograph machines and parts.Headquarters for the greatest screen
in the world (MIRROR SCREEN)Write for information on anything
pertaining to the Motion
Picture Business.**OUR FEATURES****On the Steps of the Throne**
he met **SALOME**
who happened to be his
NEMESISand then he met the
Four Dare Devils
who were being**Tracked By Bloodhounds**belonging to
SECRET SERVICE STEVE.While on the
Midnight Express**SAPHO**

accompanied by

THE WAGE EARNERS

who were waiting for

The Cowboy's Revenge

but they were captured by

The Great American Detective

however, after escaping from

Sing Sing to Liberty

they led a life like

DAMON & PYTHIAS

then reading about the

Midnight Ride of Paul Revere

and comparing the beautiful

Life of Napoleon & Josephine

to the lives of

George Washingtonand **Abraham Lincoln**

with the

Christians and Nero**The Burning of Rome**

they held out

THE HIDDEN HAND.

We have several others to follow.

Write for Particulars to the

SCHILLER FEATURE FILM CO.

140 N. DEARBORN ST., Chicago, Ill.

Agents for: **Lapin's Dramagraph****UNIVERSAL RELEASE DATES****IMP.**

June 16—The Jealousy of Jane (Com.).
 June 19—The Sorrows of Israel (3-reel Dr.).
 June 21—Hy Mayer's Filmographic Cartoons.
 June 23—His Mother's Love (Dr.).
 June 26—The Angel of Death (Dr.).
 June 28—Fun in Film, by Hy Mayer, and Leo's
 Great Cure (Com.).
 June 30—The Old Melody (2-Reel Dr.).
 July 3—Jane Marries (Com.).
 July 5—Leo, the Indian; and Lighting Sketches
 by Hy Mayer.
 July 7—His Mother's Birthday (Dr.).
 July 10—The Wop (Dr.).
 July 12—Oh, You Flirt! and Lightning Sketches
 by Hy Mayer.
 July 14—A Possibility (2-reel Com.-Dr.).
 July 17—Her Nerve (Dr.).
 July 19—Binks Ends the War, and In Cartoon-
 land with Hy Mayer.

NESTOR.

June 18—Apache Love (Dr.).
 June 20—Aladdin's Awakening and Dad's Sur-
 prise (Com.).
 June 23—Polson, the Trapper (Dr.).
 June 25—Partners (Dr.).
 June 27—Professional Jealousy (Com.).
 June 30—An Indian Nemesis (West. Dr.).
 July 2—The Range Dead Line (West. Dr.).
 July 4—He and Himself; and To the Brave Be-
 long the Fair (Com.).
 July 7—The Proof of the Man (Dr.).
 July 9—John, the Wagoner (Dr.).
 July 11—Four Queens and a Jack; and When
 He Wore the Blue.
 July 14—The Grit of the Gringo (Dr.).
 July 16—The Operator and the Superintendent
 (Dr.).
 July 18—The Tale of a Hat, and When His Cour-
 age Failed (Split Com.).

POWERS.

June 18—Friendly Neighbors (Com.).
 June 20—Behind the Times (Dr.).
 June 25—It Happened at the Beach, and The
 \$10,000 Bride (Com.).
 June 27—The Spell (2-Reel Dr.).
 July 2—The Quarter Meter; and British-Amer-
 ican Polo Match.
 July 4—The Heart of Hernanda (Dr.).
 July 9—Elsie's Aunt (Com.).
 July 11—Morgan's Treasure (2-Reel Dr.).
 July 16—Why Rags Left Home (Com.-Dr.).
 July 18—The Awakening (Dr.).

REX.

June 22—The Stolen Idol (Dr.).
 June 26—The Burden Bearer (Dr.).
 June 29—Draga, the Gypsy (Dr.).
 July 3—A Woman's Folly (Dr.).
 July 6—Suspense (Dr.).
 July 10—Beauty and the Beast (3-Reel Dr.).
 July 13—Through Strife (Dr.).
 July 17—The Wrong Road (Dr.).
 July 20—His Weakness Conquered (Dr.).

VICTOR.

June 20—His Daughter (Dr.).
 June 27—Brother and Sister (Dr.).
 July 4—Shifting Fortune (Dr.).
 July 11—A Modern Witness (Dr.).
 July 18—Nihilist Vengeance (2-reel Dr.).

101 BISON.

June 17—In Love and War (2-reel Dr.).
 June 21—Women War (2-reel Dr.).
 June 24—The Guerrilla Menace (2-Reel Dr.).
 July 8—The Powder Flash of Death (2-Reel
 War Dr.).
 July 12—The Head Hunters (2-Reel Dr.).
 July 15—The Picket Guard (2-reel Civil War
 Dr.).
 July 19—When Sherman Marched to the Sea (3-
 reel Dr.).

CRYSTAL.

July 6—The Girl Reporter; and Muchly En-
 gaged (Split).
 July 8—True Chivalry (Dr.).
 July 13—Pearl's Dilemma; and Squaring Things
 with Wife.
 July 15—In Death's Shadow (Dr.).
 July 20—The Hall Room Girls, and How Men
 Propose (Split Com.).

ECLAIR.

June 29—He Was Not Ill, Only Unhappy, and
 Torpedo Fish.
 July 2—The Witch (3-Reel Dr.).
 July 6—In the Night (Com.).
 July 6—How Diamonds Are Made (Scientific).
 July 9—The Trail of the Hanging Rock (2-Reel
 Dr.).
 July 13—It Is Hard to Please Him (Newly-
 weds).
 July 13—The Catholic Mission (Edu.).
 July 16—For the Man She Loved (2-reel Dr.).
 July 16—The Animated Weekly.
 July 20—Through the Telescope and Sacred Ga-
 zelles (Com.-Ed.).

FRONTIER.

June 26—The Squaw Man's Reward (Dr.).
 June 28—An Eastern Cyclone at Bluff Ranch
 (Com.).
 July 3—The Secret of Padre Antonio (Dr.).
 July 5—A Rose at Sixteen (Com.).
 July 5—A Cactus at Forty-five (Com.).
 July 10—The Frontier Twins Start Something
 (Com.).
 July 12—The Line Rider's Sister (Dr.).
 July 17—The Smallpox Scare at Gulch Hollow
 (Com.).
 July 19—The Half Breed Sheriff (Dr.).

GEM.

June 9—Hearts and Flowers (Dr.).
 June 16—Silver Threads (Dr.).
 June 23—Every Inch a Hero (Dr.).
 June 30—Mistaken Intentions; and Teak Wood
 (Com., Scen.).
 July 7—Billy, the Wise Guy (Com.).
 July 14—Little Buster (Com.).

UNIVERSAL.

June 18—Animated Weekly, No. 67 (News).
 July 9—Animated Weekly (News).

**Universal Releases for the Week
of July 21.****MONDAY, JULY 21.**

IMP—The Yogi (Dr.).
 NESTOR—The Rangers' Way (Dr.).
 GEM—The Life Savers (Com.-Dr.).

TUESDAY, JULY 22.

BISON—The Lawbreakers (Two R.-Dr.).
 CRYSTAL—The Broken Spell (Dr.).

WEDNESDAY, JULY 23.

NESTOR—Behind the Gun (Dr.).
 POWERS—Bobby's Magic Nickel (Com.).
 ECLAIR—The Greater Call (Three R.-Dr.).

THURSDAY, JULY 24.

IMP—The Last of the Madisons (Dr.).
 REX—The Fallen Angel (Two R. Dr.).
 FRONTIER—The Frontier Twins' Heroism
 (Com.).

FRIDAY, JULY 25.

NESTOR—Their Luck Day (Com.).
 POWERS—The Actor (Dr.).
 VICTOR—Marooned (Dr.).

SATURDAY, JULY 26.

IMP—Baron Bink's Bride and Summer Carica-
 tures, by Hy Mayer.
 GREAT NORTHERN—The Governor's Daughter
 (Two R. Dr.).
 FRONTIER—The Toll of the Desert (Dr.).

SUNDAY, JULY 27.

REX—Mental Suicide (Dr.).
 CRYSTAL—College Chums and Belmont Stung
 (Com.).
 ECLAIR—He Poses for His Portrait (Newly-
 wed), and The Third Thief (Com.).

**IS HE YOUR
USHER?**If he is, he should
WIN**THE SOLID
GOLD BADGE**For details write
to the**Exhibitors Times**
1465 B'way, N. Y. C.

NOW READY FOR DELIVERY

Last Days of Pompeii

Most Extravagant Spectacle

IN FOUR ACTS

Produced at a Fabulous Cost with Thousands of People in the Cast

**STATE RIGHTS NOW SELLING!
YOU NEED THIS ONE NOW!**

Lithographs, from one to twelve sheets; colored photos; and plenty of lobby display.

Write or wire at once to

THE ITALIAN POMPEII FILM CO.
1202 RACE STREET PHILADELPHIA, PA.

EXHIBITORS TIMES

Subscription Terms: One Year, \$2; Six Months, \$1; Three Months, \$.50

Mr. Exhibitor: FILL IN THE APPENDED SUBSCRIPTION
BLANK *and* SEND US EITHER \$2; \$1; or \$.50

EXHIBITORS TIMES _____ 1913

1465 Broadway, Cor. 42nd St.
New York City

Gentlemen: — Kindly enter ^{MY} _{OUR} subscription for the *Exhibitors Times* for _____

\$ _____

Name _____ Street _____

City _____ State _____

A subscription to the "Exhibitors Times" is the best investment the Motion Picture Exhibitor can make. It is indispensable to his success.

MUTUAL RELEASES

AMERICAN.

June 26—Calamity Anne Takes a Trip.
 June 28—Dead Man's Shoes.
 July 30—Quicksand.
 July 3—Pride of Lonesome.
 July 5—Tale of Death Valley.
 July 7—San Francisco, the Dauntless City (Scen.).
 July 10—The Foreign Spy (Dr.).
 July 12—The Song of the Soup (Com.).
 July 12—A Garden City in California (Scen.).
 July 14—Truth in the Wilderness (Dr.), 2 parts.
 July 17—To Err Is Human (Dr.).
 July 19—At the Half-Breed's Mercy (Dr.).
 July 21—Jealousy's Trail (Dr.).
 July 24—Tom Blake's Redemption (Dr.).
 July 26—She Will Never Know (Dr.).

BRONCHO.

June 11—An Indian's Gratitude.
 June 18—From the Shadows.
 June 25—The Transgressor (2-Reel Dr.).
 July 2—All Rivers Meet at Sea.
 July 9—Grand Dad (2-Part Dr.).
 July 16—Old Mammy's Secret Code (Dr.), 3 parts.
 July 23—Grand-Dad (Two reel Dr.).

EXCELSIOR.

April 21—The Man from the City.
 April 28—The Surveyors.
 May 5—Brothers All.

KAY-BEE.

June 13—The Boomerang (3 reels).
 June 6—A True Believer (2-Reel Dr.).
 June 13—The Boomerang (3-reel Dr.).
 June 20—The Failure of Success (2-reel).
 June 27—The Seal of Silence (2 Reels).
 July 4—The Crimson Stain.
 July 11—The Banshee (2-Part Dr.).
 July 18—The Red Mask (Dr.), 2 parts.
 July 25—Flotsam (Dr.), 2 parts.

KEYSTONE.

June 5—Passions—He Had Three (Com.).
 June 5—Help! Help! Hydrophobia (Com.).
 June 9—The Hansom Driver (Com.).
 June 12—The Speed Queen (Com.).
 June 16—The Waiters' Picnic.
 June 19—The Tale of a Black Eye (Com.).
 June 19—Out and In (Com.).
 June 23—A Bandit.
 June 23—Peeping Pete.
 June 26—His Crooked Career.
 June 26—Largest Boat Ever Launched Sideways.
 June 30—For the Love of Mabel.
 July 3—Rastus and the Game Cock.
 July 7—Safe in Jail (Com.).
 July 10—The Telltale Light (Com.).
 July 14—Love and Rubbish (Com.).
 July 17—A Noise from the Deep (Com.).
 July 21—The Peddler (Com.).
 July 21—Love and Courage (Com.).
 July 24—Get Rich Quick (Com.).

MAJESTIC.

June 22—Sidetracked by Sister.
 June 24—The Politician.
 June 28—Dora.
 June 29—One-Round O'Brien Comes Back.
 July 1—The Golden Jubilee.
 July 5—Gasseley's Gladiators.
 July 6—The Shadows of the Past.
 July 8—One of the Finest (Dr.).
 July 12—The Ingrate (Dr.).
 July 13—Impulse (Dr.).
 July 15—A Japanese Courtship (Com.).
 July 19—His Way of Winning Her (Com.).
 July 19—Gold Creek Mining (Engr.).
 July 22—The Adventurous Girls (Com.).
 July 26—The Mighty Hunter (Com.).

RELIANCE.

June 30—Her Father's Choice.
 July 2—Dick's Turning.
 July 5—Death's Short Cut.
 July 7—A Rural Romance (Dr.).
 July 9—The Wager (Dr.).
 July 12—Ashes (2-Part Dr.).
 July 16—Her Rosary (Dr.).
 July 19—The Strange Way (Dr.).
 July 21—A Hospital Romance (Dr.).
 July 23—Maria Roma (Dr.).
 July 26—The Higher Justice (2 reel Dr.).

THANHOUSER.

July 1—King Rene's Daughter.
 July 4—Her Two Jewels.
 July 6—No release.
 July 8—For the Man She Loved (Dr.).
 July 11—An Errand of Mercy (Dr.).
 July 13—A Crepe Bonnet (Com.-Dr.).
 July 15—Thanhouser (3 parts, Dr.).
 July 22—When Darkness Came (Dr.).
 July 25—The Top of New York (Dr.).
 July 27—Willie, the Wild Man (Com.).

MUTUAL.

June 25—Mutual Weekly No. 26.
 June 2—Mutual Weekly No. 27.
 July 9—Mutual Weekly No. 28 (News).
 July 10—Funnicus' Mother-in-Law (Com.).
 July 10—Saigon (Travel).
 July 16—Mutual Weekly No. 29 (News).
 July 23—Mutual Weekly No. 30 (News).
 July 24—Does Goutran Snore? (Com.).
 July 24—Through Turkey (Ed. split reel with above).

PILOT.

May 29—The Governor's Romance (Dr.).
 June 5—For Old Time's Sake (Dr.).
 June 12—When a Girl Loves (Dr.).
 June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).
 July 17—Granny (Dr.).

RAMO.

July 9—Man and Woman (2-Part Dr.).

Mutual Releases for the Week of July 21.

MONDAY, JULY 21.

AMERICAN—Jealousy's Trail (Dr.).
 RELIANCE—A Hospital Romance (Dr.).
 KEYSTONE—The Peddler, Love and Courage (split reel com. and ed.).

TUESDAY, JULY 22.

THANHOUSER—When Darkness Came (Dr.).
 MAJESTIC—The Adventurous Girls (Com.).

WEDNESDAY, JULY 23.

RELIANCE—Maria Roma (Dr.).
 BRONCHO—Grand-Dad (2 reel Dr.).
 MUTUAL—Mutual Weekly No. 30 (Top).

THURSDAY, JULY 24.

AMERICAN—Tom Blake's Redemption (Dr.).
 KEYSTONE—Get Rich Quick (Com.).
 MUTUAL—Does Goutran Snore? Through Turkey (split reel com. and ed.).

FRIDAY, JULY 25.

THANHOUSER—The Top of New York (Dr.).
 KAY-BEE—Flotsam (Two reel Dr.).

SATURDAY, JULY 26.

AMERICAN—She Will Never Know (Dr.).
 RELIANCE—The Higher Justice (2 reel Dr.).
 MAJESTIC—The Mighty Hunter (Com.).

SUNDAY, JULY 27.

THANHOUSER—Willie, the Wild Man (Com.).

PERFECTO
CALCIUM LIGHT
Produces Powerful Light
at Minimum Cost!
\$25.00
 buys the complete outfit which includes the burner, hose, etc. PERFECTO produces a light that cannot be equalled by any other Calcium Gas Making Outfit. It generates its own gas, consuming less chemical than other outfits and succeeds in bringing forth
MAXIMUM LIGHT AT MINIMUM COST
 It stands 30 inches high and weighs only 15 pounds—PERFECTO is simply constructed, reliable and non-explosive. Write for particulars.
CAPITAL MERCHANDISE CO.
 442 S. Dearborn St., Chicago, Ill.

Bells
"ALWAYS A HIT"
 Send for Catalog "F"
J. C. DEAGAN
 Deagan Building
 Chicago, U. S. A.

ANNOUNCEMENT

The Fireproof Film Co.

is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

MANUFACTURED BY
Fireproof Film Company
 Rochester --:-- New York

WE LEAD THEM ALL in selling
Motion Picture Cameras

Every Exhibitor should own one. The complete outfit consists of Camera, Lens, F.6/3, 4 magazines holding 120 foot, tripod, and a carrying case for \$90.00. Other cameras on hand. Write for Price Lists. We develop and print, and make titles in less than 10 hours.

Special Event Film Mfg. Co.
 Motion Picture Center
 1465 BROADWAY NEW YORK

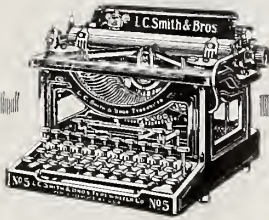
RELIANCE**MOTION PICTURE MACHINES AND ACCESSORIES**

Repairing All Makes
Powers, Edison, Lubin

New and Second Hand Machines Bought and Sold

CHAS. H. BENNETT

50 North 9th Street, Philadelphia, Pa.



It Wins

its way by service

L. C. Smith & Bros.
Typewriter

(Ball Bearing—Long Wearing)

In buying a typewriter you want a satisfactory answer to three questions:

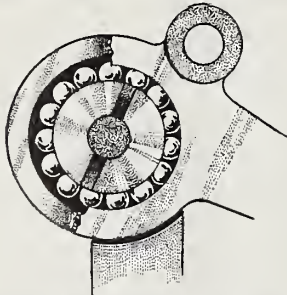
*What will it do for me?
How well will it do it?
How long will it do it?*

By answering these queries with the needs of the typewriter owner and user in mind, the L. C. Smith & Bros. Typewriter Company has attained the front rank in the typewriter field.

Some people think that a typewriter is a typewriter and that is all there is to it. Machines may look alike but there is a lot of difference in efficiency.

The new Model Five is built not only for straight correspondence but for tabulating, billing and in fact for every service needed in the average business.

Its ball bearings at all points where friction develops through action, permit close adjustment and insure correct and accurate typewriting.



*We would like the opportunity to tell you more about it.
Write for free book of our new Model Five.*

L. C. SMITH & BROS.
TYPEWRITER CO.

Head Office for Domestic and Foreign Business
SYRACUSE, N. Y., U. S. A.
Branches in all Principal Cities

New York City Branch
311 Broadway

BUCK CONNORS NEAR DEATH IN QUICK-SANDS.

Frontier Leading Man in Narrow Escape Near Albuquerque.

Buck Connors, who takes the part of the Line Rider in "The Line Rider's Sister," a forthcoming frontier motion picture drama, had a spectacular battle with quicksands in the Rio Grande near Isleta, New Mexico, on the morning of June 6th

In action of the piece, Buck had to ride a cayuse into the water of the river, putting over a few spectacular stunts, depicting the desperate nature of the crossing. He started off with a flourish, but when in midstream, his nag floundered into a quicksand pocket. The animal sank to its haunches and then gave up the struggle, not being spirited enough to prolong it.

A battery of cameras on shore took every movement of the horse and rider. Connors disengaged himself from the saddle and endeavored to walk ashore. After a heroic struggle, he managed to get a foothold on a firm ledge of rock, from which he was taken ashore by his comrades.

Securing a rope, he and a companion swam back to the horse and finally pulled the beast to the bank. The horse was all in, and so was his rider, Buck Connors, who thus adds another daring adventure to his many narrow escapes from death or injury while pursuing the motion picture profession.

THE POPE AND THE PICTURE.

After sitting for two hours looking at motion pictures of street scenes in New York, its harbor and skyscrapers, and Niagara Falls, Pope Pius X exclaimed: "I want to go to America!" He watched

the films with eager interest, and probably no one enjoyed the pictures more than the man whose only knowledge of the new world has been gained from books and friends.

MAGAZINE STORY DRAMATIZED.

"The Scapegoat," a story by Lloyd Osborne, is being produced in two reels by the American Film Mfg. Co.

AMERICAN PLANT INCREASES CAPACITY.

The capacity of the drying-room of the American Film Mfg. Co., has been increased to twice what it formerly was. This was necessitated by the large and steady increase in business during the past several months.

Clarence F. Burton, one of the Director McRae's principals, had a thrilling experience with an unruly horse at Universal City. He was putting a bridle on a horse that appeared to be kind and gentle, when the animal reared. Mr. Burton with his back against a building, saw the horse's front feet coming down on him, and escaped by running under the animal. However, the beast caught one of his fingers in its teeth and tore out a large piece of flesh.

THE PERFUME OF FLOWERS

ZALMUZ
AIR PURIFIER

Established 1895 All Perfumes Germ Destroyer

5 gallons	- - - -	\$1.50 per gallon	- 1 Spray	Free
10 " kg.	- - - -	1.40 " "	- 2 Sprays	Free
15 " kg.	- - - -	1.35 " "	- 3 Sprays	Free

Made by SOL. HYMES, Chemicals, 79 Maiden Lane, N. Y.

SUBSCRIBE FOR THE
EXHIBITORS TIMES

Q An Exhibitors' Paper of intimate interest and practical value. Send a trial Subscription. \$1.00 for six months, 26 copies. :- :-

Exhibitors Times, 1465 BROADWAY
NEW YORK CITY

Wilmette's "Broom Brigade"

A delegation of citizens appealed to the governing board of the town of Wilmette last night to permit a motion picture theater in that suburb. The citizens explained that the north-shore town was threatened with a general walkout of "hired girls" if nickel shows exhibiting Selig pictures were not opened in Wilmette this summer.

Some months ago the production department of the Selig Co., established a camp along the shores of this picturesque suburb where they were engaged in producing a big two-reel historical subject showing the capture of Fort Dearborn. The citizens of Wilmette made the occasion a town holiday, and wherever the picture favorites went, there also went maids and servant girls as well as aristocratic matrons. Speaking acquaintance between the movie matinee idols and Wilmette's "broom brigade" are said to be responsible for the present desire, on the part of the servant girls, to see their heroes on the screen of their own neighborhood. Two girls have delivered an ultimatum to their employers that they will have picture plays near home or quit, while other instances were cited where servants have left for other suburbs for this reason.

Selig's New London Building.

Plans for the new office building which the Selig Co., are erecting in Wardour street, London, West, are now before the city authorities in completed form. The plans call for one of the most modern and substantial structures in London, and when completed the offices will undoubtedly be the finest film offices in the world. Every convenience, including model projection theatres, show-rooms, lounges, etc., are provided for. The building will cost over fifteen thousand pounds. The old buildings on this location are now being razed.

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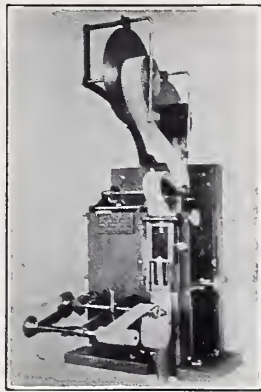
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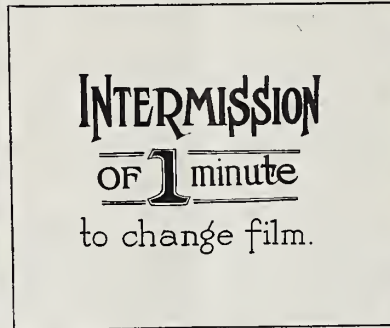


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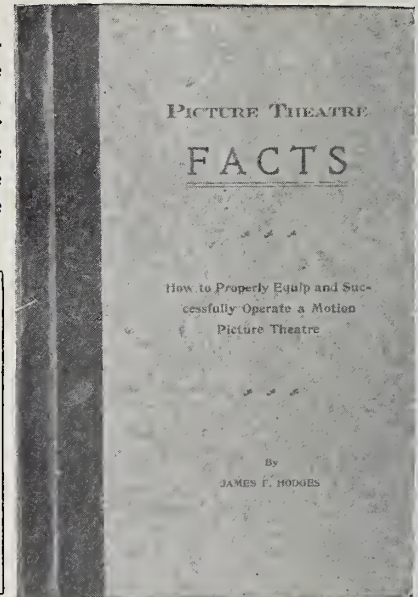


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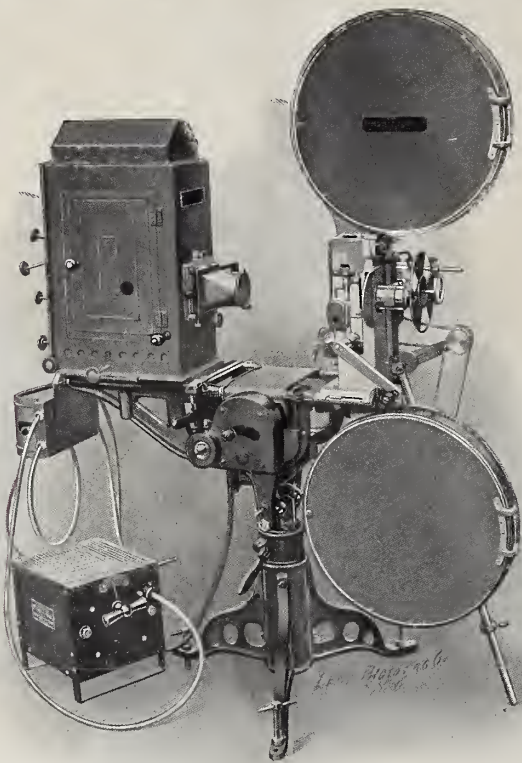
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☞ It can't hurt the eyes any more than you can hurt your eyes to look through a white shaded light.

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Exhibitors' Times

Vol. 1, No. 10

July 26, 1913

Price 10 Cent

THE OPEN MARKET

III.

Last week we said that one of the immediate results of the opening of the motion picture film market would, of a certainty, be the establishment of a number of new exchanges—exchanges not only new in business foundation, but new in brains. We should get a number of men who would understand motion pictures, who would be able to judge the value of a story, the settings, the acting and the photography. Comparatively few exchangemen in the business to-day are able to do this. In far too many cases they have graduated in other lines of business and do not know what the real value of a film is—except that it is something out of which to make as much money as possible, whether it be good or bad.

With the entrance of intelligent men in the exchange end of the business, as a result of opening the market and breaking down all restrictions, you might put this to the credit side of the innovation. On the face of it, there would be something gained by the removal of those restrictions.

But what would be the attitude of the average Exhibitor? How would he be affected? Would the open market be to his advantage or not? Does the Exhibitor want the open market? Does he understand the economic problems involved? Does he value liberty and penury above all things, or restrictions and financial success? In other words, would the average Exhibitor make more money if the market were open than he does now?

Before we endeavor to answer these questions, it is right that we should ask who and what are motion picture Exhibitors. Motion picture exhibiting isn't a trade or craft; it isn't a profession. A tradesman or craftsman is one who must have graduated from long years of experience in that trade or craft. He must have qualified by hard work and subservience to the charter rules of a corporate body. Then you have the professions: the church, the law, medicine, surgery, architecture, and engineering. All these bodies of men are governed by what is known as professional *esprit de corps*; they are self-governing in the interests of themselves and of the community.

Your motion picture Exhibitor is none of these in the majority of cases. He just breaks into the game because he has a fancy for it, because he has sufficient money to open a house and make a profit out of it. It

is computed that there are in this country between 15,000 and 20,000 motion picture Exhibitors, that is, people who conduct theatres in which motion pictures are shown.

We cannot get the exact figures, but it is a fluctuating body. People are in and out of the motion picture exhibiting business more rapidly than any other business we know of. It is too often the sport of the butcher, the baker and the candle-stick maker, the dumping ground of the illustrious Signor Buttinski of revered memory—the Paul Pry of the comedy who “hopes he does not intrude.”

The motion picture Exhibitor then being this very interminate factor in the situation, it is not easy to determine with any reference to precision how he would regard the opening of the market in motion picture films. There is no type of Exhibitor that we could select for this purpose with any certainty that would answer our purpose, simply because there isn't such a thing as a type in the business. You can take a typical lawyer, surgeon, or what not, because their professions permit of the creation of types. Not so with motion picture exhibiting, which is a very bizarre calling indeed.

But for the purpose of writing these articles we have been in conversation with the wisest and most intelligent Exhibitors in all parts of the country. We have had this subject in mind for the last eighteen months. In the “Moving Picture World,” two or three years ago, the present writer wrote a series of articles under this same title, The Open Market. In fact, the very phrase of the open market was first used by ourselves.

The greater number of us love individual freedom. When the schoolboy gets Patrick Henry's “Give me liberty or give me death” into his head, he memorizes something that isn't of much value to him at the time, but may be later on. “A crust of bread and liberty” is a basic human aspiration. “Freedom” to go whither we choose, to do as we choose within legal or authoritative limits. Who does not value liberty and freedom of action in our daily avocation, in our home life, in our pleasures, in our social aims?

Restraint or dictation, compulsion or coercion is hateful to us all individually and collectively. Individuals have suffered on behalf of liberty and freedom, so have nations.

(Continued on page 4)

EXHIBITORS' TIMES

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The "Exhibitors Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

NEW OFFICES OF THE "EXHIBITORS' TIMES."

On or after August 1st the offices of the Exhibitors' Times will be removed to the Candler Building, 220 West Forty-second street, New York City. These offices are larger and more convenient than those at present occupied and are situated in the newest and most modern building identified with the motion picture in New York City.

Kindly address all communications after August 1st to the "Exhibitors' Times," Candler Building, 220 West Forty-second street, New York City.

THE "EXHIBITORS' TIMES" FREE EMPLOYMENT BUREAU.

Special Free Offer to Operators, Managers and All Motion Picture Theatre Employees.

The "Exhibitors' Times" with its issue of August 2d will inaugurate a department of free advertising space for all employees associated with the motion picture theatre. If an operator desires to find a new position and will send us the advertising copy, we will print it till forbid in the "Exhibitors' Times" free. We limit him to thirty words, including address. This offer also applies to managers of theatres, ushers, doormen, musicians, even to the young ladies in the pay boxes of these theatres—it is, as its name implies, free to all motion picture employees.

There are, it is computed, at least a hundred thousand employees of motion picture theatres in the United States and Canada, allowing an average of five to each house.

Of course, many houses have more than this, but we think we are right in estimating the average to be

about five. We make this offer because at present there is no recognized medium through which motion picture theatre employees can make known their desire to obtain fresh help. On the other hand, there are no means whereby a proprietor can get in touch with a selection of motion picture employees if he desires to obtain fresh help for his house.

We make a condition that this free offer can only be availed of by regular employees of the theatre; it doesn't include singers or vaudeville performers. The advertisers must be among the classes above specified.

We ask all readers of the paper to make known this offer. We are not entirely philanthropic or altruistic in this. We realize that we have a lot of work to accomplish before this paper is as well known as it can and must be. And in giving this free advertising to one hundred thousand employees of motion picture theatres we realize that, while we are doing something for them, they will in all probability do something for us, viz.: read the "Exhibitors' Times" and talk about it, which is what we want everybody in the business to do.

* * *

THE "EXHIBITORS' TIMES" IN EUROPE.

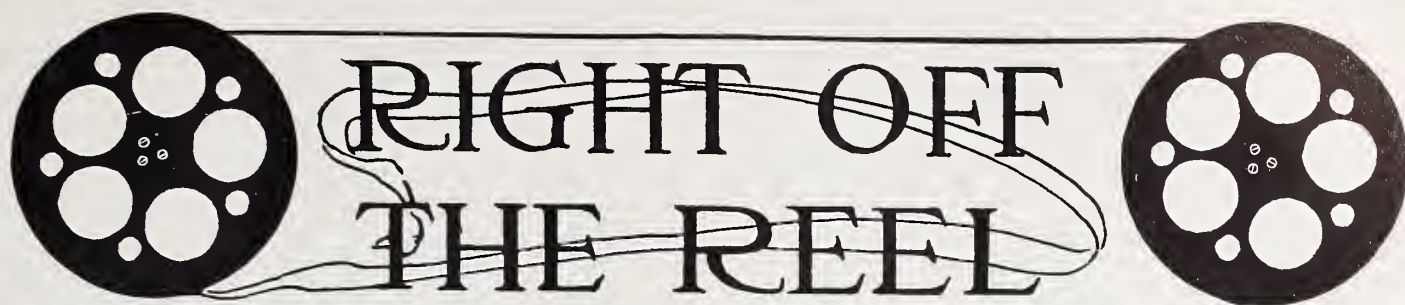
Although the "Exhibitors' Times" has only been issued two months, a large volume of requests for specimen copies has reached us from Europe, especially from the British Isles, where, if we may judge from the bulkiness of the periodicals that reach our editorial table, the motion picture industry appears to be in an exceedingly flourishing and prosperous condition.

Our contemporary, "The Kinematograph Weekly," is very plethoric indeed. Its advertising pages make, as it were, the newspaper man's teeth water and draw forth his sincere praise for the success which is due Mr. E. T. Heron, who so ably conducts our red-covered contemporary. "The Bioscope" is also apparently going strong and well.

Then there is the "Cinematograph Exhibitors' Mail," a very fine new publication, which is in its second volume and is also vigorous in respect of news matter and advertising.

Finally there is "The Film Censor," a publication issued in newspaper form, from which this week we make one or two extracts. This paper somewhat resembles "The Film Index," which used to be published here. It will thus be seen, therefore, that the number of motion picture papers printed on the other side of the Atlantic is quite as large as that printed here, with more than double the population to appeal to. If anything, as our success testifies, the exhibiting public of this country is quite undercatered to in respect of trade journals. The "Exhibitors' Times" came, as it is the fashion to say, at the psychological moment. It has appeared and it has succeeded.

We shall from time to time—indeed, we are starting the idea in this number, print from our English contemporaries extracts of articles bearing upon the pictures that make general appeal. Last week, it will be noticed, we gave the readers some translations from French publications. All this goes to show that there is considerable similarity and sympathy in respect of needs between motion picture Exhibitors in various parts of the world.



RIGHT OFF THE REEL

By *F.B.*

"The Streets of New York" is the well-chosen title of a film which should sell on its title here. For titles count a lot. This title isn't new; it has been used before, I think, in films and certainly as the title of a play. Of course, the first "street" play was the "Streets of London." This was produced several decades ago. There is every reason why a film dealing with this theme should be a great success, especially in motion picture theatres far removed from the great metropolis.

* * *

In every country there are many people who still cling to aboriginal habits and don't visit great cities, and to them the lives that are lived in New York City are something in the nature of a picturesque fantasy. "God made the country and man made the towns," and as there are a number of God-fearing people on this earth, they stick to the country because they look on the towns as microcosms of iniquity.

* * *

Which, of course, they are not. Any more than is the country. Vice and virtue are not matters of geographical incidence; they are of course peculiar to the individual wherever he or she may be. I saw by accident a part of this film, "The Streets of New York," being made, and I wish every reader of this page could have suffered from the same agreeable accident as I did. I was coming out of the Cort Theatre, on Forty-eighth street, New York City, one bright morning recently, after listening to Mr. Hope Jones' beautiful Unit Orchestra, when I was transfixed with horror. My blood boiled within me. I tell you that when MY blood biles it biles indeed.

* * *

It biled over in the flash of a second from what I saw. There, in an open carriage, was a well-dressed man with a cynical expression on his face, violently repelling from him a poor, wan, pale flower woman, who had asked him to purchase her flowers. He flung the poor thing to the ground! There was a mob standing around. In another moment the villain would have been lynched, I am sure. All my native born chivalry rose within me. I would have gone for that smiling and cowardly assailant.

* * *

He was fortunately saved from my wrath. Some years ago a man and wife had a row in a street. I took the part of the unhappy and suffering woman. I thought to protect her from the inhuman brute who was killing her. What do you think happened? Why, what always happens in such cases. The woman turned upon me and furiously trounced me for trying to shield her from her brute of a husband. Just like women. Perverse, inconsistent—oh, well, I haven't space to say what they are. You know and I know, don't we, brother man? Or think we know, and in reality we don't know, never can know and never shall know.

* * *

The unhappy flower girl in this Forty-eighth street New York incident picked herself up. Our eyes met. They do this in books. They did this in real life on Forty-eighth street, New York City. She was the Pilot Company's leading lady. My friend Vale was directing scenes for a three-reel Pilot on the theme, "Streets of New York." There were a whole lot of actors and actresses in make-up, two cameras, a crowd, bright sunlight overhead, and an ideal location. I was invited to be in the picture, but refused. But the scene did not please Vale, so he had a retake made.

* * *

My companion was Mr. Hope Jones, of the Unit Orchestra, and we both thoroughly enjoyed the experience. Mr. Vale is a capable and experienced director and I was glad to see him work. It requires nerve to successfully direct scenes for motion pictures on New York streets. Also I think when the actors and actresses go through this work with their make-up and hang about and stand about enacting their scenes time and again, they certainly do earn their money. "Take one consideration with another, a motion picture actor's life isn't (always) a happy one." I hope the "Streets of New York" will go well, because this part of the making gave me a very happy and human experience. And there's so very little real happiness in this world, that I'm always glad to recognize and record it when it comes my way.

* * *

THE OPEN MARKET

(Continued from page 1)

Tyranny in any shape or form, the oppression of right by might, is opposed to the fundamental idea of the divine origin of mankind.

This isn't a flight of rhetoric. It is an endeavor on our part to give the reader some idea of the feelings of the motion picture Exhibitors of this country. For years past they have had to bear what they considered an injustice in having to show pictures which they didn't want to show, and of having to conduct their business just as somebody else wanted them to, instead of being able to run it themselves. On the other hand, the submission to this sort of thing has put money in the Exhibitors' pockets. They haven't been able to get as good pictures outside those of the associated manufacturers. It is to be assumed that there was a legal right to the imposition of the \$2.00 a week license, but it has never been so judicially determined. There have been probably some infractions of the Sherman Act. Then we have evidence that during the last four years exchangemen and Exhibitors have been disloyal to the Motion Picture Patents Company. They entered into agreements which they had not kept. Generally speaking, when an Exhibitor or exchangeman has got into trouble with this Motion Picture Patents Company or the manufacturers he has himself been at fault. On sentimental grounds, exchangemen or Exhibitors who have been put out of business deserved very little commiseration.

Very little unmerited suffering has been caused the motion picture Exhibitor, therefore, by the exactions of

the so-called trust, and it cannot well be shown that the trust as such has injured the business in general.

On the contrary, the evidence is all in favor of the assumption that the entire art and industry has benefited by its operations.

We have to balance these two sets of facts. Liberty with a crust of bread isn't much of a material benefit after all. Most of us would prefer prosperity with reasonable restrictions.

Now we come to the point: The market is opened and an individual Exhibitor has to show his twenty-one reels a week. He has to make up his program. How shall he go about his business? And what effect would the change have upon the public?

The public, it is supposed, will be solicited by the expenditure of millions and millions of dollars to patronize certain pictures, as they are invited to patronize other products.

It is said that two or three nation-wide advertising campaigns designed for interesting the public on a vast scale in motion pictures are likely to be made shortly.

With that condition of affairs we do not envy the average motion picture Exhibitor. He would have the market opened for him, it is true. But his patrons would choose his pictures for him—Biograph, Imp, Selig, Thanhouser or what not. So that from this aspect, the opening of the market would hardly tend to promote a clarified situation in program making.

In the fourth article of this series, we shall discuss some other aspects of the case as they have occurred to us.

SEEKING SETTINGS FAR AFIELD

When it was suggested by the present writer three or four years ago to American film manufacturers that they should go to Europe in general and to the British Isles in particular for scenic and other motion pictures, the idea was not received with favor, partly no doubt because it was new. There are in the United States a great many people who still believe that natural beauty does not exist outside their own country. There are here in New York City people who cannot realize that all the modern up-to-date equipments of civilization such as subways, telephones, electric light, railroads, great architecture, and personal comforts exist in Europe and in as great and refined degrees as they exist here. There are also people in this country ignorant of the fact that the great South American cities transcend all other cities in the world in this respect. The typical New Yorker is incapable of believing this. So is the typical Londoner incapable of believing that New York is other than an Indian reservation where picturesque braves still strut about with tomahawks. Typical New Yorkers and Typical Londoners are untraveled people who are to be pitied rather than despised.

But in three or four years the world advances very quickly in knowledge. In three or four years the film world has advanced with remarkable rapidity in the knowledge of the possibilities of the picture. So that to-day we witness the agreeable sight of great American producing companies going to the natural beauties

of the old world for their settings. The settings are beautiful. It remains to be seen, as we remarked last week, how the stories and the acting are treated.

There is no doubt that the motion picture public of this country shows weariness at the painful similarity of scene and setting of subject and acting of many of the pictures made here. If you look at the synopsis and release list, you will see that it has become pretty much a matter of the same old thing over and over again. If the business is to continue in its present prosperous state, a remedy for this condition must be found. You cannot forever go on making Wild West subjects in the beautiful glades of New Jersey, near Fort Lee. People get wise to the trick and the films suffer in public esteem.

If American producers want to seriously tap European historical subjects, the wealth of them at their disposal is beyond calculation. It is gratifying to see that some of the American film producers are becoming more broad-minded. Once they fought tooth and nail to keep European made films out of this country. Now they send their own companies to make films there. Thus they stultify themselves. They wouldn't let European makers get here, but they claim the right to send their own companies to make films there. If that isn't stultification, we don't know what it is. A few years ago we were told over and over again that this public

(Continued on page 6)

A CONTRAST IN COMEDY

The first film was one of those thief-in-the-night dramas that press agents love to describe as "gripping." The second was a three-reel "thriller," bristling with sensational pursuits over house tops and telephone wires, mad gallops through innumerable, twisted streets and country roads, heart-in-the-mouth plunges into rivers and oceans, and life-clinging-to-a-straw rides on railroad trains, while all the time the over-worked heroine kept just enough in advance of the perspiring demon with the ferocious mustache and fancy waistcoat to make things interesting. In short, it was one of those delectable concoctions that rouse the arteries of the small boy and housemaid to pulsations of fearful delight. I looked around. A few of the audience were leaning forward; some sat back indifferently; but the majority was bored—excruciatingly bored. I reached for my hat, and my eye sought the nearest exit.

Suddenly I stopped. On the screen a shaking, mirth-provoking mountain of rotundity in the shape of a country yokel was solemnly piercing and sucking an egg, after which he carefully replaced it in its nest. They were showing Keystone's "Passions—He Had Three." Our corpulent rustic had three passions: eggs, milk and—what could be more logical?—girls. The fun bubbled. It gurgled. It effervesced. It squeezed rapturous chuckles out of the spectators. The delicious buffoonery of that fat rascal made us fairly wriggle for joy. Humor emanated from every crease of his double chin and from every dimple of his inflated cheeks. The story was slight. You could hardly call it a story. It was a wholesome episode of farm life, with the farmer's pretty daughter and a dried-up little rival involved, not forgetting the eggs, the milk and Fatty. It had the smell of the soil. The sincere, homely good-humor was contagious and snuggled right into the hearts of the on-lookers. A veritable oasis in this desert of long drawn-out, stupid series of chases and counter-chases labeled "melodrama," its only fault was its brevity.

It was a splendid example of those comedies which depend upon their character delineation and apparent spontaneity for their humor, in contradistinction to that class wherein a carefully thought-out plan of action is made to serve the same purpose. What one attains by its rugged fun and characterization the other accomplishes by ingenuity or charm of plot. Both methods have been used and abused by motion picture producers. For, it is a truism that a good comedy, free of horse-play and suggestiveness, is a mighty hard thing to do—much harder than a straight drama.

I, therefore, felt another thrill of genuine pleasure after I had seen Vitagraph's "The Moulding." It was a comedy in the highest sense of the word. Not even the serious moments, which our hypercritical literati insist upon, were missing. Indeed, it would not be an unnatural mistake to classify it under "drama." The story was simple. A wealthy artist meets a lovely country lass of lowly birth. The usual "love at first sight." Then the artist does a decidedly original thing: he marries her. In a short time the bucolic artlessness of his wife begins to lose its novelty for the husband. He is attracted by various social butterflies of his acquaintance, and sadly neglects her. Heart-broken, the country girl prepares to desert him. However, she is dissuaded by a kindly society matron, who takes her along to Europe, and there moulds her into a charming woman of the world. Later, when the artist meets his wife at Paris in the *beau monde* he is overwhelmed by her grace and brilliancy. Penitently, he goes to her. But with considerable self-restraint she assumes an air of nonchalance and greets him very coolly. Made to feel uncomfortably *de trop*, he jealously watches her entertain strangers. Yet all the time she is exercising every bit of inhibition she can summon up to hold herself back from rushing into his arms. Finally husband and wife are reconciled on an enchantingly romantic balcony, alone in the moonlight.

The comedy gave ample opportunity for the players to employ most of the zest, delicacy and versatility at their command, and they made good use of their opportunities. A very pleasing feature of the production was the remarkably effective use of artistic lighting.

In the two photo plays quoted above we have what may be regarded as examples of each class of the one and split-reel modern comedies as nearly ideal as we have approached at present. It seems that producers these days are having a hard time turning out original comedies that are free of the taint of European sensualism and Western horse-play. A comedy that is fresh, wholesome and not insipid is a rarity. Too often we find the they-love-they-quarrel-they-kiss kind hashed and rehashed with sickening regularity to fit various studio personalities.

In "Passions—He Had Three," there is the broad Falstaffian fun with the human touch of "The Merry Wives of Windsor" and portions of Moliere. In "The Moulding" the humor is obviously keener and more finished. It is a simple instance of the comedy of intrigue, found so abundantly in "As You Like It," "She Stoops to Conquer," "School for Scandal," "Divorcons," etc. Of course, the motion picture director is laboring under a great handicap in being unable to produce (at present) sparkling dialogue, so he attempts to overcome this by rapid action and clever pantomime. The natural result is that novelty and adroitness of plot are what must here be most sought after.

R. R.

Giles R. Warren to Make Feature Films

It will be learned with great interest that Mr. James A. Whitman, formerly President of the Cameraphone Co., Eleventh avenue, New York City, more recently of the Whyte-Whitman Co., who has had an unequaled experience of the motion picture business in all its branches, including both the production, selling and the printing of motion picture subjects, is about to enter the feature film business. Mr. Whitman has our best wishes for success. He has engaged the services of a gentleman who to our mind is one of the best and at the same time one of the youngest school of motion picture directors, Mr. Giles R. Warren, a charming young man and a thorough, conscientious artist at his work. Mr. Warren has acquired his knowledge

and ability by sheer hard work and experience. He has been successively a scenario writer and editor, and in the latter regard has won the good opinion of scenario writers all over the country. Then more recently he has undertaken direction with marked success, having been identified with the Victor and Monopol companies. Now he has the chance of his life and we feel sure that he will rise to the occasion because he has all the mental attributes which go toward the making of a good director in motion pictures. He has the literary, dramatic and artistic instincts well developed. We wish Mr. Whitman and Mr. Warren every success in their work.

Seeking Settings Far Afield—Continued from page 4.

only wanted American made films. Look down the release list and you will find a large percentage of the films released on this market are now made in Europe.

The sooner we have free trade in these matters, the better it will be for the common sense of all nations. There should be no restriction to the movements of individuals or of the products of their hands and brains. Art is of no nationality; literature should not be confined

to one area of geographical expression. The world is getting old. There are no young countries now. By means of intercommunication and rapidity of transit, the people of the earth are rapidly becoming very much akin in community of interest.

It is comforting to reflect that the motion picture film is assisting the conversion of this sentiment into a concrete fact.

The Hart Booking Bureau

A Long-Felt Want Supplied

For some time past there has been a call in the motion picture business for an accessible agency or bureau where stage talent may register for employment and be engaged by the directors or makers of motion pictures as occasion arises. Such a bureau has been founded by Mr. W. J. Hart, 1465 Broadway, New York City. Mr. Hart is a young man of considerable theatrical experience and already his register contains the list of hundreds of names of well-known motion picture actors and actresses seeking work in the picture companies. This bureau will be a double boon. It will not only be useful to actors and actresses, but also to producers of pictures who we know from

experience and observation are frequently hard put to it to find suitable talent for their pictures. This idea of a central bureau has been in successful use for many years in the theatrical field. When an actor or actress wants a position on the stage, they know where to go to ask for it, and now the same idea holds good with regard to the motion picture field. We welcome the foundation of Mr. Hart's bureau. We had many inquiries for such a thing for months past. What is more, we can personally recommend Mr. Hart to the motion picture acting profession as a thoroughly honorable man who will deal fairly with both sets of clients.

Yerkes Sound Effects Popular in Britain

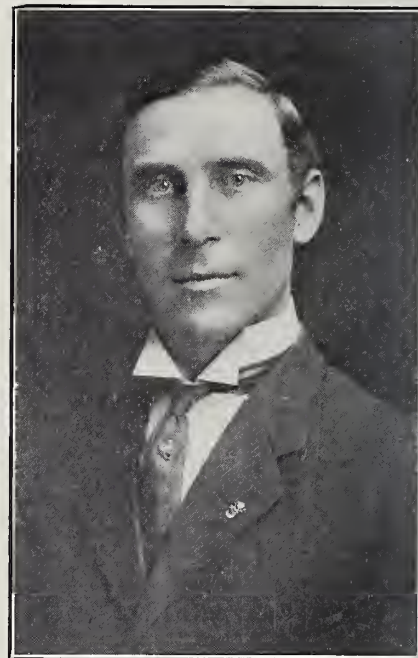
One New York concern that reaches the motion picture people through the advertising columns of the "Exhibitors' Times," has made a distinct impression upon the foreign market. We refer to the Yerkes Sound Effects Company, who make the Temple Bells and Westminster Chimes. Their bells and chimes bid fair to ring out the official welcome to all

visitors to the great Anglo-American Exposition to be held in London next year. The present plans include a massed effect of one thousand bells, placed in one of the exposition towers, besides a large outfit of chimes for the big concert hall. This firm is well known as the pioneer in the sound effect field.

The Niagara Slide Co., in sending us illustrations for their advertisement to be found on another page of this issue, inform us that they make a specialty of slides of the best known actors and actresses of our leading manufacturers. This innovation should meet the approval of every Exhibitor, as it is recognized that lovers of motion pictures never tire to look at the faces of their

favorite players and a well-made colored slide will, without any doubt, be more attractive than a plain photograph. If you are a member of the Motion Picture Exhibitors' League of America, the Niagara Slide Co. make a good offer by which a slide, bearing a likeness of the President and objects of the League, is given free.

"Doc" W. W. Kirby is conceded to be one of the best Feature Film Lecturers in the United States. Doc, as he is familiarly known among his friends, is a thorough showman of the old school, and has had an eventful career, having served as chief of scouts under General Lawton in the Philippines, and General Chaffee in China.



He was twice recommended for "Medal of Honor" for deeds of daring, never duplicated in military history, as expressed by his commanders, and is the only American soldier to have been decorated by foreign governments, having been presented with the Victoria Cross by Great Britain, and the Cross of the Black Eagle, 3rd class by Germany. Doc is quite unostentatious and rarely if ever, speaks of his eventful career.

The English Canon, the English Censor, and the English Cinema

A Puerile Protest

Cinema Sensations and "Race Suicide" Mr. Redford's Crushing Reply

(From the Film Censor)

"Silly Season" Topics.

The "silly season" is now in full swing. Last week it was discovered that there were too many cinema theatres; this week the "shocking, demoralizing influence" of these exhibitions is the subject of discussion. These hardy annuals never fail to bloom in the columns of those journals which have failed to extract advertising revenue from the industry. Year after year "silly season" topics bud, blossom and die. The soil in which they grow, however, is becoming less and less fertile. Although prejudice "dies hard," we foresee a time—not very far distant—when the narrow biased reasoning of the cinema sceptics will be totally disregarded by the thousands who recognize its immense potentialities.

A Wonderful Child.

"I spoke to a boy about twelve years old who had attended a cinematograph show in a little country town a week or two ago, and he positively trembled as he reported what he had seen," says Canon Rawnsley, in an article appearing in "Hibbert's Journal." The boy replied, "I shall never go again. It was horrible." I said, "What was horrible?" He said, "I saw a man cut his throat."

It is mainly on this incident that Canon Rawnsley bases his protest. We seem to have heard of this remarkable child before, and it is really quite time that he was recognized as a public hero ere he departs for that blessed country where there are no horrible picture shows or other base influences likely to contaminate his impeccable morals.

To those cinematograph proprietors who maintain that their exhibitions are for the moral improvement and amusement of the masses, Canon Rawnsley continues: "Look at your posters, and the items of horror or fierce excitement or degrading sensationalism which, in spite of Mr. Redford and his censorship, are still being exhibited up and down the country to the detriment and discouragement of the nobler feelings of gentleness and compassion."

The worst of it is, he finds that neither the police nor the agents of the cinematograph firms who are sent out as Exhibitors are sufficiently educated to know what is horrible and what is not.

An appended note by Canon Lyttelton, Headmaster of Eaton, on the educational influence of the cinematograph is equally vigorous in tone.

Canon Littelton thinks that the influence of the motion picture is prejudicial to learning exactly in the same way as the reading of snippets of information "in half-penny newspapers," only to a much greater degree.

"If," he adds, "the English people wish to commit race suicide they can do it by over-taxing the brain energy of the very young; and never has human ingenuity invented a device more efficacious for this sinister end than the motion picture."

Film Censor's Reply.

Mr. Redford, head of the British Board of Film Censors, replied to his critics in the columns of the "Daily News and Leader."

He explained that the films with the sensational titles which the Canon cited were released before March 1 this year, when the film censorship came into operation. When the board was established, after consultation with the Home Office, it was decided that its operations could not be made retrospective, because of the difficulty of suppressing any films for which large sums of money had been paid after they were actually issued.

"The trade is doing its very utmost to eliminate anything offensive or undesirable from the cinema films," the Censor proceeded. "It is for that reason they have established this board, which represents the greater number, if not all, of the manufacturers and Exhibitors. It has been established at their own expense in their common interest, and I can answer for it that a great deal is being done. When we have occasion to take exception to anything that it is proposed to issue we communicate with the manufacturers and they come to this office, where we run through the film together and talk over the matter that my assistants and I do not approve, and in nine cases out of ten the lengths of film we regard as objectionable are eliminated. The manufacturers are always most anxious to meet any objection we raise. I have not found the smallest difficulty in dealing with them on these questions.

"Undoubtedly the subjects put on to films are improving," Mr. Redford declared.

"And what about the sensational titles of which Canon Rawnsley complains?" Mr. Redford was asked.

"Cinema proprietors are showmen," said the Censor. "Naturally they want to make the most of their goods. They

have to attract their audience; it does not follow there is anything very dreadful inside."

How About the Penny Dreadful?

Mr. Redford does not think that because there is a crime (say a burglary) depicted on a film it should be barred. In his view (with which we are entirely in accord), it is unreasonable to say that a film should be put down because some degenerate boy in the audience commits a crime after seeing a picture. It is just as likely that the lad gets his inspiration, if he wants any, from a "penny dreadful," or from a melodrama at the theatre.

"Very often," continued the Censor, "there is a lesson to be learned even in these 'scenes of horror,' and, if this teaching can be arrived at there may be something useful even in a sensational episode."

With reference to the censorship by local authorities, which Canon Rawnsley suggests, Mr. Redford said there was nothing to prevent this, though the Board of Film Censors are certainly in a better position to get a film amended than any local authority, because they were in touch with the producer.

"If," he added, "the local authorities notice anything objectionable, their best plan is to communicate with the Board, who can deal with anything issued since March 1. The Board can ascertain in a few minutes who is responsible for the film and what can be done."

"You must not lose sight of the fact that the main meaning of the cinema as an exhibition is a form of entertainment and not education," was Mr. Redford's concluding remark.

Clerics and the Cinema.

We have received communications from ministers of religion of all denominations, and as a whole they fully recognize the ennobling influence of the cinema theatre. The worst that is even now urged against it is that there is a predominance of sensationalism in the pictures shown. The charge, if we may so term it, may be true in certain cases, but the same may be said in regard to theatres, music halls, and cheap and derogatory literature.

However, to assume at this time of the day lofty airs and a sublime detachment, and to affect to regard the cinema as a flaccid, childish, insensate thing—the mark of a degenerate age—merely indicates an excess of flaccidity and foolishness on the part of those who hold and ventilate such opinions.

The Lubin Studio at Los Angeles, California



Lubin Stock Company at Los Angeles, Cal.

The Western Branch of the Lubin Mfg. Company is located at 4550 Pasadena avenue, Los Angeles, California. The studio is beautifully situated and combines with attractive environment, accessibility to a marked degree. The buildings are located upon a beautiful, well-kept plot of ground 150x450 feet, which presents all the pic-

turesque beauty and variety of coloring usually found in California gardens. In the rear, a large stage, 80 feet square, around which is grouped commodious prop room, wardrobe room, scene dock, paint bridge, etc., supplies the facilities for the interior sets. Adjacent to this, are the stables and corrals where the horses,

saddles and equestrian equipment is kept. In front is a large and handsomely furnished building of the Colonial type, which furnishes quarters for offices, dressing rooms, green room, etc. All in all, it is one of the most attractive and best arranged studios in Los Angeles and the Lubin Company has been complimented upon its attractive and business-like arrangement. In the rear of the studio are the tracks of the Salt Lake route. An attractive private station has been built there, affording facilities for the arrival and departure of characters by train in the photoplays. The studio has been named "Lowry" in honor of Mr. I. M. Lowry, General Manager of the firm.

A CORRECTION.

In the last number of the "Exhibitors' Times," the portrait of Mr. L. A. J. Geleng was referred to as that of Mr. Louis Selerg. We apologize for the printer's error.

Mr. Geleng is treasurer and technical director of the National Film Co., whose business it is to make motion pictures of cities and towns from coast to coast. In an early number we shall publish an article by Mr. Geleng descriptive of his work and career.

EDISON NOTES

Leonard W. McChesney, formerly advertising manager of the General Film Co., is now associated with Thomas A. Edison, Inc., as manager of sales of the Kinetoscope department, succeeding John Pelzer, resigned.

Walter Edwin is now in Maine with a strong company of Edison players, among whom are Mary Fuller, Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont. Mr. Edwin plans to do a big sea coast story, several tales of the north woods, a "Mary" picture, and other interesting films. The party will be absent from the studio for six or eight weeks.

The Edison studio, which only a few years ago was hailed as the biggest and best equipped motion picture studio, has already been outgrown by the Edison Company. A large addition is now being made to the front of the present building, which will provide a large area of much needed stage room.

The Edison Company announces that beginning Friday, August 22nd, there will be a two-reel Edison release every Friday in place of the present single reel. The first of these multiple reel re-

leases is "The Gold Bag," a detective story by Carolyn Wells.

We have the assurance of the Edison Company that their high standard of quality will be maintained and that these multiple reels will be something of a distinctly high class character.

C. L. Chester, who produced some remarkable scenic films in South America for the Edison Company about two years ago, has been re-engaged by that company to make an extensive trip through the Northwest. Mr. Chester will travel through the beautiful Great Lakes, taking some interesting views of the famous "Soo" canal at Sault Ste. Marie, on his way to Duluth, where the greatest iron ore docks in the world are located. From here he goes to the Glacier National Park where he will be accompanied by twelve Indians in native costume, who will lend realism to his pictures of this wild region. Mr. Chester will then swing out to the Coast, filming various scenes and spots of national fame. His wonderful success in South America forecasts some very interesting pictures from Mr. Chester's latest expedition.

Edison's version of the "Pied Piper of Hamelin," shortly to be announced, is one

of the biggest spectacles that has been produced. For this film a village was actually constructed and four hundred people were used in the great scene for which the set was used. Herbert Prior, as the piper, does a perfect bit of character work.



SADIE WESTON

"THE ADVENTURES OF JACQUES"

American 2-Reel Feature Produced by Lorimer Johnston.

The scenes of this picture are laid in Southern France and the action is supposed to take place about the year 1580. It recalls many novels of the chivalrous Frenchman who was always willing to lay down his life for beauty in distress. Let us follow Jacques through his adventures.

The queen is seen leaving the palace for a walk accompanied by a retinue of nobles, with Constance, a lady in waiting, bringing up the rear. The king had a failing for Constance and though his attentions were not reciprocated, she dared not resist him. The king has Constance brought before him and he rapturously embraces and kisses her. This act of indiscretion is observed by the queen, whose jealousy is kindled, and the unfortunate Constance is ordered confined in a watch-tower.

clothes, giving the appearance of his having retired. Again drawing the curtains around the bed he extinguishes the light and secrets himself to await further developments. His vigil is soon rewarded. His foes approach, draw the curtains aside and fire a pistol at what they presume to be the figure of their conqueror. Jacques reveals himself, and with a few well-directed thrusts of his rapier pierces the nonplussed antagonists.

Riding along toward evening he meets the duke and nobleman with Constance, whom they are taking to the tower. He follows at a distance. In his effort to rescue the lady he is imprisoned with her. They effect their escape by means of a rope from the top of the tower. The duke, not to be outwitted, secures the assistance of his robber-band and

king and queen reconciled. For his bravery Jacques is knighted by the king and left free to win Constance.

NOTES ON NEWS.

Thornton Parker, owner of the Star Theatre of St. Petersburg, Florida, spent the last two weeks in town and signed up with the Itala Co. to handle the Florida State rights of all their features.

The first Venus feature now being released is a three-reel called "The Sleeping Beauty," after the fairy tale of that name. Director H. C. Matthews, who produced "Snow-White," "Beauty and the Beast," and many other notable features, has out-Matthewsed Matthews in "The Sleeping Beauty." Baby Early as "Fairy Sunbeam," Elsie Albert as "Beauty," Margaret Mattox as "Old Witch," and Allan Forrest as "Prince," look and live their respective roles. Gordon Sackville is every inch a "King." The rest of the company are exceptionally good. Some of the other Venus features that are sure to create a furore when released are, "A Florentine Tragedy," "Francesca Da Rimini," "I Pagliacci," "The Second Mrs. Tanqueray," "The Runaways," "Golden Locks and the Three Bears," "The Shadow of Nazareth."

As we have already stated, Charles Simone, the well-known general manager of the Centaur Film Company, of New Jersey, is at the helm of the advertising and sales departments of the Venus features and holds fort on the tenth floor of the Candler Building, 220 West 42nd street, New York, where the orders from State Rights buyers are already pouring in.

Thomas W. Evans is manager of production, the busy bee at the big Venus studios in Hollywood, Cal. With old and tried producers like H. C. Matthews and J. Farrell MacDonald and the profound film knowledge of Messrs. Evans and Simone, there is every reason to predict an instantaneous and lasting success for Venus features.

Michael A. Testa has severed his connection with Universal Film Co., as general outside representative, to take up the office of general manager of the Dante Feature Film Co., of 1 Union square, New York.

In addition to handling features, the Dante Feature Film Co. will make pictures, to be taken in Central and South America, with the natives playing parts which will deal with the principal occupations of these people, namely, intrigues and revolutions.

Mittenthal Film Co.'s studios at Yonkers, New York, has just been fitted up with a new ten-thousand (\$10,000) dollar lighting plant. This will enable them to go ahead and bring out their features at regular intervals.



Scene from "The Adventures of Jacques"
(American Release, Aug. 11th)

Jacques, a young nobleman, is now brought to our attention. His family fortune has long since been depleted and he is sent forth by his father with the admonition to always be ready to lay down his life for the king. Approaching an inn he meets a number of cavaliers, who burst into laughter at his approach. When questioned by Jacques as to the reason of their hilarity, they sarcastically inform him that it is because of the appearance of his horse. Handing over his horse to his friend, he demands an apology. There is none forthcoming; he demands satisfaction. In the duel that ensues he conquers both his adversaries, so the apology is forthcoming. After Jacques has returned, the two culprits scheme to murder him in his bed. He overhears them. Drawing the curtains of his bed aside he places a long bench in the bed and covers it up with the bed

both Jacques and Constance are again captured and taken to the rendezvous of the robbers. They, however, manage to free themselves and make good their escape.

Constance is taken to a convent, where the Mother Superior promises to guard over her welfare.

In the meantime the king, learning of the absence of Constance, upbraids the queen and has her confined in a dungeon. His failure to secure possession of the object of his adoration so infuriates him that he heaps maledictions upon the Church. His conduct causes indignation among the noblemen and a plot is formed to assassinate him.

Jacques, learning of the plot, apprises the king and promptly offers to aid him. As a ruse the two exchange costumes. They take refuge in the convent, where his majesty's offense is condoned and

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address : Construction Dept., Exhibitors Times

CONSTRUCTION, APPEARANCE, ADVERTISING. Three in One.

The visit of our representative to the beautiful "Regent" theatre embraces so many points belonging to the three above-named Departments, that we have decided to combine them in one special feature for this issue.

town. One Methodist preacher went to spend his vacation in France for the purpose of writing up "Wicked Paris." He was a fair-minded minister and he wrote that Paris was suffering from visitors from all over the world coming to the

tion picture theatre, except for a machine to project a picture on a screen; everything else is not to be found in other theatres. The owners of the Regent have not copied others, but they have originated; they have studied the question of good pictures and of a refined show, and they came to the conclusion that while the film was playing the most important part, the surroundings were another factor of the greatest importance. These gentlemen are devoid of this jealous spirit of competition which forces so many managers to go wrong by copying others without reasoning.

The illustration here speaks for itself. It is a beautiful building, something out of the ordinary, imposing and creating the impression that the "Regent," although with much competition in the immediate neighborhood, is the refined palace of amusement.

Nothing flashy, nothing cheap, NOT A SINGLE POSTER in sight. What a revelation! How the great success of the Regent theatre knocks to pieces the foolish arguments of Exhibitors, managers, renters and even of manufacturers, who claim that no motion picture theatre can be conducted successfully without a display of posters! It is true that the morbid sensation seekers, who want to see a sensational poster full of blood before they enter a theatre, pass the Regent without glancing at the place. This does not disturb the manager and owners of the Regent theatre, as such a class of people are undesirable, and they would feel uncomfortable in such an elegant and refined place. The word "dirty" is not out of place, because the man who seeks highly sensational plays, who wants to enjoy the sight of a murder, of a morbid or sensational scene, has a dirty disposition and as the outward appearance of a man is the mirror of his soul, you cannot expect to have a clean outside appearance with a sordid conscience. The Regent has still another revelation and a very pleasing one to note. The prevailing belief is that motion pictures are the amusement of the lower classes and are shunned by the cultured class. This is not so, as if morbid sensation seekers do not patronize the Regent, the constant stream of ladies and gentlemen entering its doors and the line of fine automobiles and carriages standing by the curb are



Regent Theatre, 116th St. and 7th Ave., New York City

A Wrong Impression.

In the film business, New York City is credited with having the worst looking and managed theatres, with Chicago as a close second. The impression prevails that big cities getting an abundant patronage from the transient trade need not pay much attention to what they show and how the theatres are managed, as long as there is an abundance of high sensational posters to catch the eye of the passing hayseed. While this remains true in certain shopping districts of the big Metropolis, it is time to show that the New Yorker is refined and can appreciate what is good. The good name and reputation of New York, like those of all the big capitals of the world, suffers from the transient trade, as to please the visitors, unscrupulous amusement managers seem to delight in blackening its morals. Most of these managers are foreigners to the locality, they have no patriotic pride and their aim is to show to the country visitors what they would not tolerate in their own

French capital to see that which they would not see at home and that all such immoral amusement places were conducted by foreigners and patronized by foreigners.

To correct such a wrong impression I started to visit some of the theatres in the residential districts, managed and patronized by New Yorkers and the direct results from these visits will show that old New York is far ahead of other cities in the amusement game.

"The Regent."

At the reading of this name, a rather very unfamiliar one in the motion picture parlance, I came to the conclusion that it was different from the average run of theatres. As it was not a Bijou Dream—a Dreamland—a Fairyland—a Vaudette—a Theatorium—a Photo-Play—etc., I said to myself that the owners, in selecting such an unfamiliar name, had something to show out of the ordinary.

My guess was right as the "Regent" has no similarity to the every-day mo-

(Continued on page 12)

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

My visit to the Herald Square Theatre on July 18th, confirms what I have said about a full orchestra.

A full orchestra is not only an impossibility for the average theatre, but ruins some of the best pictures. I am not condemning the full orchestra, far from it, but at the small admission charged, it is impossible for a manager to pay the high wages commanded by from eight to twelve musicians able to follow the picture. An orchestra, to play for motion pictures, must be composed of talented artists and as their wages run high it is practically a prohibitive luxury.

If it is a question of noise and quantity, a street German band could do as well and would act less on the nerves of an audience; the discordant notes from the noisy brass instruments would drown any trace of sentiment.

"Put to the Test," a beautiful drama of Selig, was on the screen and would have carried the house to a high pitch of admiration if the leader of the eight-piece orchestra had been clever enough to make a name for himself and for the house by following the picture, instead of butchering it.

As it is seldom our privilege to have pictures to which a special high musical program can be added, it is regrettable that when such a chance is offered the orchestra leader does not depart from

his old routine of playing any old selection from his music cabinet.

The story is simple. A young girl sings in a village church choir with her sweetheart. An impressario appears. He hears the girl and induces the mother to allow her daughter to go to the city to cultivate her voice. We see the girl at the home of the impressario, her teacher; she makes progress and she attracts the attention of a supposed rich young man. Gertie, the young girl, sings at a musicale given by the mother of the young man. She makes a hit and the young fellow proposes. When the girl makes her debut she makes a failure, either from fright or from a sore throat. Her new lover, who had anticipated marrying a "star," is disappointed and breaks off the engagement. The girl returns home, where she marries her first sweetheart, and resumes her country life. When she is a mother she sings to her baby and her voice is such that her husband decides to take her back to the city. When they enter the parlor of the impressario, he is at the piano playing; he does not see them enter, but Gertie, taking the strain of the music, starts to sing and reveals her art to her old teacher.

It is singing all the time. Not short notes, as in many instances we see the girl as if she were singing a complete sentence of a song. The audience could

follow her voice, the high and low thrills from the motions of her lips, from her different expressions, from her poses and motions of her arms. It was sublime and could have been much more enhanced by some appropriate music.

We must give credit to Mr. Selig to have found an actress so well fitted to impersonate such a difficult role.

I was not the only one to condemn such a heartless orchestra, as a lady sitting behind me said: "If this orchestra would stop I would gladly go to the piano and follow such a beautiful picture." This was the general verdict and, to tell the truth, the picture lost most of its charm, while a single clever pianist could have captivated the audience and would have added another laurel to the Selig Polyscope Co.

It is regrettable that when our manufacturers are doing their very best to improve the pictures and uplift the industry, that careless managers cannot understand the value of appropriate music and jar the nerves of an audience by giving music by the quantity. A single pianist at \$50 per week can do more to build the success of a motion picture theatre than an eight-piece orchestra at something like \$200 per week.

The same spirit reigns supreme in the advertising question, the managers of today are all for the quantity and not the quality. A single decent poster can do more to attract the attention than a display of too many sensational posters.

WHAT IS APPROPRIATE MUSIC?

A large sign placed over the entrance of a theatre on 149th street near Third avenue, Bronx, attracted my attention on Sunday evening. If it had not been for this sign I would have passed the place, as I am rather suspicious of a theatre making a too-big display of posters. The theatre in question had no less than twelve 1-sheet posters, five 3-sheet posters, one 6-sheet poster. But the sign captured my dime; it was too tempting as it read: "Open Air Theatre, 1,000 Seats, Appropriate Music."

Appropriate music would have been a real treat, but alas, the music did not fit the words of the sign. I sincerely believe that the pianist was a real musician, able to follow the picture, as she gave a good imitation of the bugle and of the Indian dance, in a broncho military and Indian production, but her ef-



Scene from "Put to the Test"

(Continued on page 30)

Motion Picture Theatre Construction Dept.

(Continued from page 10)

a mute proof that the cultured and well-to-do New Yorkers are real lovers of motion pictures, and more of them will join the ranks as soon as the managers realize that appearance and manners are as essential to the success of a theatre as good pictures. We have the pictures, our manufacturers have improved their products, let us have the theatres, let us improve the management.

Advertising.

The manager of the Regent believes, like all of us, in advertising, but, as he says: "The advertisement must impress favorably and not cheapen the place." Instead of exaggerated posters, and we know that most of the posters do not convey a proper interpretation of the film, the manager goes to the expense to have neat sign cards painted, bearing the name of the picture to be shown. One special sign card for each film and each card is placed in a neat frame.

One of these sign cards can be seen in the accompanying illustration of the group of the employees.



REGENT THEATRE
116th Street and Seventh Avenue
New York

The real lovers of motion pictures know the makers of films as they know their favorite authors and when they go to the show all they want to know is the name of the pictures to be shown, the same as when they go to the library, they look at the title of the book offered them.

A Genuine Surprise.

When the doorman opened the door to let me in I rubbed my eyes and asked myself if I had not made a mistake. My first impression was that I had entered a beautiful opera house and not a motion picture show. There is a very spacious carpeted foyer between the lobby doors and the last row of chairs, with two wide staircases, one on each side of the foyer. The foyer is illuminated with some of the most costly and artistic indirect light fixtures. Back of the chairs there is a high railing trimmed with marble.

In this foyer from three to four neatly uniformed young men are constantly on the job, to receive the patrons, give them a program, direct them to the ushers in charge of the seats, direct them to the balcony or other parts of the building, to open the exit doors for the patrons walking out, etc. The ushers, also neatly uniformed, remain at the head of the aisles to watch the seats, and by so doing are able to show seats to the patrons without obstructing the aisles for any length of time. A good usher must be able to keep a perfect control of the seats. To this number of attendants add some neatly uniformed boy pages always ready to extend a little courtesy to the patrons, to carry a fan, a glass of water, etc.

As stated, I asked myself if I was at the opera house or in a motion picture theatre, as in my travels I had not been treated to such a luxury on the part of motion picture managers and what gave some color to my hesitation was the fact that when I entered the auditorium the curtain was up and the artist was singing from an elegant stage parlor. Not in front of the curtain, as in the common picture shows.

The manager soon reassured me that the Regent theatre was a straight picture house.

Mr. Claude H. Talley

is an experienced manager and he deserves much praise for the manner in which he conducts the affairs of the Regent theatre. I do not hesitate to say that Mr. Talley is the ideal manager, and it is a great pleasure to talk with him as he is the most affable gentleman and he talks with a perfect knowledge of all the phases of the show business. Mr. Talley is not arbitrary. He is a willing listener, ready to accept good advice and himself has many good suggestions to make to older men in the business. I frankly admit that Mr. Talley has enthused me in my work, as it is a great encouragement to any one to find a responding chord.

Mr. Talley believes in appearance and manners. He has the best set of men working for him; they all look like gen-

flemen. They are exceedingly polite and courteous; they are attentive; they are all the time on the job; they do not lean against the walls nor sit down, but no matter how tired they can be, they remain standing in a sort of military position and they favorably impress the patrons. This is the main point: gain the confidence of your visitors, make them feel at home and you are sure of a regular patronage.

Mr. Talley does not believe in the gaudy or showy uniform; in other words, he does not use the uniform to advertise his business, but to insure a clean, neat and courteous service to the patrons. The uniform of the Regent theatre is the military style, buttoned to the neck, concealed buttons, made of a dark blue cloth trimmed with black braid and no other ornaments than the gilt letter "R" on the collar. None of these gold or silver trimmings or soutaches of different colors. The uniform is neat and refined and gives a fine appearance to the wearer. The uniform is completed with white gloves. To show how the management is strict on the question of appearance, standing military collars are furnished to the employees. Why? Because if you allow the men to wear their own collars the chances are that they will not fit the uniform. If the collar is of the turn-down pattern, too high or too low, the usher

(Continued on page 14)

PHILADELPHIA NOTES

H. F. Lavelle, of the Empire Film Exchange, reports increase in service weekly. Mr. Kahnweiler will take a trip to New York Monday, and promises many good things for the trade on his return.

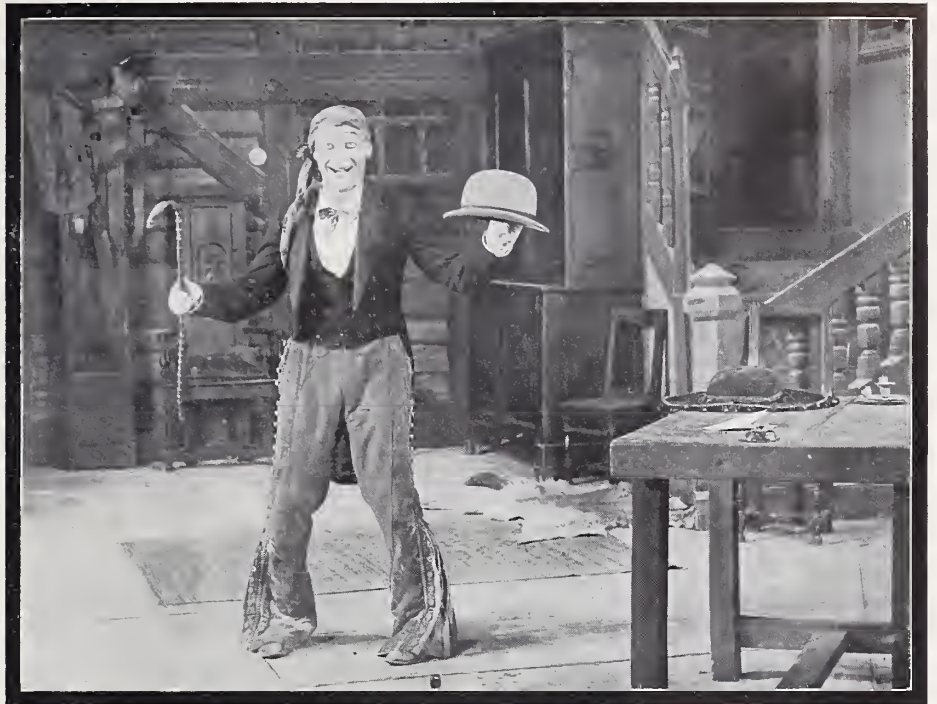
W. R. Garrick, of the Interstate Film Co., has gone to Washington, D. C., to look over their branch exchange, which he states is built to allow very comfortable quarters for office and film department to facilitate the handling of hundreds of new films.

The Pierce Poster Co. has in contemplation the erection of a large building to be used for the film business. This building is to be situated on Vine street, between Broad and Thirteenth streets, and will be strictly fireproof, with floors 54 by 85 feet. Feature and film exchanges will now have an opportunity of being housed under one roof, for the convenience of the Exhibitors. Mr. Pierce announces that he is now making banners for independent and licensed pictures. "Mrs. Mutt," of the Pierce Poster Co., is the little fire-fighter dog which has a hatred for fire, and will invariably put out a burning match or any waste paper on fire with its paws. There is already talk for the reduction of insurance dates in this vicinity.

The hot days in Philadelphia have no terrors for one of our leading film exchange proprietors, G. Gorman. His new Maxwell machine has stood him in good stead on the roads leading to Atlantic City for several Sundays in company with his brother, Charlie Gorman, who is associated with the Biograph motion picture manufacturers of New York.

Have you heard the news? Bill Royal is now business agent for the Motion Picture Auxiliary No. 37.

Lewis M. Swaab is one of the pioneers in the motion picture and supply business in this city. He is the head of the Swaab Film Service Co., at 129 North



Scene from "A Hair-Raising Affair" (Gaumont)

Eighth street, one of the largest machine and supply houses in the east. He is a jobber for two of the most widely known motion picture machines on the market, the Powers and the Simplex. Swaab was a witness for the federal government in the suit recently brought against the so-called "motion picture trust" under the Sherman anti-trust law. During the past two years Swaab has spent more than \$50,000 fighting the so-called motion picture trust. He is one of the most popular men in the photoplay business in this city.

Marcus Benn states that all Exhibitors desiring to see first-class projection and

clear pictures should visit the A B C Theatre next week.

Jacob Dubins, of the Empire Palace, is still having the country store prizes on Wednesday evenings. Over 5,000 people are reported to attend these prize nights every Wednesday.

Mr. Pollon, manager of the Lincoln Theatre, announces a very attractive program, which will consist of a big feature every day in addition to their regular programs.

The new quarters of the Globe Features are now in shipshape. Many new features have been received and the bookings are not at all slow. Mr. Leopold Christon and Tom Bible are the enterprising managers of this exchange.

Mr. Throop, of the Coliseum, reports that there were over 5,000 paid admissions upon the opening of the new Nixon Theatre in Atlantic City.

C. Lang Cobb, Jr., of the Ramo Films, of New York City, stopped in Philadelphia a few hours and paid a visit to Frank Buhler, of the Bijou Dream. Mr. Cobb had just returned from a trip from Kansas City and Chicago, where he found an increasing demand all along the line for his Ramo photoplays. The Interstate Film Co., of this city, is now giving Ramo features with their service.

Mme. Sarah Bernhardt in "Camille" was shown for one week at the Victoria Theatre.

Mr. Hirshfield, of the Philadelphia Motion Picture Supply Company, is reported to have installed the motion picture machines at the new Nixon Theatre at Atlantic City.

The North American Film Corporation of New York will open a Philadelphia office about September 1st and expects to

(Continued on page 15)



With Honor at Stake [Gaumont]

Motion Picture Theatre Construction Dept.

(Continued from page 12)

cannot button the coat all the way to the neck.

While the manager does not wear the uniform himself, he knows at least how to set a good example; and during these hot July days, he does not imitate so many managers, who do not hesitate to stand in the lobby, even in the auditorium, in shirt sleeves and too often with the sleeves rolled up to the elbow and minus a collar. Mr. Talley, although a young man, does not dress in the latest fashion of to-day; he is too much of a sound business man to make a fool of himself. He wears a new business suit, does not keep his hat on his head and does not promenade his theatre with a cigar or cigarette between his lips. A manager wearing dudish clothes creates a very unfavorable impression, and if he has nothing else to put on his back, he better assume a manly appearance by wearing the uniform.

Mr. Talley has the experience; he knows that he cannot expect a neat, clean and courteous service from his men unless he sets them a good example. Many good ushers have grown careless in their personal appearance because of the bad example of their employers.

A Direct Throw.

Mr. Talley shows what is called a direct throw. The operating booth is located in the foyer, back of the last row of seats and under the balcony, as shown in A in the accompanying diagram. As B represents the screen, if we follow the dotted lines C, representing the rays of the projection, we find a nearly direct projection. The edge of the balcony does not obstruct the rays, as can be seen by D, representing the balcony.

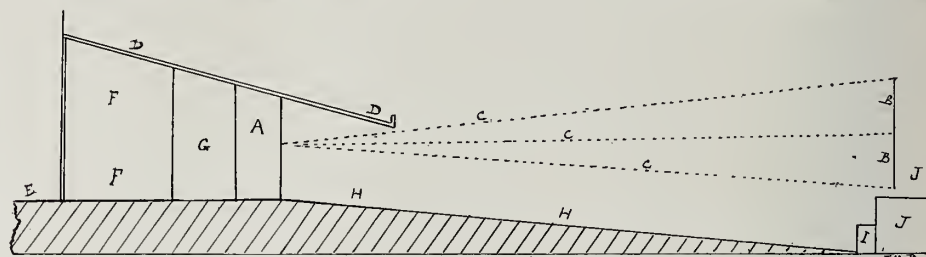
E is the sidewalk in front of the theatre, F the entrance lobby, G the foyer or standing room behind the last row of chairs and leading to the balcony by means of two wide carpeted staircases; H is the main auditorium with the chairs, I the orchestra pit and J the stage.

With a direct throw, a small curtain, a good operator knowing how to keep his carbons burning, and an experienced manager watching everything, there is no wonder that the Regent shows an excellent picture and caters to the best class of lovers of motion pictures.

A Genuine Surprise.

I call it a genuine surprise because it was a real surprise to see in a large house a comparatively small curtain. A surprise when we know that most of the managers believe that the whole back wall should be devoted to the curtain. As I have treated the question of the size of the picture in a previous issue of the "Exhibitors' Times," I will be brief on this subject, and merely say that Mr. Talley does not believe in giving a too-large picture to benefit the persons standing on the sidewalk and displease the patrons paying their admission. A

too-large picture not only shows all the defects of the film, but destroys the tone of the photographic work and is hard on the eyesight from the first and middle rows of seats. Mr. Talley believes that the projection should magnify the picture as many times as it was reduced by the camera; in other words, he believes in showing a life-size pic-



ture. The curtain at the Regent is something like 12x15, perhaps a little small for the last seats in the balcony, but Mr. Talley cannot displease the patrons paying 15c, 25c and 50c for boxes and main floor seats, to oblige the 10c visitors of the balcony.

The fad for large screens is like many another fad in the motion picture game, a mere spirit of jealousy between the Exhibitors. Jones does not realize that a large curtain injures the projection, but he wants a screen 20 feet wide merely to beat Smith who has a 19-foot curtain. Jones wants a five-piece orchestra to butcher his pictures because he wishes to beat the four-piece orchestra of Smith. Always the same question of quantity to the detriment of the quality.

Ticket Booth.

As stated above, Mr. Talley does not follow others, and, contrary to the prevailing idea that tickets must be sold on the sidewalk, the ticket office of the Regent is on the side of the lobby near the entrance door to the auditorium.

It is curious to note the fads of motion picture Exhibitors. Because they must follow each other, we find numerous queer ideas in operation. When the Herald Square, the Savoy, the New York, the Bijou, the American and many other theatres, were legitimate play houses, they were selling the tickets through an office built on the side of the lobby. As soon as these houses found that they had to turn to motion pictures or close for good, the very first thing they did was to erect a ticket booth on the sidewalk, as if ladies would not visit a motion picture show unless they were compelled to stand in the rain and slush to buy their tickets. This is no exaggeration. Stop in front of the Herald Square or of the New York theatres on a rainy day and watch how uncomfortable it is for a lady, even a man, to dig for the necessary coin or money while standing in front of the small ticket booth with an umbrella in one hand. It is ridiculous, but it seems that a motion picture theatre cannot be con-

ducted successfully unless the ticket booth graces the sidewalk, like a barber's pole. Let us hope, for the comfort of the patrons, that the managers of motion picture theatres will take a hint and follow the idea of the Regent, by selling tickets under cover in the lobby.

Good Policy.

With my views on the present situa-

tion, and from a personal experience gained during my long travels, I believe in the policy of the Regent theatre, because we must eradicate this wrong idea that motion pictures are made for the sole amusement of the lower classes. If such were the case, our manufacturers would be following a very **wrong policy** in trying to reproduce pages from the history of the world, since such films do not appeal to the low element. If, on the other hand, our manufacturers are spending thousands of dollars to make pictures out of the ordinary, they must share our general belief, viz: "That motion pictures are here to stay and to be patronized by the higher classes."

I fully endorse the policy of the Regent, as it is bringing motion pictures to the doors of a better patronage. Let us hope that in the course of time we will have more theatres like the Regent and have as many millionaires to visit the shows as we have of the humbler classes.

The management of the Regent is making it plain that they are not offering such a high-class service to merely beat its small competitors. There is no petty jealousy on the part of Mr. Talley; he does not wish to hurt the smaller fellow, but as he charges 10c, 15c, 25c, 50c, he feels justified in offering a high-class service. Mr. Talley claims that he sells more 25c seats than of any other denomination, and he says that if he were to lower the price of admission he would lose the best patronage and gain nothing on the other side, as the Regent theatre is too high-toned to induce the cheap class to enter its gates.

While praising the policy of the Regent theatre, it is not my intention to slur the smaller theatres, as we need them for the working class. In fact, we must not discourage the persons who cannot pay 25c admission, from enjoying motion pictures. Motion pictures are "Instruction and Pleasure com-

(Continued on page 16)

Florence Lawrence Returns to Motion Picture Stage

In Number Two of the "Exhibitors' Times" we printed a picture of Miss Florence Lawrence and hazarded the prediction that although she disappeared from the films last winter, it would not be long before she was again visible on the screen. This prediction has been verified. It is announced that Miss Lawrence is once more to be seen in films.

For the last four years this lady has enjoyed a great reputation as a motion picture actress and has justified it. Ever since her Biograph days she has enjoyed great but intermittent popularity. She has appeared in Lubin, Imp and Victor pictures. Now she becomes again the Universal star.

Miss Lawrence was the motion picture actress to whom the term "The Biograph Girl" was first applied by the present writer in another publication about four and a half years ago.

In a recent advertisement the invention of this phrase was credited to Mr. Louis Reeves Harrison. At the time when the phrase was first issued Mr. Louis Reeves Harrison was not writing about motion pictures. This is a small matter, but life is made up of small matters, and it is well to have accuracy even in small things.

We wish Miss Lawrence as much success as she has hitherto had. Florence Lawrence is a good seller. Put her in a brand



FLORENCE LAWRENCE

of pictures which only sells twenty copies and the sale will spring to thirty-five copies. At thirty-five copies, with a star like Florence Lawrence in the picture, the manufacturer makes money. At twenty copies he says he doesn't make money.

There is no doubt about Miss Lawrence's great and refined ability as a comedy actress upon the screen. We hope she will be given every opportunity to demonstrate that ability. Also, we hope one of these days to see her in parts demanding greater depth of power than comedy subjects. There are few powerful actresses on the motion picture screen, although there are any number of good-looking ones and others with the gift of comedy.

PHILADELPHIA NOTES.

(Continued from page 13)

release four three-reel features and four commercials every week. It is reported that J. Madison, of the International Film Co., will be manager.

The National Feature Film Co., of 1030 Filbert street, announces the release of "On the Trail of the Spider Gang," a most thrilling detective story in four reels, on July 23rd. This feature promises to be the hit of the season, and a large number of Exhibitors have applied for bookings long before the date of release became known.

Ben Seligman, formerly of the Casino Theatre, on Market street, is now manager of Lubin's Auditorium, Eighth street above Race, and predicts the return of the theatrical prosperity on Eighth street.

(Continued on page 30.)

"BELOW THE DEAD LINE"

"Below the Dead Line" is the title of a Reliance release. It is a melodrama and deals with the more refined, and therefore the more dangerous style of crooks who play for big game and operate among the upper strata of society.

Norma Phillips, as a young girl who is forced to aid the crooks against her will, does some excellent acting, and Thomas Mills handles the role of an ab-sinthe fiend.



Norma Phillips in "Below the Dead Line" (Reliance)

Motion Picture Theatre Construction Dept.

(Continued from page 14)

bined," consequently we must do all in our power to make them more popular for all classes.

While it would be impossible for most of the theatres to follow the policy of the Regent theatre, I believe that if our managers were to take the hint, pay more attention to appearance and manners, and not follow a fad without reasoning same, and use less sensational advertisements, they would derive great benefit in many ways. They would at least stop the enemies of motion pictures from throwing stones, as most of the "so good" church members and reformers do not visit shows. They think too much of a nickel, they gather all their information from the ugly and sensational posters displayed in front of the theatres and also from the dirty, unkempt appearance of certain theatres.

We all know that early shows, with inferior films, kitchen chairs, poor machines, etc., were making more money than the present theatres and as the business was done practically without posters, I ask myself why the Exhibitors of to-day claim that they cannot get a patronage without an abuse of posters. Truly it seems to me, that the fad of ugly and sensational posters has worked against the show business, as with the improved pictures and machines, the lovers of motion pictures should have increased instead of decreased.

The Moorish Gardens.

From the Regent theatre, I walked

west on 116th street, and reached an open-air theatre called the "Moorish Gardens." The front is handsome, and at first sight no one would think that it is an airdome, but would take it for a regular theatre doing business all the year round.

The Moorish Gardens is another place devoted to the better class; everything is refined, the lobby is clean and the employees are neatly uniformed. Although the seating capacity is 2000, the place was packed when the manager invited me to inspect the place. The pictures are good, and I heard compliments from many of the patrons. The management is well satisfied with their enterprise, and as they follow the policy of the Regent theatre, that nothing is too good for the patrons, they have decided to replace the wooden benches with comfortable chairs. During the intermission the electric decorations are pleasing.

The manager of the Moorish Gardens told me that he has refused many tempting offers from advertising men to display slides, and from candy manufacturers anxious to secure a concession. He says that he does not feel justified to charge an admission and force on his patrons a lot of advertising slides. There is a little money in running advertising slides, but as the manager of the open-air theatre says, the chances are that more dissatisfied patrons will walk out to never return when they are forced to watch so many

advertisements. As to the candy, the manager does not want his patrons to be annoyed by the candy men running up and down the aisles. I fully agree with him, and gave him a copy of the "Exhibitors' Times" of July 12th, in which issue I have condemned the sale of candy in a motion picture theatre.

THE RIVERVIEW.

For lack of space I cannot describe this theatre in this issue, but will do so in the following number. It is another fine theatre devoted to the patronage of upper Broadway, with a 15c admission. Like the Regent, Mr. Harris, the manager of the Riverview, is not a follower of others, but an originator; he believes in giving the best of everything, and he is a strong advocate of good manners.

A lady living on St. Nicholas avenue was so disgusted with the appearance of some of the down-town shows that no one could persuade her to patronize motion pictures, and when her husband told her that he intended to build a theatre, she changed his mind and told him that she did not want to be associated with such an industry. She has changed her mind since the opening of the Riverview theatre; she has been tempted to visit the place and she is to-day one of the regular patrons—and—well, I should not be surprised to see her encourage her husband to build a theatre.

J. M. B.

The Cinematist—His Work and Methods

By Austin Fryers, (Cinematograph Exhibitors Mail)

The selection of a subject of a picture play is the most important consideration in the production of films. The field of

subjects of proven popular incidents is at least as wide as the whole range of popular novels and plays. When it is

known that millions of people have enjoyed some particular product of the literary imagination, it is at least presumptive evidence that the same story—or "historic," as the old authors used to call it—would be sure of arousing the interest of the average cinema audience. If this assumption were acted on, it is certain that the entire Dickens library offers a lucrative mine for the efforts of the cinematist, or film dramatist, and that such stories as "Gulliver's Travels," "The Adventures of Baron Munchausen," and "Robinson Crusoe" were sure of being popular successes. Indeed, judged by the measure of popular approval of such an extensive library, one might almost be given to wonder why film manufacturers trouble to engage writers for the production of new stories instead of relying on cinematizations of established popular favorites in the vast library of fiction and drama.

(Continued on page 21)



"As Ye Sow" (Solax)



The Operators Forum and Question Box

Conducted by Herbert G. Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors Times

FOREWORD.

Before plunging into the whys and wherefores of projection, I think it would be well to acquaint the reader with the object of the department, and to give a brief outline of its purpose.

The columns of this page will be devoted to instruction for operators and others, in the handling of the various devices used in the projecting rooms of the country, together with extensive articles on electricity, the machines from which it is obtained, and its application to the many appliances used for projection purposes.

It is also to be used (and the more the better) to answer any and all questions pertaining to projection that any one may see fit to ask. The articles as they appear will embrace the elementary uses of the electric current and reach out by gradual stages to the larger and more complex operations of dynamos, motors and other electrical appliances, together with the various formulae and their application and working examples. In this way we hope to make the operator and others who may be interested thoroughly familiar with the electric current from the generator to the various consuming devices so that he in turn may be able to locate at a moment's notice any trouble that may occur while he is at work.

We also invite any operator to send in sketches of any device which he thinks may be a benefit to others of his craft, and they will be given space in the first possible issue following their receipt. In this way we hope to create a sort of "Idea Exchange," which should be beneficial to all concerned.

As a last word I should like to ask the boys to send their troubles to this department, and we will do our best to give you your answer both promptly and correctly.

ELECTRICITY.

While the source and nature of electricity still remain a mystery there are many things about it which are positively known, for instance: Electricity never manifests itself, except when there is a disturbance in ordinary matter from some mechanical means, and it is always possible to trace back to some mass of matter any exhibition of electricity in any of its many forms.

It is also conceded, without a doubt, that electricity has no weight, and while all forms of electricity are undoubtedly one and the same, it is sometimes classified

for convenience according to its motion as follows:

Static electricity, or electricity at rest; current electricity, or electricity in motion; magnetism, or electricity in rotation, and electricity in vibration, or radiation.

These divisions are again sub-divided into positive and negative electricity, and also into static and its opposite, dynamic electricity.

While it is certain, broadly speaking, that magnetism and electricity are one, it is necessary in practice to use these divisions separately to explain the conditions and uses to which they are put, and in which they exist.

Static electricity may be produced by rubbing a piece of amber and a piece of silk sharply together, when the parts rubbed will have the property of attracting light articles, such as silk, wool, paper, etc., which are immediately repelled the moment after they have come in contact.

Current electricity is defined as a quantity of electricity passing through a conductor in a given time, such as that passing through the circuit of the projection arc lamp. The simplest method of describing radiated electricity is to call attention to its wonderful achievements in wireless telegraphy.

All forms of electricity are either negative or positive, and are expressed by the following symbols: + = positive, and - = negative. A very interesting table is given as follows, and is called the electric series: Fur, flannel, ivory, crystals, glass, cotton, silk, the human body, wood, metals, sealing wax, resin, sulphur, gutta percha, gun cotton. The interesting part of the above is that any substance rubbed by another substance preceding it in order will develop a negative (-) charge of electricity, while any substance rubbed by a body following it in order will develop a positive (+) charge. This, of course, would be static electricity.

Next week's issue will contain a continuation of this article.

E. M. J., New York City, sends the following: I am using a _____ machine, and find it impossible to get a perfectly round spot at the aperture, and I thought perhaps you could help me out of my troubles. Am using a Hallberg economizer, 220 volts, and get a fairly good light, but the spot is split in two—one above the other, and with four blue corners.

The four blue corners indicate that your lamphouse is too far away from the head for the condensers you are using. You do not state the length of your throw or the size of picture, therefore it is not possible to tell you just what focal length condensers to use. Moving your lamp forward, while it will undoubtedly remove the four corners, would likely cause a blur to appear in the center of your screen, which could be removed by using condensers of a different focal length to those you now have. This, however, would in turn depend on the focal length of your M. P. lens. The longer the focal length of your objective the longer must be the focal length of your condensing system, and vice versa.

The double spot proposition is a hard one, owing to the fact that the rays of light on A. C. current come from the upper and lower carbons in almost like quantity. The tendency therefore is to get two spots at the aperture. I have seen cases where this trouble was greatly exaggerated, and still others where the spot was almost perfect. In my opinion the only remedy for this is to get a good set on your carbons and angle the lamp well back. This in turn it seems to me would have a tendency to project the rays of light from the lower carbon upward instead of toward the condenser, so it is a matter of striking a happy medium between the two evils, which medium can only be determined by experiment. Let us hear from others having, or who have had, this double spot trouble, and we might possibly hear of a good solution.

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An Exhibitors' Paper of intimate interest and practical value. Send a trial Subscription.

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EXHIBITORS TIMES
1465 BROADWAY NEW YORK

THE MONG FU TONG

Kleine-Eclipse Two-Reel Feature
Released August 12th, 1913

Practically every race on this globe of ours has been represented in motion pictures some time or other in either a small way or in some representative capacity. We have been able to study their ability as pantomimic artists, and also learn many things of their mode of life and native customs. The Mong Fu Tong, however, permits us to study the Chinaman in all his cunning and craftiness. It is a race, which, because of these characteristics, gives plenty of material for a thrilling melodrama. This Kleine-Eclipse multiple reel is supplied with an abundance of action and any amount of clever situations. It starts out with a straight from the shoulder punch, sizzles into a maze of mystery and concludes in a thrilling escape and happy reunion. The plots and situations are very cleverly arranged, the settings well chosen and the acting commendable. The setting of the Chinese den is especially agreeable, inasmuch as it is not overdone as is the general tendency. It has just the proper Oriental touch to make it realistic and convincing.

The leading role is played by Joe Hamman, as Arizona Bill, assisted by his wife. These two people are supposed to be stranded in Europe and are called in to unravel the mystery of the nightwatchman's death.

The nightwatchman at the bank is murdered mysteriously. The police are called in, but can find no trace of violence, and they cannot find any clue to work on, as apparently nobody has entered the bank after closing time. Somewhat baffled, the sheriff declares that only one man can solve the



The Mong Fu Tong---Geo. Kleine, Chicago
Released Tuesday, Aug. 12

riddle—Arizona Bill, who at one time made a name for himself as a detective of wonderful powers. Bill is interviewed, and consents to try his hand. He bids his wife, Betty, a fond farewell, laughing at her fears, and rides to the bank, where he proposes to spend the night. About midnight he is aroused by a slight movement. A

board in the floor is pushed aside, and a large cobra snake glides through the opening. Bill watches it for a moment, and then shoots at it, killing the reptile instantly. Hurrying to the window he sees in the moonlight two Chinamen slip out of the basement window and run silently down the street. Bill is after them without delay, and seeing them clamber into a waiting motor car he obtains a car from the nearest garage and is seen speeding after the thieves. A wild and exciting chase ensues. At length the cars are abreast, and Bill leaps into the other while traveling at full speed, taking the occupants by surprise. He holds them up with his pistols, binds the hands of his captives, who are now, apparently, quite cowed, and, stopping the car, makes them dismount into the road. They utter a soft coo-e, and from the broken undergrowth appear a dozen or more Chinese. Silently they spring on Arizona Bill, who is quickly overpowered, and carried off to the den of Mong Fu, the leader of this gang of desperate murderers and thieves. Mong Fu gloats over his victim. Searching Bill's pockets he finds a portrait of Betty, and, struck by her beauty he orders Bill to tell him where she can be found, using tortures of fiendish nature to extract the information. At last Bill is forced to sign a letter telling his wife to come to him with the bearer. A few hours later she is brought to the den. Mong Fu dismisses the rest of the gang and attempts to fondle Betty before the eyes of her helpless husband. Betty,



King Robert of Sicily (2 Reel Essanay)

however, proves her pluck, and seizing a dagger hidden in her bosom she stabs the Chinaman. He falls, and Betty flies to release Bill. Together they lift the body of Mong Fu to the window. Outside the gang see their chief's silhouette bending over Betty, and are content that everything is well. Bill, in the meantime, arranges fuel in the corner of the hut, and proceeds to fire that terrible den. Seeing the smoke the Chinamen rush in, and Betty and Bill, in the excitement, make their escape, fastening the exits after them, thus catching the gang like rats in a trap. The den is soon a mass of flames, but the hero and heroine are well on their way back to the city, where their story is told to their admiring employers.

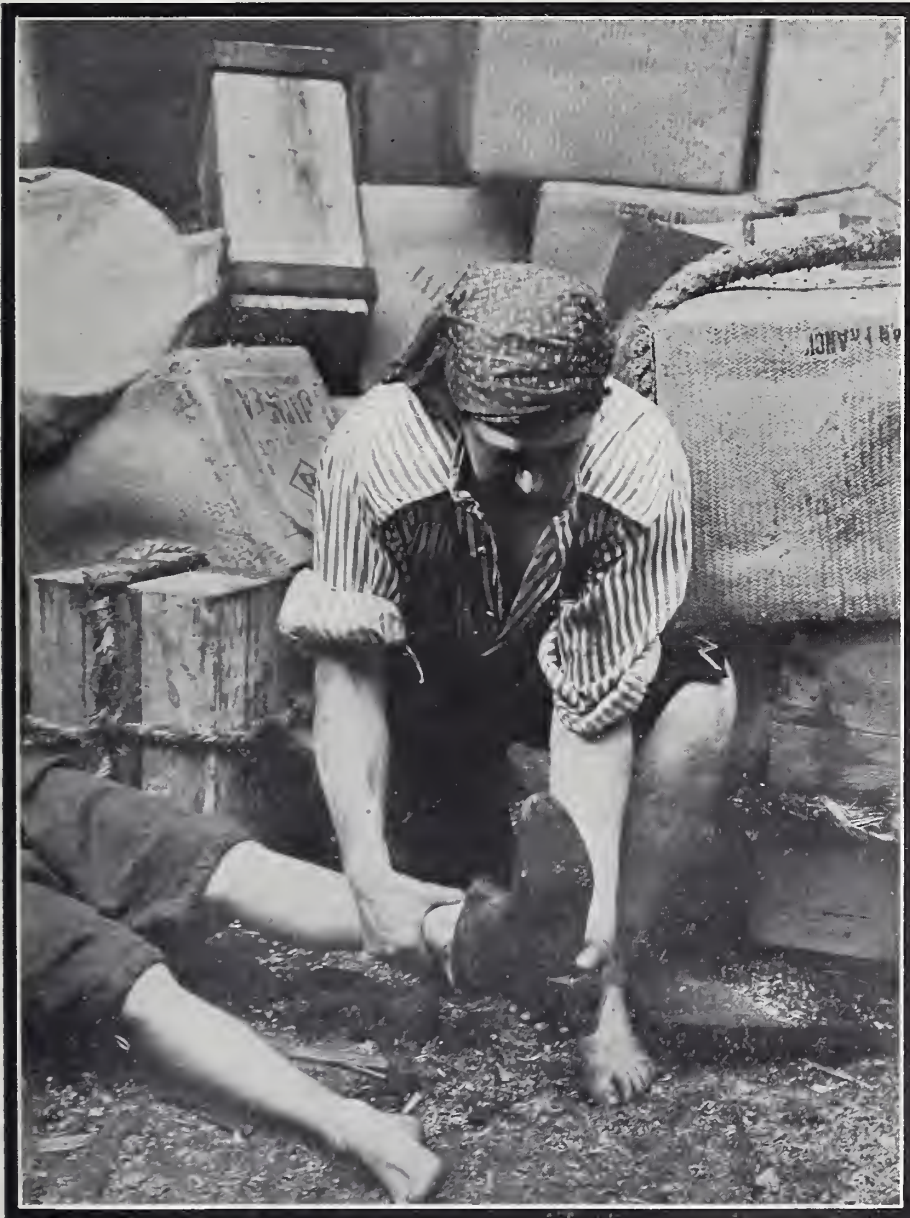
A splendid piece of business is worked in near the close of the story, where we see Mong Fu, who has somewhat recovered, endeavoring to crawl out of the smoking ruins. It is theatrical in the extreme. It shows the king of culprits viewing his own

destruction as he has viewed the death of many innocent persons. This is one of

the best foreign melodramas we have viewed for some time. C. J. V.



The Mong Fu Tong—Geo. Kleine, Chicago.
[Released Tuesday, August 12th]



Crusoe and the Boy-Stowaway—"Robinson Crusoe", 3 Reel 101 Bison.

PRODUCING UNDER PLEASANT CONDITIONS.

The Edison Company at Work in Devon and Cornwall.

Regarding the work being done by the Edison Photo-Play Co., at present in England, arrangements were made in advance for the use of an up-to-date studio for indoor scenes, and all plans were so perfected that the players were able to commence upon a series of interesting films immediately upon their arrival.

Miss Marian Nesbitt and Mr. Marc McDermott are the two leading players, and a strong company of experienced and well-tried artists have been assembled to support them, including, among others, the Misses Winifred Alban and Phyllis Stuckey, and Messrs. Fred Annerley, J. Warren Foster, James Le Pre and Charles Vernon.

Mr. Charles J. Brabin, the producer of the home pictures, is an Englishman by birth, hailing from Liverpool, and has a wide experience of the many difficult phases of photo-play production and is also a scenario writer. He has been associated with the Edison Company permanently for the last four years, three as stage-manager and more recently as director.

The photographer of the company, Mr. Otto Brautigam, is also an Englishman, hailing from Manchester.

Outdoor operations were commenced in Devonshire, where an exciting film was produced dealing with the love of a fishermaid for an artist visitor, to the disregard of a suitor in her own humble sphere of life, and of the troubles that befell the lovers through the machinations of the rejected admirer. In this picture the lovers are stranded at the foot of a steep cliff, at the mercy of a rapid flood tide with no opportunity of

(Continued on page 31)

The Warner Feature Film Company

New Programme and Policy

Negotiations have been closed between the Feature Film & Calcium Light Co., of Pittsburgh, Pa., and the firm known as Warner's Feature Film Co., headed by Mr. H. M. and A. Warner, whereby the interests of the Feature Film & Calcium Light Co. in all Warner's Features revert back to the Warner Brothers, who will maintain their own exchange in Pittsburgh from this time on. Pittsburgh represents the 21st center of distribution for Warner's Features. A brief sketch of the remarkable growth of this concern here follows:

More than a year ago the Warner brothers (Albert and Harry M.) turned their energies toward the production of three-reel feature films because they realized that the demands of the Exhibitors were not fully satisfied by the regular exchanges through which they dealt. They knew that many manufacturers, believing they could make pictures, entered the field without first providing a market for their releases. And so, they turned their attention first toward the building up of a string of exchanges under their firm name of Warner's Feature Film Co. Having established these exchanges with capable men in charge, they induced Miss Gene Gauntier, former Kalem star, to organize a company of feature players, and contracted with her to release all of her three-reel pictures. They next secured Martha Russell, formerly leading lady of the Essanay Stock Co., and made the same arrangements with her. For the past four months Miss Gauntier and Miss Russell have been busily engaged in the production of superb three-reel features; Miss Gauntier selected Jacksonville, Fla., for her studio, and Miss Russell, backed by the Solax Film Co., chose Austin, Tex., as the most suitable place for a studio.

Up to the present time Miss Gauntier has starred in the following productions: "A Daughter of the Confederacy," "The Mystery of Pine Creek Camp," and "When Men Hate." Miss Russell has appeared in "Their Lives by a Thread," "Mexican Conspiracy Outgeneraled," and "A Kentucky Feud."

In addition to the productions of these two versatile actresses, Warner's Fea-

ture Film Co. contracted with the Pyramid Film Co. of New York, and the Imperial Film Co. of St. Louis, for one three-reel production each month. The first release of the Imperial Film Co., "Rescued from the Burning Stake," has been well received throughout the country, and the first release of the Pyramid Film Co., entitled, "The Eye of a God," has created a furore. The second Pyramid release, "Her Supreme Sacrifice," is fully up to the Warner standard, and

takes its place among the best productions of this length ever offered to Exhibitors.

"Theodora," the latest three-part Warner's feature, is a presentation of Victorian Sardou's drama of the same name, and is characterized by settings in keeping with the theme. "Theodora" is elaborately produced, and should be a big drawing card for any photo-play house.



Rosita's Cross of Gold (Reliance)

THE CINEMATIST—HIS WORK AND METHODS.

(Continued from page 16)

I hold, however, that they are wise in their generation, for they are merely bowing to a foible or failing of the human temperament—the desire for novelty—which may not say much for the wisdom of each successive generation, but which has to be reckoned with, for it undeniably and even assertively exists. We have all seen the lists of the "hundred best books" which have been compiled by those clever and studious persons who fancy they possess the qualities which entitle them to act as the intellectual shepherds of their kind. For my own part, I do not believe that anyone has ever read the complete list in any of these selections, for temperament and individual taste will always govern us in our amusements. But it is equally true that if anyone, letting temperament and taste govern his choice of reading, relied for his books on what the world, or even our own country, has produced, he would never find time to read a new book. New books, however, are produced by the thousand, magazines of fiction crowd our bookstalls, new authors are yearly being discovered, and the reading public is certainly not concerned by its purchasing of new fiction to provide a living for authors, printers and publishers. It simply will have the something new, although the new thing is very frequently an old thing presented in a new form.

The new stories in the cinema plays have most frequently a familiar and musty flavor, but when their preparation has been in the hands of a real cinematist—that is, a picture dramatist who understands the limitations of the cinema and secures the best possible effect within those limitations—then the result is excellent because it is a good picture-play.

One branch of art is always, and must be always, essentially different from another. That is why a good novel so frequently makes a poor play, and why novelists so rarely are good dramatists. For just the same reasons a most enthralling novel is frequently dull and heavy when it is presented as a picture play. The dullness is because the cinematist has not eliminated those portions of the book where the dramatic interest is of a psychological character, or depends mainly, if not wholly, on dialogue. The dramatist has the facial expression of his interpreters to aid him, but no dramatist has yet relied wholly on this for the conduct of a scene. It may sustain the interest for some seconds, but it is never long before he resorts to that other great resource which the cinema does not possess—dialogue.

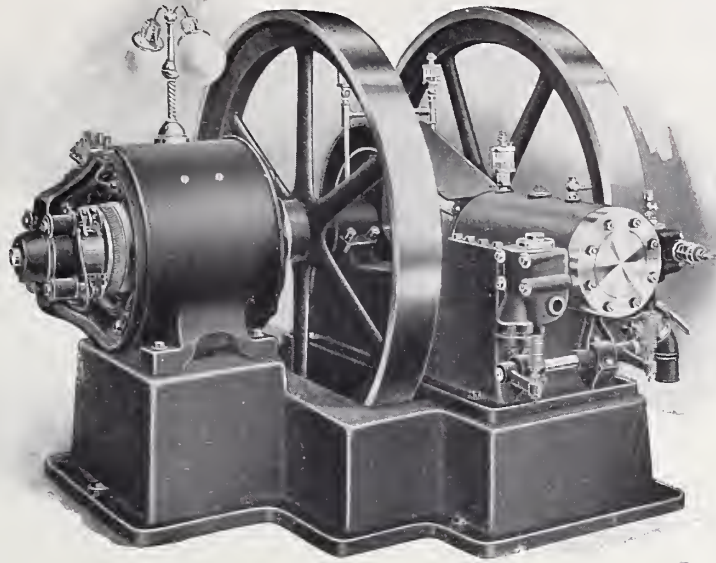
When the cinematist, in presenting in, let us say, the cinematization of a novel, feels bound to include a scene important to the development of the story, which in the book is carried on by dialogue, it means that a portion of the film is dull, and is probably incomprehensible to the audience. No matter how well known

the original may be, there is always a large section of the audience who have never read it. Even of the section who have, many will have retained but a hazy memory of the incidents, although they may have a fairly clear recollection of the general trend of the book; but to that other section of the audience—those who have not read the book and who are not familiar with the story—such portions must be uninteresting and dull.

I have seen many picture-plays which have been spoiled by the inclusion of such scenes, but I will take a suppositious case to make my point clear. Let us suppose that "Hamlet" were cinematized.

It would be entirely absurd to present the cinema actor in the famous soliloquy, "To be, or not to be." It would be different if the actor were Sir J. Forbes-Robertson and his actual tones were reproduced in his glorious voice on the gramophone during the presentation of the scene; but even then it would only be a vivid historical record of a great personality, not a good picture-play scene.

If, then, there are scenes in the cinematization of a novel which in the book depend on dialogue, and which are essential to the story, what is the cinematist to do?



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BULLETIN SE 34

THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
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THE MOTION PICTURE EXHIBITORS' ASSOCIATION.

At a special meeting of the Motion Picture Exhibitors' Association of Greater New York, held at the Union Square Hotel on Tuesday, July 2nd, the motion was made and seconded that the New York Local hereby endorse the action of the New York State Delegates to the late National Convention at the Grand Central Palace in withdrawing from the Motion Picture Exhibitors' League of America and affiliating with the International Motion Picture Association Carried unanimously.

Similar action has already been taken by several of the other New York State Locals and a convention will shortly be held at which the Motion Picture Exhibitors' Association of the State of New York, in accordance with the resolutions of all of its Locals, will officially withdraw from the Motion Picture Exhibitors' League of America and affiliate with the International Motion Picture Association.

The officers of New York Local are as follows: President, Samuel H. Trigger; vice-president, J. A. Koerpel; treasurer, Grant W. Anson; secretary, H. W. Rosenthal; financial secretary, Adolph Baurenfreund; sergeant-at-arms, Robert C. Whitten; counsel, W. B. F. Rogers

CASTLE ERECTED FOR GAUMONT'S "HAMLET."

The newly erected castle at Lulworth Cove, Dorset, England, built expressly for the filming of Sir Johnston Forbes-Robertson in "Hamlet," is now completed, and the famous actor, with the original caste of players who appeared at Drury Lane Theatre, has taken possession. The castle has been erected at a cost of £400, and the utmost care has been taken in the furnishing of it. The edifice is situated in a rugged and beautiful position, many feet above the rocks over which Sir Johnston, in the course of the production, will pursue the ghost until the wraith is swallowed up in the frothing sea. It is stated that the actors who appear in the castle scene will perform for about an hour.

When the whole film is completed the picture will be over a mile in length, and will occupy an hour and three quarters in the showing. We understand that Sir Johnston has inspected the earlier scenes of the play on the screen and has given them his approval. In filming the greatest actor of modern times the Gaumont Film Hire Service has scored a singular success for the photoplay and, combined with the excellent work of the Hepworth camera-men and directors, we can confidently look forward to a British film of the finest quality.

Felix Feist, author of "If Time Was Money I'd Be a Millionaire" and many other popular songs, who has since devoted his talents and enthusiasm, to exploiting kinemacolor, will make an extended tour through the Southwest in the interests of the natural color motion pictures. The recent motion picture exposition resulted in so many applications for kinemacolor service from that section of the country that it became necessary to establish a new distributing station for prompt film service. Mr. Feist will open an office in Kansas City, and thence tour Missouri, Kansas, Nebraska, Colorado, Oklahoma, Arkansas and Texas, inspecting theatres and installing kinemacolor service in those states. Pianists and musical directors en route will please play "Senora," "Can't You See I'm Lonely" and "The Bullfrog and the Coon," just to make Felix feel at home when he hears his own songs so far from Broadway.

The English Kinemacolor Co. secured exclusive permission to take pictures of the third national rally and inspection of Boy Scouts by H. R. H. Prince Arthur of Connaught. These pictures were taken on the 4th of July, which fact will not interfere with their popularity in the United States.

The "CENTER" for Everything and Anything FOR MOTION PICTURE THEATRE EQUIPMENT

THE Motion Picture Center is the motion picture market. It is a "Center" for all; it brings all together. Here the Exhibitor can *talk to and buy direct* from the manufacturer or his distributor. The novice can meet the specialist—in any line, and inquire and *know* before he plans or buys. The management of the "Center" is absolutely *impartial*; the buying is open and competitive; the responsibility is *also* that of the manufacturer himself.

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Frames, Posters, Slides	White Ink, Magnetic Letters	Pocket Lamps and Batteries
Tickets, Turnstiles	Photo Post Cards, Strips, all kinds	Tungsten Lamps
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—and then call and see for yourself this novel, handsome department store of motion picture supplies.

Motion Picture Center, Inc. 1465 BROADWAY, Cor. 42nd Street
Entire 6th floor NEW YORK CITY

CHICAGO NOTES

On his return from New York City, where he attended the convention, R. R. Nehls, general manager of the American Film Mfg. Co., was greeted with a brand new baby girl, born on the morning of Tuesday, July 15th. A tentative name

has been decided on, Rosebell Georgia. This mite of feminine humanity weighs eight pounds and shows every indication of a long life, but from close observation it cannot be determined whether the little Miss is in favor of woman suffrage or not. In the vernacular of the card table, Mr. Nehls now holds a pair of queens and a king. To make the simple statement that Mr. Nehls is proud in the possession of this new babe would be doing him an injustice. His state of mind would be very hard to describe; it borders, however, on the verge of extreme bliss. We smoked one of those good Havanas on Rosebell.

A. G. Spencer, of the General Feature Film Company, left Chicago on Tuesday morning, July 15th, for a week's trip through Wisconsin in the interest of the company he represents. As the name indicates, this concern deals exclusively in multiple reel features.

Eugene Elkins, who for the past few years has been in the industrial end of the motion picture business in Chicago, is now located in the old Essanay quarters at 431 N. Clark street. These offices were more recently occupied by the General Film Company, which is now located in Milwaukee. Mr. Elkins' purpose of taking over these offices is for the manufacturer of talking motion pictures. At the present time he is not divulging the name of the company, nor will he give out the name of the new picture. According to Mr. Elkins' statement, the principle they are working on from the phonographic standpoint will make it possible to produce anywhere from one to three thousand feet of talking pictures without any waits on account of the phonograph. Instead of using a disc or cylinder record, a patent has been secured on what might be termed a ribbon record. It is a narrow strip and can be wound on a reel the same as a film. If a perfect record can be secured on a ribbon arrangement of this kind, it will be possible to make talking pictures in more than five hundred or a thousand feet.



The Death Stone of India [3 Reel 101 Bison]

(Continued on page 26)

To Film Manufacturers: Scenario Writer and Editor desires to connect with high grade film manufacturing company. Many years of experience and innumerable successes to his credit. Good salary required. Address L. R. M., c/o the "Exhibitors' Times", 1465 Broadway, N. Y. City.

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LICENSED RELEASE DATES

BIOGRAPH.

June 23—A Compromising Complication (Com.).
 June 23—Mr. Jefferson Green (Com.).
 June 26—In Diplomatic Circles (Dr.).
 June 28—Her Mother's Oath (Dr.).
 June 30—A Gamble with Death (Dr.).
 July 3—An Old Maid's Deception (Com.).
 July 3—Faust and the Lily (Com.).
 July 5—The Sorrowful Shore (Dr.).
 July 7—A Sea Dog's Love (Com.).
 July 7—The Noisy Suitors (Com.).
 July 10—The Enemy's Baby (Dr.).
 July 12—The Mistake (Dr.).
 July 14—A Gambler's Honor (Dr.).
 July 17—The Sweat-Box (Com.).
 July 17—A Chinese Puzzle (Com.).
 July 19—During the Round-Up (Dr.).
 July 28—The Vengeance of Galora (Dr.).
 July 31—Mister Spriggs Buys a Dog (Com.).
 July 31—Those Little Flowers (Com.).
 Aug. 2—The Monument (Dr.).
 Aug. 2—When Love Forgives (Dr.).

Licensed Releases Calendar for the Week of July 28.

MONDAY, JULY 28.

BIOGRAPH—The Vengeance of Galora (Dr.).
 KALEM—The Flying Switch (Dr.).
 LUBIN—A Widow's Wiles (Com.).
 LUBIN—Rastus Among the Zulus (Com.).
 PATHEPLAY—Pathe's Weekly No. 35 (News), (release date in the West). (See previous Release Sheet).
 PATHEPLAY—Pathe's Weekly No. 36 (News), (release date in the East).
 SELIG—The Stolen Face (Dr.).
 VITAGRAPH—Dr. Crathern's Experiment (Dr.).
 EDISON—The Greed of Osman Bey (Dr.).
 KALEM—The Girl and the Gangster (Dr.).
 KALEM—The Girl and the Gangster (Dr.).

TUESDAY, JULY 29.

EDISON—The Bells (Dr.).
 ESSANAY—The Call of the Plains (Dr.).
 PATHEPLAY—Curious Sea Creatures (Science and Nature).
 PATHEPLAY—Daily Doings in Manila (Educ.).
 SELIG—Henrietta's Hair (Com.).
 SELIG—Borrowing Trouble (Com.).
 VITAGRAPH—The Troublesome Daughters (Com.).
 LUBIN—The Call of Her Heart (Dr.).

WEDNESDAY, JULY 30.

EDISON—Grand Canyon of Arizona (Scenic).
 EDISON—As the Tooth Came Out (Com.).
 KALEM—Birds of Prey (Dr.).
 ESSANAY—Bread Upon the Waters (Dr.).
 PATHEPLAY—The Haunted House (Dr.).
 VITAGRAPH—The Sixth Commandment (Dr.).
 SELIG—The Taming of Texas Pete (Dr.).
 LUBIN—A Dash for Liberty (Dr.), Part I.
 LUBIN—A Dash for Liberty (Dr.), Part II.

THURSDAY, JULY 31.

BIOGRAPH—Mister Spriggs Buys a Dog
 BIOGRAPH—Those Little Flowers (Com.).
 ESSANAY—Tit for Tat (Com.).
 ESSANAY—Through the Cumberland Mountains (Tenn.). (Travel).
 LUBIN—The Fatal Scar (Dr.).
 MELIES—It Happened in Java (Com.).
 PATHEPLAY—The Call of the Blood (West).
 SELIG—Man and His Other Self (Dr.).
 VITAGRAPH—When Society Calls (Dr.).
 PATHEPLAY—Pathe's Weekly No. 36 (News), (release date in the West).
 PATHEPLAY—Pathe's Weekly No. 37 (News), (release date in the East).

FRIDAY, AUGUST 1.

EDISON—The Red Old Hills of Georgia (Dr.).
 ESSANAY—Such is Life (Com.).
 ESSANAY—His Wife's Friends (Com.).
 KALEM—Hoodooed on His Wedding Day
 KALEM—The Wonders of the Briny Deep (Zoology).
 PATHEPLAY—A Study of Bird Life (Science and Nature).
 PATHEPLAY—Monte Carlo (Monaco) (Travel).
 SELIG—Through Another Man's Eyes (Dr.).
 VITAGRAPH—Courage of the Commonplace
 LUBIN—The New Gown (Dr.).
 PATHEPLAY—The Springtime of Life (Dr.).
 PATHEPLAY—The Springtime of Life (Dr.).
 PATHEPLAY—The Springtime of Life (Dr.).

SATURDAY, AUGUST 2.

EDISON—The Robbers (Dr.).
 ESSANAY—The Tenderfoot Sheriff (West. Dr.).
 LUBIN—The Message of the Rose (Dr.).
 PATHEPLAY—Where Clouds and Mountains Meet (Travel).
 PATHEPLAY—Colombo, Capital of the Island of Ceylon (Travel).
 VITAGRAPH—The Intruder (Dr.), Part I.
 VITAGRAPH—The Intruder (Dr.), Part II.
 KALEM—A Virginia Feud (Dr.).
 BIOGRAPH—The Monument (Dr.).
 BIOGRAPH—When Love Forgives (Dr.).

CINES.

(G. Kleine.)

May 24—The Maid and the Yarn (Com.).
 May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).

EDISON.

July 11—In Old Dutch Times (Dr.).
 July 12—The Diamond Crown.
 July 14—A Pair of Foils (Com.).
 July 16—The Dream Fairy (Dr.).
 July 18—In Abbeville Court House (Dr.).
 July 19—On the Broad Stairway (Dr.).
 July 28—The Greed of Osman Bey (Dr.).
 July 29—The Bells (Dr.).
 July 30—Grand Canyon of Arizona (Sc.).
 July 30—As the Tooth Came Out (Com.).
 Aug. 1—The Red Old Hills of Georgia (Dr.).
 Aug. 2—The Robbers (Dr.).

ESSANAY.

June 19—The Rustler's Spur (West. Dr.)
 June 20—Fear (Dr.).
 June 20—A Brother's Loyalty (2-reel Dr.).
 June 21—"Alkali Ike" and the Hypnotist (West. Com.).
 June 24—Across the Rio Grande (Dr.).
 June 25—Easy Payments (Dr.).
 June 26—The Divided House (Com.).
 June 27—Witness "A-3 Center" (Dr.).
 June 28—Broncho Billy's Strategy (Dr.).
 July 1—Re-Tagged (Com.).
 July 1—The Drummer's Umbrella (Com.).
 July 2—The Strongest Link (Dr.).
 July 3—The Life We Live (Dr.).
 July 4—What's the Matter with Father? (Com.)
 July 5—At the Lariat's End (Dr.).
 July 7—The Forbidden Way (Dr.), Part I.
 July 7—The Forbidden Way (Dr.), Part II.
 July 8—The Daughter of the Sheriff (Dr.).
 July 9—The Outer Shell (Dr.).
 July 10—A Flurry in Diamonds (Com.).
 July 11—The Sign (Dr.).
 July 12—Broncho Billy and the Western Girls (Dr.).
 July 15—Something Rotten in Havana (Com.).
 July 15—When Ignorance Is Bliss (Com.).
 July 16—The Great Raymond (Novelty).
 July 17—The Heart of a Gambler (Dr.).
 July 18—Every Thief Leaves a Clue (Dr.).
 July 19—The Two Ranchmen (Com.-Dr.).
 July 29—The Call of the Plains (Dr.).
 July 30—Bread Upon the Waters (Dr.).
 July 31—Tit for Tat (Com.).
 July 31—Through the Cumberland Mountains, Tenn. (Travel).
 Aug. 1—Such is Life (Com.).
 Aug. 1—His Wife's Friends (Com.).
 Aug. 2—The Tenderfoot Sheriff (West. Dr.).

KALEM.

June 28—Out of the Jaws of Death (Dr.).
 June 30—A Fight to a Finish (Dr.).
 July 2—The Raiders from Double L Ranch (Dr.).
 July 2—Historic New York (Scen.).
 July 4—Shenandoah (Dr.), Part 1.
 July 4—Shenandoah (Dr.), Part 2.
 July 4—Shenandoah (Dr.), Part 3.
 July 4—A Victim of Deceit (Dr.).
 July 5—The Hidden Witness (Dr.).
 July 7—A Stolen Identity (Dr.).
 July 9—The Treachery of a Scar (Dr.).
 July 11—Entertaining Uncle (Com.).
 July 11—Cosmopolitan New York (Top.).
 July 12—Rounding Up the Counterfeiters (Dr.).
 July 14—The Lost Diamond (Dr.).
 July 16—A Thief in the Night (Dr.).
 July 16—The Fight at Grizzly Gulch (Dr.), Part I.
 July 16—The Fight at Grizzly Gulch (Dr.), Part II.
 July 18—What the Doctor Ordered (Com.).
 July 18—The Concrete Industry (Indus.).
 July 19—The Snuggler (Dr.).
 July 28—The Flying Switch (Dr.).
 July 28—The Girl and the Gangster (Dr.), Part I.
 July 28—The Girl and the Gangster (Dr.), Part II.
 July 30—Birds of Prey (Dr.).
 Aug. 1—Hoodooed on His Wedding Day (Com.).
 Aug. 1—The Wonders of the Briny Deep (Zoology).
 Aug. 2—A Virginia Feud (Dr.).

LUBIN.

June 24—At the Telephone (Com.).
 June 24—The Zulu King (Com.).
 June 26—The Other Woman (Dr.).
 June 27—Bob Buys An Auto (Com.).
 June 27—The Beaut From Butte (Com.).
 June 28—The Love Test (Dr.).
 June 30—Her Atonement (Dr.).
 June 30—The Penalty of Crime (Dr.), Part 1.
 June 30—The Penalty of Crime (Dr.), Part 2.
 July 1—Her Husband's Picture (Dr.).
 July 3—The Angel of the Slums (Dr.).
 July 4—The Waiter's Strategy (Com.).
 July 4—The Wrong Handbag (Com.).
 July 5—His Niece from Ireland (Com.).
 July 7—The Mysterious Hand (Dr.).
 July 8—The Profits of Business (Dr.).
 July 9—A Hero Among Men (Dr.), Part I.
 July 9—A Hero Among Men (Dr.), Part II.
 July 10—When Love Loses Out (Com.).
 July 10—Building a Trust (Com.).
 July 11—On Her Wedding Day (Dr.).
 July 12—Her Only Boy (Dr.).
 July 14—The Apache Kind (Dr.).
 July 15—His Better Self (Dr.).
 July 17—The Wiles of Cupid (Dr.).
 July 18—The Hidden Bank Roll (Com.).
 July 18—When Mary Married (Com.).
 July 19—Jim's Reward (Dr.).
 July 28—A Widow's Wiles (Com.).
 July 28—Rastus Among the Zulus (Com.).
 July 29—The Call of Her Heart (Dr.).
 July 30—A Dash for Liberty (Dr.), Part I.
 July 30—A Dash for Liberty (Dr.), Part II.
 July 31—The Fatal Scar (Dr.).
 Aug. 1—The New Gown (Dr.).
 Aug. 2—The Message of the Rose (Dr.).

MELIES.

June 19—The Lure of the Sacred Pearl (Dr.).
 June 19—Diving for Pearls at Thursday Island (Educ.).
 June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Edu.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).

ECLIPSE.

(G. Kleine.)

June 4—Delivering the Goods (Com.).
 June 4—The Armadillo (Zoo.).
 June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.

PATHEPLAY.

July 12—Dynamite, the New Farm Hand (Edu.).
 July 12—A Little Trip Along the Hudson (Scen.).
 July 14—Pathe's Weekly No. 31 (News), (Release date in West—See previous Release Sheet).
 July 14—Pathe's Weekly No. 32 (News), (Release date in East).
 July 15—Spider, Crab and Lobsters (Nat. History).
 July 15—The Port of Marseille, France (Scenic).
 July 16—The Snowy Egret and Its Extinction (Educ.).
 July 17—Easy Money (Com.).
 July 17—Pathe's Weekly No. 32 (News), (Release date in West).
 July 17—Pathe's Weekly No. 33 (News), (Release date in East).
 July 18—Jiu-Jitsu (Athletic).
 July 18—Beautiful Catalonia, Spain (Travel).
 July 18—The Secret Formula (Dr.), Part I.
 July 19—The Secret Formula (Dr.), Part II.
 July 19—The Friendless Indian (Dr.).
 July 19—Barcelona, Spain (Travel).
 July 28—Pathe's Weekly No. 35 (News), (release date in the West).
 July 28—Pathe's Weekly No. 36 (News), (release date in the East).
 July 29—Curious Sea Creatures (Science and Nature).
 July 29—Daily Doings in Manila (Educ.).
 July 30—The Haunted House (Dr.).
 July 31—The Call of the Blood (West. Dr.).
 July 31—Pathe's Weekly No. 37 (News), (release date in the West).
 July 31—Pathe's Weekly No. 38 (News), (release date in the East).
 Aug. 1—A Study of Bird Life (Science and Nature).
 Aug. 1—Monte Carlo (Monaco), (Travel).
 Aug. 1—The Springtime of Life (Dr.), Part I.
 Aug. 1—The Springtime of Life (Dr.), Part II.
 Aug. 1—The Springtime of Life (Dr.), Part III.
 Aug. 2—Where Clouds and Mountains Meet (Travel).
 Aug. 2—Colombo, Capital of the Island of Ceylon (Travel).

SELIG.

- June 17—Taming a Tenderfoot (Com.).
- June 18—Mrs. Hilton's Jewels (Dr.).
- June 19—The Gold Brick (Com.).
- June 20—Fancy Poultry (Educ.).
- June 20—The Fighting Lieutenant (Dr.).
- June 23—The Kentucky Derby at Churchill Downs (Edu.).
- June 24—The Marshal's Capture (Dr.).
- June 25—Papa's Dream (Com.).
- June 25—The City of Gold (Edu.).
- June 26—When Men Forget (Dr.).
- June 27—A Western Romance (Dr.).
- June 30—The Beaded Buckskin Bag (Dr.).
- July 1—Songs of Truce (Dr.).
- July 2—The Sultan of Sulu (Edu.).
- July 2—Arabia and the Baby (Dr.).
- July 3—"In God We Trust" (Dr.).
- July 4—Sallie's Sure Shot (Dr.).
- July 7—The Trail of Cards (Dr.).
- July 8—Old Doc Yak (Com.).
- July 8—A Jolt from the Janitor (Com.).
- July 9—The Reformation of Dad (Com.).
- July 10—Made a Coward (Dr.).
- July 11—Budd Doble Comes Back (Dr.).
- July 12—A Wild Ride (Dr.), Part I.
- July 12—A Wild Ride (Dr.), Part II.
- July 14—The Only Chance (Dr.).
- July 15—The Tree and the Chaff (Dr.).
- July 16—Fancy Fowls (Educ.).
- July 16—Sweeney's Dream (Com.).
- July 17—Put to the Test (Dr.).
- July 18—A Moro Fish Drive at Jolo (Educ.).
- July 18—Granny's Old Armchair (Dr.).
- July 19—The Ne'er to Return Road (Dr.), Part I.
- July 19—The Ne'er to Return Road (Dr.), Part II.
- July 28—The Stolen Face (Dr.).
- July 29—Henrietta's Hair (Com.).
- July 29—Borrowing Trouble (Com.).
- July 30—The Taming of Texas Pete (Dr.).
- July 31—Man and His Other Self (Dr.).
- Aug. 1—Through Another Man's Eyes (Dr.).

VITAGRAPH.

- June 26—Her Sweetest Memory (Com.-Dr.).
- June 27—One Good Joke Deserves Another (Com.).
- June 28—One Over on Cutey (Com.).
- June 28—Cloisonne Ware (Edu.).
- June 30—Roughing the Cub (Com.).
- July 1—Bingles at the Cabaret (Com.).
- July 1—Sight-Seeing in Japan (Scen.).
- July 2—The Song Bird of the North (Dr.).
- July 2—The Tiger Lily (Dr.), Part 1.
- July 2—The Tiger Lily (Dr.), Part 2.
- July 2—The Tiger Lily (Dr.), Part 3.
- July 3—Sweet Deception (Dr.).
- July 4—An Unwritten Chapter (Dr.).
- July 5—Love's Quarantine (Com.).
- July 7—The Glove (Dr.).
- July 8—Count Barber (Com.).
- July 9—Solitaires (Com.).
- July 9—A Millinery Bomb (Com.).
- July 10—The Carpenter (Dr.).
- July 11—The Spirit of the Orient (Dr.).
- July 12—The Moulding (Dr.).
- July 14—O'Hara as a Guardian Angel (Com. Dr.).
- July 14—The Diamond Mystery (Dr.), Part I.
- July 14—The Diamond Mystery (Dr.), Part II.
- July 15—My Lady of Idleness (Com. Dr.).
- July 16—The Master Painter (Dr.).
- July 17—Hubby's Toothache (Com.).
- July 17—Sandy and Shorty Work Together (Com.).
- July 18—The Yellow Streak (Dr.).
- July 19—The Taming of Betty (Com.).
- July 29—The Troublesome Daughters (Com.).
- July 30—The Sixth Commandment (Dr.).
- July 31—When Society Calls (Dr.).
- Aug. 1—Courage of the Commonplace (Dr.).
- Aug. 2—The Intruder (Dr.), Part I.
- Aug. 2—The Intruder (Dr.), Part II.

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DRAGON.

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- July 21—Memories of Long Ago.
- July 28—Bride of the Sea.
- June 30—Our Future Heroes.
- July 7—Ticket of Leave Man (2 Reels).
- July 14—The Organist.
- July 21—Memories of Long Ago.
- July 28—Bride of the Sea.

GAUMONT.

- July 2—Gaumont Weekly No. 69.
- July 3—Tricks in All Trades.
- July 3—Production of Wine in France.
- July 8—His Master's Double.
- July 8—Making of Tapestry.
- July 10—The Trombone Marathon.
- July 15—With Honor at Stake.
- July 17—The Tiny Troubadour.
- July 22—Palmyra.
- July 24—When the Cards Were Shuffled.
- July 24—Through Mountains Majestic.
- July 29—A Hair-Raising Affair.
- July 31—A Resourceful Lothario.
- July 31—In the Land of Dates.
- Aug. 5—A Honeymoon Hoax.
- Aug. 7—Shooing the Wooper.
- Aug. 7—Up Mt. Blanc.
- Aug. 12—Tinv Tim and the Adventures of His Elephants.
- Aug. 12—Lakes of Salsbourg.
- Aug. 14—His Stomach and His Heart.
- Aug. 14—Magnets.
- July 30—Weekly No. 73.
- Aug. 6—Weekly No. 74.

GREAT NORTHERN.

- May 10—The Harz.
- May 17—The Three Comrades (Dr.).
- May 24—Professor's Travelling Adventures.
- May 24—Scenes on the Balkan Frontier.
- May 31—Where is Doggie (Com.).
- May 31—Loch Lomond (Scen.).
- June 7—Where is Doggie? (Com.).
- June 7—Loch Lomond (Scen.).
- June 14—An Unwelcome Wedding Gift (Com. Dr.).
- June 21—Shanghai'd.
- June 28—Cupid's Score.
- June 28—Airship Fugitives (Feature).
- July 5—Winning a Prize.
- July 5—Trondhjem Railway.
- July 12—The Jolly Recruits.
- July 19—A Country Cousin.
- July 26—A Shot in the Dark.

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
- May 23—Playing With the Fire (Dr.).
- May 30—The Dog and the Goat (Dr.).
- May 30—Pat, the Electrician (Com.).
- June 6—By the Aid of Wireless (Dr.).
- June 13—Engulfed (Dr.).

SOLAX.

- July 9—The Flea Circus.
- July 11—As the Bell Rings.
- July 16—Cooking for Trouble.
- July 2—An Unexpected Meeting.
- July 4—True Hearts.
- July 9—The Flea Circus.
- July 11—As the Bell Rings.
- July 16—Cooking for Trouble.
- July 18—The Intruder.
- July 23—That Dog.
- July 25—As Ye Sow.
- July 30—The Goat That Came Back.
- Aug. 1—When the Tide Turns.
- Aug. 6—The Heavenly Widow.
- Aug. 8—Falsely Accused.
- Aug. 13—Four Fools and a Maid.
- Aug. 15—A Drop of Blood.

Exclusive Supply Releases for the Week of July 28.

MONDAY, JULY 28.

DRAGON—Bride of the Sea.

TUESDAY, JULY 29.

GAUMONT—A Hair Raising Affair.

WEDNESDAY, JULY 30.

SOLAX—The Coat That Came Back.
GAUMONT—Weekly No. 73.

THURSDAY, JULY 31.

GAUMONT—A Resourceful Lothario.
GAUMONT—In the Land of Dates.

FRIDAY, AUG. 1.

SOLAX—When the Tide Turns.

FEATURES.

- GREAT NORTHERN—Victim of Intrigue.
- GREAT NORTHERN—Theresa the Adventuress.
- ITALA—The Dread of Doom.
- ITALA—The Fatal Grotto.
- ITALA—Death Knell.
- SOLAX—Kelly from the Emerald Isle.
- SOLAX—The Pit and the Pendulum.

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CHICAGO NOTES.

(Continued from page 23)

Maurice Fleckles, general manager of the Laemmle Film Service offices, returned from Europe, where he has been for the past several months. Mr. Fleckles left Chicago on April 29th and returned here on July 2nd. Mrs. Fleckles accompanied him during his tour, which included London, Paris, Frankfort, Berlin, Dresden, Prague, Vienna, Munich, Stugadt, Kolm, Brussels and Liverpool. While in Europe, Mr. Fleckles visited a number of motion picture theatres, and he states that it is the tendency over there to get a higher admission price and less changes a week. At no time did he find a theatre that charged as low as five cents. In some cases there were theatres that charged as high as a dollar and a half. He especially mentioned a theatre in Dresden which, he claims, would vie with many of our better class theatres. It was completely equipped with boxes, one of which at all times is reserved for the Royal Family. Over this particular box there is a crown which is illuminated when occupied by the king. In the combination houses which run both vaudeville and pictures in London, smoking is allowed. Mr. Fleckles had many other interesting things to relate concerning the film business in Europe.

The Essanay Film Mfg. Co., starting with August 8th, will commence releasing a multiple reel a week, and two extra multiple reels a month. The weekly multiple reel will be released on each Friday. These extra releases mean much added work right now for this company; however, Mr. Spoor displayed foresight when he recently augmented his already large company by the addition of something like fifty new people. Also the erection of a studio in Ithaca, N. Y., is giving them a greater capacity than they ever before enjoyed. Added to this their studio in Niles, Cal., where Mr. Anderson is continually turning out the famous brand Essanay Western, the company is well prepared to take care of the increased releases without jeopardizing the standard of quality they have set. Their new company in Chicago includes some well-known names in the theatrical field that are bound to make the Essanay photo-plays even more popular than they are to-day. The return of Francis X. Bushman to the Essanay ranks, after his tour of the country lecturing on the making of motion pictures, will lend an added interest to the pictures in which he will appear. This popular player has a large number of admirers in the motion picture theatre goers.

(Continued on page 30.)

PRISON LABOR BASIS OF RELIANCE DRAMA.

J. V. Ritchey has succeeded in interesting another well-known author in writing dramas, especially for picture production. On August 9th, the Reliance will present in two reels a drama entitled "The Fight for Right," from the pen of James Oppenheim. The story deals with an interesting phase of the

**Man's Duty [Rex]**

prison labor problem and demanded considerable careful preparation before it could be staged. Several authorities on prison labor had read the scenario and given valuable suggestions before Director Oscar C. Apfel was satisfied to proceed with the production. An author of reputation is naturally particular about the manner in which his work is presented, and the "Fight for Right" called for an intimate knowledge of the subject treated. The result of Director Apfel's labors is a feature which bids fair to rival "Half a Chance," the recent Reliance drama by Frederick Isham.

PILOT NOTES.

The Pilot Company is now preparing another three-reel feature. It is the intention of the company to turn out a State Rights Feature about once each month.

Herman J. Gareld who has been on a business trip to New York for the past ten days, bought the rights for five states of the Pilot feature, "The Streets of New York." The five states are Ohio, Indiana, Kentucky, Michigan and Wisconsin. Mr. Garfield will endeavor to present this feature differently than any feature that has been shown of New York life. Mr. Garfield's home office is in the Columbia Building, Cleveland.

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UNIVERSAL RELEASE DATES**IMP.**

July 3—Jane Marries (Com.).
July 5—Leo, the Indian; and Lighting Sketches by Hy Mayer.
July 7—His Mother's Birthday (Dr.).
July 10—The Wop (Dr.).
July 12—Oh, You Flirt! and Lightning Sketches by Hy Mayer.
July 14—A Possibility (2-reel Com.-Dr.).
July 17—Her Nerve (Dr.).
July 19—Binks Ends the War, and In Cartoonland with Hy Mayer.
July 21—The Yogi (Dr.).
July 24—The Last of the Madisons.
July 26—Baron Bink's Bride and Summer Caricatures by Hy Mayer.
July 28—The Stranger (Two Reel Dr.).
July 31—Lord Barry's Low Acquaintance (Com.).
Aug. 2—That Chinese Laundry, and Funny Fancies by Hy Mayer.

NESTOR.

June 30—An Indian Nemesis (West. Dr.).
July 2—The Range Dead Line (West. Dr.).
July 4—He and Himself; and To the Brave Belong the Fair (Com.).
July 7—The Proof of the Man (Dr.).
July 9—John, the Wagoner (Dr.).
July 11—Four Queens and a Jack; and When He Wore the Blue.
July 14—The Grit of the Gringo (Dr.).
July 16—The Operator and the Superintendent (Dr.).
July 18—The Tale of a Hat, and When His Courage Failed (Split Com.).
July 21—The Ranger's Way (Dr.).
July 23—Behind the Gun (Dr.).
July 25—Their Luck Day (Com.).
July 28—The Proof.
July 30—Comrades (Dr.).
Aug. 1—His Friend the Undertaker (Com.).

POWERS.

June 27—The Spell (2-Reel Dr.).
July 2—The Quarter Meter; and British-American Polo Match.
July 4—The Heart of Hernanda (Dr.).
July 9—Elsie's Aunt (Com.).
July 11—Morgan's Treasure (2-Reel Dr.).
July 16—Why Rags Left Home (Com.-Dr.).
July 18—The Awakening (Dr.).
July 23—Bobby's Magic Nickel (Com.).
July 25—The Actor (Dr.).
July 30—While the Children Slept (Com.-Dr.).
Aug. 1—Fate and Three (Dr.).

REX.

July 6—Suspense (Dr.).
July 10—Beauty and the Beast (3-Reel Dr.).
July 13—Through Strife (Dr.).
July 17—The Wrong Road (Dr.).
July 20—His Weakness Conquered (Dr.).
July 24—The Fallen Angel (Two Reel Dr.).
July 27—Mental Suicide (Dr.).
July 31—The Power of Heredity (Dr.).
Aug. 3—Civilized and Savage (Dr.).

VICTOR.

July 4—Shifting Fortune (Dr.).
July 11—A Modern Witness (Dr.).
July 18—Nihilist Vengeance (2-reel Dr.).
July 25—Marooned (Dr.).
Aug. 1—In After Years (Dr.).

101 BISON.

July 12—The Head Hunters (2-Reel Dr.).
July 15—The Picket Guard (2-reel Civil War Dr.).
July 19—When Sherman Marched to the Sea (3-reel Dr.).
July 22—The Lawbreakers (Two Reel Dr.).
July 29—Robinson Crusoe (Three Reel Dr.).
Aug. 2—The Cave Dweller's Romance (Two Reel Dr.).

CRYSTAL.

July 15—In Death's Shadow (Dr.).
July 20—The Hall Room Girls, and How Men Propose (Split Com.).
July 22—The Broken Spell (Dr.).
July 27—College Chums and Belmont Stung (Com.).
July 29—The Paper Doll (Dr.).
Aug. 3—What Papa Got, and Her Little Darling (Split Reel).

ECLAIR.

July 13—It Is Hard to Please Him (Newlyweds).
July 13—The Catholic Mission (Edu.).
July 16—For the Man She Loved (2-reel Dr.).
July 16—The Animated Weekly.
July 20—Through the Telescope and Sacred Gazelles (Com.-Ed.).
July 23—The Greater Call (Three Reel Dr.).
July 27—He Poses for His Portrait (Newlywed), and The Third Thief (Com.).
July 30—Soul to Soul (Two Reel Dr.).
July 30—Animated Weekly.
Aug. 3—Grease Paint Indians (Com.), and Holy Cities in Japan (Educ.).

FRONTIER.

July 5—A Rose at Sixteen (Com.).
July 5—A Cactus at Forty-five (Com.).
July 10—The Frontier Twins Start Something (Com.).
July 12—The Line Rider's Sister (Dr.).
July 17—The Smallpox Scare at Gulch Hollow (Com.).
July 19—The Half Breed Sheriff (Dr.).
July 24—The Frontier Twins' Heroism (Com.).
July 26—The Toll of the Desert (Dr.).
July 31—A Hasty Jilting (Com.).
Aug. 2—A Brand from the Burning (Dr.).

GEM.

June 23—Every Inch a Hero (Dr.).
June 30—Mistaken Intentions; and Teak Wood (Com., Scen.).
July 7—Billy, the Wise Guy (Com.).
July 14—Little Buster (Com.).
July 21—The Life Savers (Com.-Dr.).
July 28—Stars in My Crown (Dr.).

UNIVERSAL.

June 18—Animated Weekly, No. 67 (News).
July 9—Animated Weekly (News).

**Universal Releases for the Week
of July 28.****MONDAY, JULY 28.**

IMP—The Stranger (Two Reel Dr.).
NESTOR—The Proof.
GEM—Stars in My Crown (Dr.).

TUESDAY, JULY 29.

101 BISON—Robinson Crusoe (Three Reel Dr.).
CRYSTAL—The Paper Doll (Dr.).

WEDNESDAY, JULY 30.

NESTOR—Comrades (Dr.).
POWERS—While the Children Slept (Com.-Dr.).
ECLAIR—Soul to Soul (Two Reel Dr.).
ECLAIR—The Animated Weekly.

THURSDAY, JULY 31.

IMP—Lord Barry's Low Acquaintance (Com.).
REX—The Power of Heredity (Dr.).
FRONTIER—A Hasty Jilting (Com.).

FRIDAY, AUGUST 1.

NESTOR—His Friend the Undertaker (Com.).
POWERS—Fate and Three (Dr.).
VICTOR—In After Years (Dr.).

SATURDAY, AUGUST 2.

IMP—That Chinese Laundry, and Funny Fancies by Hy Mayer.
101 BISON—The Cave Dweller's Romance (Two Reel Dr.).
FRONTIER—A Brand from the Burning (Dr.).

SUNDAY, AUGUST 3.

REX—Civilized and Savage (Dr.).
CRYSTAL—What Papa Got, and Her Little Darling (Split).
ECLAIR—Grease Paint Indians, and Holy Cities in Japan (Com.-Educ.).

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MUTUAL RELEASES

AMERICAN.

- July 3—Pride of Lonesome.
- July 5—Tale of Death Valley.
- July 7—San Francisco, the Dauntless City (Scen.).
- July 10—The Foreign Spy (Dr.).
- July 12—The Song of the Soup (Com.).
- July 12—A Garden City in California (Scen.).
- July 14—Truth in the Wilderness (Dr.), 2 parts.
- July 17—To Err Is Human (Dr.).
- July 19—At the Half-Breed's Mercy (Dr.).
- July 21—Jealousy's Trail (Dr.).
- July 24—Tom Blake's Redemption (Dr.).
- July 26—She Will Never Know (Dr.).
- July 28—The Scapegoat (Two Reels).
- July 31—Mission Bells.
- Aug. 2—Single Handed Jim.

BRONCHO.

- June 25—The Transgressor (2-Reel Dr.).
- July 2—All Rivers Meet at Sea.
- July 9—Grand Dad (2-Part Dr.).
- July 16—Old Mammy's Secret Code (Dr.), 3 parts.
- July 23—Grand-Dad (Two reel Dr.).
- July 30—A War Time Mother's Sacrifice (Two Reels).

EXCELSIOR.

- April 21—The Man from the City.
- April 28—The Surveyors.
- May 5—Brothers All.

KAY-BEE.

- June 6—A True Believer (2-Reel Dr.).
- June 13—The Boomerang (3-reel Dr.).
- June 20—The Failure of Success (2-reel).
- June 27—The Seal of Silence (2 Reels).
- July 4—The Crimson Stain.
- July 11—The Banshee (2-Part Dr.).
- July 18—The Red Mask (Dr.), 2 parts.
- July 25—Flotsam (Dr.), 2 parts.
- Aug. 1—Banzai (Two Reels).

KEYSTONE.

- June 9—The Hansom Driver (Com.).
- June 12—The Speed Queen (Com.).
- June 16—The Waiters' Picnic.
- June 19—The Tale of a Black Eye (Com.).
- June 19—Out and In (Com.).
- June 23—A Bandit.
- June 23—Peeping Pete.
- June 26—His Crooked Career.
- June 26—Largest Boat Ever Launched Sideways.
- June 30—For the Love of Mabel.
- July 3—Rastus and the Game Cock.
- July 7—Safe in Jail (Com.).
- July 10—The Telltale Light (Com.).
- July 14—Love and Rubbish (Com.).
- July 17—A Noise from the Deep (Com.).
- July 21—The Peddler (Com.).
- July 21—Love and Courage (Com.).
- July 24—Get Rich Quick (Com.).
- July 28—Just Kids (Com.).
- July 31—Prof. Bean's Removal (Com.).

MAJESTIC.

- June 29—One-Round O'Brien Comes Back.
- July 1—The Golden Jubilee.
- July 5—Gasseley's Gladiators.
- July 6—The Shadows of the Past.
- July 8—One of the Finest (Dr.).
- July 12—The Ingrate (Dr.).
- July 13—Impulse (Dr.).
- July 15—A Japanese Courtship (Com.).
- July 19—His Way of Winning Her (Com.).
- July 19—Gold Creek Mining (Engr.).
- July 22—The Adventurous Girls (Com.).
- July 26—The Mighty Hunter (Com.).

RELIANCE.

- June 30—Her Father's Choice.
- July 2—Dick's Turning.
- July 5—Death's Short Cut.
- July 7—A Rural Romance (Dr.).
- July 9—The Wager (Dr.).
- July 12—Ashes (2-Part Dr.).
- July 16—Her Rosary (Dr.).
- July 19—The Strange Way (Dr.).
- July 21—A Hospital Romance (Dr.).
- July 23—Maria Roma (Dr.).
- July 26—The Higher Justice (2 reel Dr.).
- July 28—Below the Dead Line.
- July 30—Rosita's Cross of Gold.
- Aug. 2—The Little Pirate.

THANHOUSER.

- July 8—For the Man She Loved (Dr.).
- July 11—An Errand of Mercy (Dr.).
- July 13—A Crepe Bonnet (Com.-Dr.).
- July 15—Tannhouser (3 parts, Dr.).
- July 22—When Darkness Came (Dr.).
- July 25—The Top of New York (Dr.).
- July 27—Willie, the Wild Man (Com.).
- July 29—Little Dorrit (Two reels).
- Aug. 1—In the Midst of Time.
- Aug. 3—Proposal by Proxy (Com.).

MUTUAL.

- July 16—Mutual Weekly No. 29 (News).
- July 23—Mutual Weekly No. 30 (News).
- July 24—Does Goutran Snore? (Com.).
- July 24—Through Turkey (Ed. split reel with above).
- July 30—Mutual Weekly No. 31 (Top.).
- July 31—Mutual Educational, Funnicus Wins the Race.
- July 31—Mutual Educational, Microscopic Animalculae.

PILOT.

- June 5—For Old Time's Sake (Dr.).
- June 12—When a Girl Loves (Dr.).
- June 19—A Child of the Hills (Dr.).
- June 26—An Innocent Conspiracy.
- July 3—The Code of U.S.A.
- July 10—Sanitary Gulch (Com.).
- July 17—Granny (Dr.).
- July 31—Loyal Hearts.

RAMO.

- July 9—Man and Woman (2-Part Dr.).

Mutual Releases for the Week of July 28.

MONDAY, JULY 28.

- KEYSTONE—Just Kids (Com.).
- AMERICAN—The Scapegoat (Two Reels).
- RELIANCE—Below the Dead Line.

TUESDAY, JULY 29.

- THANHOUSER—Little Dorrit (Two Reels).
- MAJESTIC—Title not reported.

WEDNESDAY, JULY 30.

- BRONCHO—A War Time Mother's Sacrifice (Two Reels).
- RELIANCE—Rosita's Cross of Gold.
- MUTUAL WEEKLY No. 31 (Top.).

THURSDAY, July 31.

- KEYSTONE—Prof. Bean's Removal (Com.).
- AMERICAN—Mission Bells.
- MUTUAL EDUCATIONAL—Funnicus Wins the Race.
- MUTUAL EDUCATIONAL—Microscopic Animalculae.
- PILOT—Loyal Hearts.

FRIDAY, AUGUST 1.

- KAY-BEE—Banzai (Two Reels).
- THANHOUSER—In the Midst of Time.

SATURDAY, AUGUST 2.

- RELIANCE—The Little Pirate.
- AMERICAN—Single Handed Jim.
- MAJESTIC—Title not reported.

SUNDAY, AUGUST 3.

- THANHOUSER—Proposal by Proxy (Com.).
- MAJESTIC—Title not reported.

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Deagan Building
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is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

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Special Event Film Mfg. Co.

Motion Picture Center
1465 BROADWAY NEW YORK

Music and the Picture

(Continued from page 11)

forts were in vain, as the piano was badly out of tune and had, if I can use this expression, a very bad cold. The tones sounded muffled, and the resonant effects from the chords suggested that the piano was damp or full of water.

While I stand by the piano as the best instrument to accompany the picture, I must make an exception for the open air theatre, where the piano becomes useless, unless the pianist hammers all the time a noisy rag-time selection.

An open air theatre is generally located on a busy thoroughfare and as there are no walls or roof to shut off the noise of the street, a piano cannot be heard, especially in a place seating one thousand or more persons.

It is true that the manager tries to protect the piano by having a sort of shed built, into which the piano is pushed at night, but what are the consequences. This mere shed gets damp with the rain, too cold during the night and is a real oven when the sun strikes its roof or sides; consequently, a piano cannot remain in tune under such atmospheric changes.

The appropriate music for an open air theatre, should be an orchestra with some brass instruments, as you need more volume in the music to offset the noise of the street.

The practical way to use a piano in an open air theatre, is to have same placed on a wooden base, provided with some casters and have the piano rolled not in front nor near the screen, but as much as possible in the center of the seats. The wooden base will increase the volume of the music by acting like a resounding board and in the middle of the audience, the strains from the piano will be heard from the four corners. At night, the piano should be rolled back inside the office and covered with some blankets, so as to neutralize the too-quick atmospheric changes.

I was then disappointed as the coarse tones from the piano did not show what the pianist could do and, as too often it was impossible to hear a single note of music on account of the trolley cars, the automobiles and wagons passing on the street and of the noisy street urchins, having a great time chasing each other.

The pianist may have answered the invitation of the sign "Appropriate Music," but the instrument itself and the surrounding conditions gave the lie to the sign.

In leaving the open air theatre I saw a sign on the same street but on the other side of Third avenue, reading: "Belle-paree." A very unfamiliar name.

There was no appropriate music at the Belleparee, but a sort of social music. The pianist made no attempt to follow the picture, as she was too busy all the time talking with the candy man, when he was not butchering the picture with his unmelodious voice: "Candy, candy, ice cream," etc. When the candy man would be peddling his goods, the pianist would have a chance to talk to some

of the employees of the theatre and also with some visitors. She was so busy talking that her fingers were going on the key board like machines and she had no time to look at the picture. If the pianist had paid any attention to the picture, she could have enhanced the beauty of a certain Vitagraph production, by trying to imitate the roar of the lion and the scare of the poor fellow who tried to be an amateur lion tamer.

J. M. B.

CHICAGO NOTES.

(Continued from page 26)

The country around Ithaca, N. Y., at which place the Essanay Film Mfg. Co. has a force of players located, is said to be rich in scenic settings appropriate for motion picture work. In these Eastern productions Francis X. Bushman will be featured. Besides erecting this studio in Ithaca, the Essanay company has just completed a new studio and laboratories at Niles, California, which is said to have cost \$50,000.

Major Funkhouser, second deputy commissioner of police, of Chicago, sent a letter to film exchanges and manufacturers of Chicago advising them that an exhibition-room was being installed in the city hall on the tenth floor at which place all films for police censorship could be shown. There will be no extra charge for this outside of the charge of permit, which is 50 cents for each permit issued. It is optional with the exchange man or manager whether he brings his own operator or uses the one which will be supplied. A number of Chicago's film people are greatly in favor of this new move on the part of the censor board. Although it necessitates the bringing of the picture to the city hall, nevertheless it guarantees an almost immediate censor as there are always several censors on hand. Under the old method there were times when every censor on the board was at some office or other looking over film and considerable time was lost waiting until one was at leisure. It is expected that a Motiograph and Standard machine will be installed.

The Independent Exchange Company will hold a meeting at Detroit, Mich., on Friday, July 25th. This meeting will consist of the members and stockholders. The board of directors of the company have also been notified to meet at that time. The matter of liquidating the company and making some disposal at this meeting of its assets and liabilities is being proposed by some of the members. While others favor continuing the company as a close corporation or in some other form.

Joe Engle and John Tippetts passed through Chicago on Sunday breaking their trip from Los Angeles to New York City. While here they were entertained by Jos. Hopp at the ball game on Sunday afternoon.

Claude R. Plough, owner of the Anti Trust Film Co., is now operating the Casino theatre on North Clark street. Mr. Plough is offering four reels of film. To say that he is putting on a good show, would merely be admitting the obvious. The Casino has a seating capacity of 1,300. It will be remembered that Mr. Plough's ven-

ture of last year was very successful. The Sarah Bernhardt pictures which he exhibited at the LaSalle theatre, were considered the best summer attraction in Chicago last season.

Last Monday Mr. Hopp, of the Standard Film Exchange, was seen automobiling, riding with George A. Trude, Chas. E. Kohl and Mr. Meyerfeldt, of vaudeville fame, and Mr. John Tippetts. These gentlemen had hardly gotten well on their way on the Twentieth Century before the office of the "Exhibitors' Times" was besieged with 'phone calls and personal calls, everyone wanting to know what it meant. Immediately we interviewed Mr. Hopp but the only thing we could get out of him was "Schmuss." In order to determine the meaning of this word we called up the Jewish Courier and found that it meant "talk." So there is no need of exciting ourselves, it was merely a joy ride.

PHILADELPHIA NOTES.

(Continued from page 15)

The opening of the new Berwyn Theatre, at Berwyn, Pa., the only theatre on the main line, will be in the middle of August. Vaudeville and the latest motion pictures will be presented. The theatre is nearing completion and is a handsome structure. It is being built, and will be managed by "Dick" Zimmerman, a brother of J. Fred Zimmerman, of the firm of Nixon & Zimmerman. Excellent arrangements have been made to book attractions for the house, and the newest in motion pictures will be shown.

Work on the Berwyn Theatre was started last fall. The structure is of brick, 53 feet wide by 133 feet deep. The stage is 53 feet wide, 50 feet high and 30 feet deep. Musical comedies of the largest type could be adequately handled in the playhouse, and it is not improbable that during the winter there will be visits by theatrical organizations. The large drop curtain, upon which there will be a famous painting, will arrive in a short time from one of the leading New York scenic studios. Zimmerman will be in personal charge.

It is reported that the General Film Company have conceded many points in favor of the motion picture Exhibitor. Strike while the iron is hot, boys, and book those features you have always been talking about now.

There are many new releases on the market this week of fine specimens of cinematography, depicting sensational, thrilling and romantic scenarios.

The Prince Feature Film Company reports the release of "Fantomas, the Phantom Crook: or, Under the Shadow of the Guillotine." Fairmount's feature release is "Theresa, the Adventuress," three reels. Warner's release is "Theodora," \$100,000 production: State Rights Film Company's release is "Quo Vadis," in three reels. This feature has been booked steadily for the next two weeks up the state, having already played one week at the Victoria.

W. T. Jones has just returned from an extended tour making industrial films for large manufacturers which are being prepared at the Independent Film Company, 233 North Eighth street.

(Continued from page 19)
 escape beyond climbing the rocks. During one of the rehearsals of the scene the players were so engrossed in their work that the tide came in without being noticed, and the whole company—artistes, producer and photographer, were compelled to make a wild chase for safety. Fortunately every one escaped with nothing worse than a compulsory sea-water bath.

From Devon the players proceeded to Cornwall to produce a typical story of love and adventure, amid the hardy fisherfolk of that county. In this film

the Edison Company were privileged to obtain the co-operation of the coastguards at Downderry, and were also able to arrange scenes in and around their station-house, thus adding greatly to the realism of the picture. The story of this film made it necessary to show the smugglers' vessels transferring cargoes, and for this purpose a fleet of fishers' smacks were hired, taken out three miles to sea and, after surmounting many difficulties, succeeded in obtaining the necessary amount of action. The scenes in these pictures are full of that majestic grandeur and primitive

solitude so characteristic of the grim and rugged coastlines of Devon and Cornwall.

An excellent scenic film has also been photographed of many beautiful and interesting spots in this vicinity. The company were fortunate in being able to take the recent wreck of the German sailing vessel "Alma." In order to obtain some views of the tremendous waves that were dashing over the boat, they ventured on board the wreck itself, even as it was being pounded to pieces by the heavy seas. Some remarkably realistic photographs were obtained in this manner, the waves at times dashing over the camera and soaking the operator to the skin.

Leaving the west the company returned to the studio for the purpose of screening some indoor scenes, and thence proceeded to the Thames Valley to produce the next picture (a pathetically told rustic story of a period about sixty years ago). Several of the scenes are exceptionally beautiful and suggestive of antiquity, and have not been utilized before for a motion picture film.

Incorporated in this picture is an exact representation of Luke Fildes' famous picture entitled, "A Village Wedding." A suitable spot was selected for the filming of this scene, and it afterwards transpired that, by a strange coincidence, the original work was done in exactly the same spot in 1861 and several of the villagers who posed for the painting were now posing for a motion picture reproduction, so it was said.

The artistes will probably stay in this country for about six months, although no definite date has been fixed for their return. They will not confine their activities to London alone, but will make numerous trips to other parts of the British Isles (places of great historical interest) for the purpose of filming the events which made these localities famous.

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RELIANCE

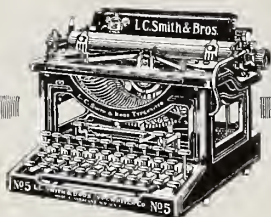
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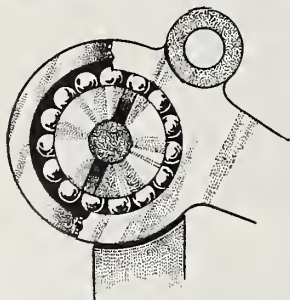
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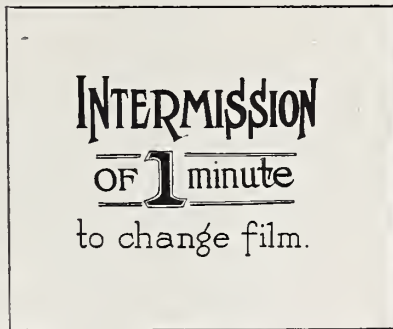


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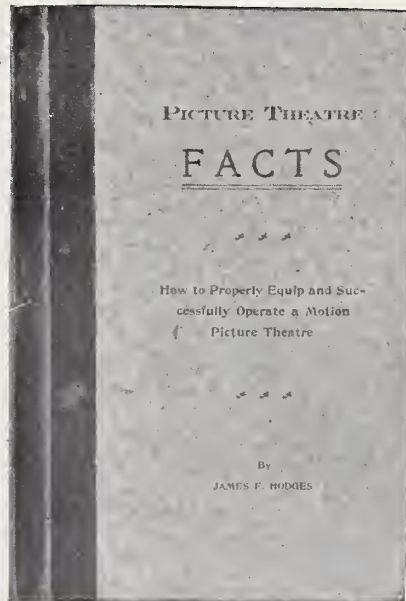


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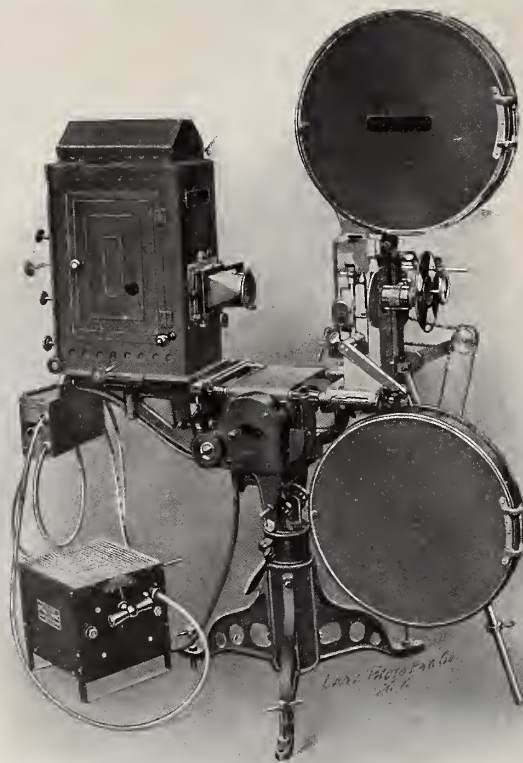
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Exhibitors' Times



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☞ A "Mirror Screen" gives back more "Picture Light" than any surface under the sun. It makes the light return and makes the weak and strong rays of light visible. It makes everything going on in the film visible.

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Exhibitors' Times

Vol. 1, No. 11

August 2, 1913

Price 10 Cents

THE OPEN MARKET

IV.

The Exhibitor should be a man of education, competent to judge the literary and acting quality of the story, of the settings and photography of the film, whether a subject is fit or not fit to be brought before a mixed audience; in fact, he should be something in the nature of an editor addressing a large clientele every week through a publication. Unfortunately, in many, if not in most, cases he is none of these things. It has seemed to us that as soon as it is known throughout the country that the market in motion pictures is open; that there are no restraints or restrictions in the handling of films, there will be an influx into the exhibiting end of the business of men well qualified mentally to conduct on a high plane these places of entertainment, instruction and amusement. Nothing has pleased us so much in the course of our wanderings in New York City to discover evidences that cultured minds are utilizing the picture for influencing other people's minds. For example, there is a church on 104th street where in the months between September and May pictures are daily and nightly used for the purposes of interesting the congregation. Then we made the agreeable discovery a little while ago that a Catholic priest in the northern part of the city—we have lost track of him, but we hope he will read this article—was a motion picture Exhibitor and very carefully selected his pictures for his audiences. And so on. We could cite many such little instances as this almost indefinitely as evidencing the fact that there are a great many elements in the exhibiting end which would welcome the opening of the market if freedom of individual choice were to be had.

When the first of these series of articles was in mind, the Motion Picture Patents Co. made an announcement which showed the wisdom of Mr. Marvin, Mr. Kennedy, Mr. MacDonald, Mr. Percy Waters and the other gentlemen associated with them. They reduced the \$2.00 a week license fee to 98 cents. This means, of course, that these gentlemen realize that the time is past when they could demand with any chance of success \$104 a year from Exhibitors.

It also implies that there is a recognition of the fact that patent restrictions on the motion picture industry or any branch of it cannot any longer be enforced by

any legal or moral right. One of the most prominent men in the business and also at the same time one of the most respected is Mr. Frank L. Dyer, President of the General Film Co., who we know will not at all object to being quoted as writing a few years ago that "after 1914," which is very near, anybody can make or sell motion pictures with any kind of camera. Mr. Dyer did not use these exact words, but that was the meaning of what he wrote and said when he was the personal attorney of Mr. Edison.

Besides this there are at the present time any number of motion picture cameras on this market. Mr. Beck will sell you a camera, so will Mr. Bradenberg, of Philadelphia; so will Mr. Arthur Whyte, of Whyte-Whitman Co.; so will Mr. Eberhard Schneider, so will other people whose advertisements will shortly appear in the trade journals. Anybody can buy a motion picture camera nowadays; anybody can use it. A thousand days ago, as we can say from actual personal experience, you couldn't buy a camera for love or money. Film manufacturers when they used this instrument did so with fear and trembling. Now anybody can use a motion picture camera in any way and not be afraid of legal or other threats. And as it was restrictions placed on camera patents that really closed the market and enabled several shrewd gentlemen to impose this \$2.00 license fee, the imposition of this fee is further out of the question.

The idea is dead: it was a good thing while it lasted. It led on the whole to some betterment of the business. But now the only thing in the motion picture business which tells is quality of the picture. There is no distinction between licensed and independent, Universal or Mutual: it is all a question of Quality.

In another part of this week's paper we print a letter from an Exhibitor who tells us he is about to open a new house and has not decided on his policy. We reply to him that his policy should be one of quality. If his is a typical case, we hope that these articles will be the means of inducing others to do what we suggest to this Exhibitor, namely, to buy on quality. He can do this from at least five different sources this coming fall, as we shall make clear in the next article.

(Continued on Page 4)

EXHIBITORS' TIMES

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IMPORTANT NOTICE.

The "Exhibitors Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

COPYRIGHT AND THE EXHIBITOR.

In another part of this week's paper we print an article descriptive of the making of the picture "Ivanhoe" at Chepstow, England. Mr. Brenon, the producer; Mr. Baggot and the company appear to have done well in this picture, which has been favorably received by the film trade in the British Isles.

The picture has already been brought to the notice of United States and Canadian Exhibitors. There is no doubt that it will be a success.

Mr. Brenon, the producer, took his idea from a play called "Ivanhoe," which has been presented to the public at the Lyceum Theatre, London, by a well-known company. The Lyceum Theatre may be compared to any high-class Broadway theatre running melodrama or spectacle, such as the Eltinge Theatre, where "Within the Law" is a great success.

Now come the producers of the play to announce that they are making a film on their adaptation of the novel "Ivanhoe." It is just as if Mr. Belasco would turn one of his plays into a film. The Lyceum Theatre people issue a warning to Exhibitors and the trade that no incident or scene in the Lyceum version of "Ivanhoe" may be used or shown and that if any infringement of this copyright is detected suit at law will be taken.

Though this incident has occurred three thousand miles away, the facts are of direct interest to every motion picture Exhibitor in the United States and Canada, whom we are particularly addressing in this paper. Let it be understood that the copyright laws of the United States and the British Isles are practically identical. You can

send down to the government printing office at Washington and get a copy of this act. We think no motion picture Exhibitor should be without a copy of it, for this reason—that he may be running grave risks of infringing copyright, and if he does this he is liable to be sued for heavy penalties. It may cost him a lot of money, in fact.

Let us try simply and plainly as possible to tell the Exhibitor where he stands.

Supposing A makes a film in which there is a certain kind of action (never mind what it is). The characters are directed to do certain things in a certain way. That is action. And supposing, for the sake of argument, the film is on a well-known theme such as the "Life of Lincoln." The film is a good one and is a success. Now supposing B comes along and makes a film on the "Life of Lincoln," in which there is identically the same kind of action or business as in the film made by A. That is an infringement of copyright if A has entered his film at Washington. A can bring an action against B for damages and penalties.

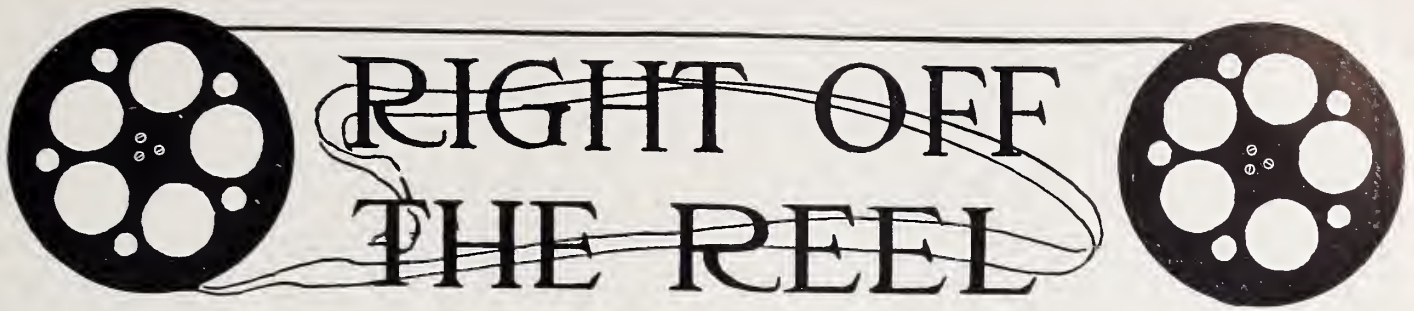
So far this is a dispute between film makers. How does it affect the Exhibitor? In this way: If the Exhibitor shows in his motion picture theatre a film which infringes the copyright of another film, then the Exhibitor is liable to be proceeded against for penalties and damages. United States copyright law is very clear on this point, namely, that not only the actual maker of an infringing film is liable, but also the man who shows a copy of the infringing film in his theatre. One of these days, we are sure, there will be a test case and some Exhibitor will find that he has incurred penalties simply by reason of his carelessness or his cupidity. We are sorry to say that there are very many Exhibitors who are showing duped films in their houses.

At the present time there are several actions pending in the United States courts for infringement of copyright. The Eclectic Film Co. announce one. There was talk of a suit over "Quo Vadis." Then some years ago there was the leading case of Klaw & Erlanger, whose play, "Ben Hur," was in part, we believe, imitated in respect of its action by a film house.

The moral of this article is this, and we strongly impress it upon the Exhibitor, namely, to be careful of the pictures he leases for exhibition. It really is his duty to see that his exchange doesn't hand him any picture which is likely to be a copy, an infringement or even a copy of another picture. That is the risk he is running, and we feel it our duty to point out the gravity of the risk. Copyright infringement is a serious matter indeed sometimes.

This actually occurred within our own observation and experience. Some years ago in London a photographer got wind of the fact that an illustrated newspaper was printing impressions of a copyright photograph. He went down to the newspaper office and demanded and obtained so much for each copy of the entire edition. In this country, according to the interpretation of the copyright law, an Exhibitor cannot only be fined, but can also be jailed for exhibiting copyrighted pictures.

This article will not fail in effect if it is the means of teaching Exhibitors, therefore, to be careful in this important matter.



RIGHT OFF THE REEL

By *F.B.*

If I had all the money that is to be put into feature films this fall and winter, I would realize some of my pet ambitions. These include: *item*, the possession of the finest yacht on the seven seas; *item*, the breeding and owning of the winner of the English Derby; *item*, life and health to the age of 150—and sundry other things that we all more or less aspire to when we talk of or have money. For with all who are not misers, money of course is only a means to an end. And that end is either personal enjoyment or ambition. It isn't necessary to be more specific. We are all out for the \$.

* * *

Everybody I meet is talking feature films. By everybody I mean people either in the business or on the edge of it. And the people who are talking most about making feature films are the people least likely to make them, or if they make them, to make money out of them. Immortality was secured by a pawky Scotch bailie some years ago in the pages of the English satirical journal "Punch," by the following line: "Advice to those about to marry. DON'T."

* * *

Which is what I would like to say to many of those at this moment contemplating making feature films: *Don't*. The making of a feature film is a great undertaking. The making of a good feature film, that is, a multiple reel picture (anything over three reels), is a very *serious* undertaking. The fool is rushing in where the angel fears to tread. In other words, many of the men who are starting in to make these long films have got more money than wit, ability, knowledge and the other qualifications essential for the making of good motion pictures. We are certain to see a whole lot of money lost this fall and winter. The devil of it is it won't be lost to me, so that I cannot buy that yacht or one of Mr. August Belmont's yearlings.

* * *

In the last few weeks the business has sustained serious damage by the release of multiple reel pictures which have been flung together in a haphazard way. We had the infamous "Wages of Sin" foisted upon us. This *was* an infamy, and the people associated with it should be heartily ashamed of themselves. There have been other pictures equally as infamous. The mad haste to make money out of the great public demand for multiple reel pictures is responsible for this. These things have simply been pieced together out of an amorphous mass of variegated junk.

* * *

Now here is the formula for making some of these so-called feature or multiple reel films. You take a few score feet of Italian scenic; some Apache stuff from a French film; a hundred or two feet of love-making in the moonlight from a German film; eloping Princess scenes produced by regiments of Danish soldiers over a few more hundred feet; one or two hand-to-hand struggles chosen from any old film you like; some sassiety interiors with groups of well-dressed men and women strutting about at so much per; an explosion or two, and a fake shipwreck. You piece the whole thing together, make prints and offer state rights. There is your feature film proposition.

* * *

Or—you hire an out-of-work actor or actress from the ordinary theatre; you get a hack scenario writer to fake up a story round him or her; you rush out your three or four reels; you poster and press agent your cheap performer, and clean up so many thousand dollars. Or you would like to. But nowadays you won't on either of these formulas. The Nat Goodwin-Oliver Twist, Blanche Walsh-Resurrection schemes are as dead as door nails. Even Sarah Bernhardt was a money loser instead of a money maker. John Bunyan didn't make money. Many of the well-advertised productions tracing their origin to either of the above formulae at this moment are not making and cannot make money simply because they fail in respect of first essentials. They are not good PICTURES.

* * *

If there is one man I am pitying this fall and winter (besides the man who is to lose his money and myself, who cannot have that yacht and the Rock Sand yearling) it is the State Right buyer, to whom I will have something to say next week. The State Right buyer this fall and winter is to have unloaded upon him some of the awfulest junk that the mind of the incompetent theatrical producer can conceive of and actors and photographers take part in. I will select this page for the purpose of warning all State Right buyers of multiple reel or feature films to be very careful what they buy when the fall season opens. There is to be a surfeit of rotten, ill-digested, crude feature "pictures," and it will require exceptionally shrewd business ability to avoid the bad and select only that which is good for presentation to our employers and masters, THE PUBLIC.

* * *

THE OPEN MARKET.

(Continued from page 1)

If the open market should result in attracting into this business a better kind of exchangemen, the possibility of which was hinted at in No. 2 of this series of articles, it follows for the reasons given above that a better kind of Exhibitor might be induced to appear.

"The world knows nothing of its greatest men." This line appears in the writings of Sir Henry Maine, a little known poet of last century, but a scholar and a gentleman. It has its application to the subject we are discussing on this page. There are, as we can personally testify, amongst the motion picture Exhibitors of this country, a great many well-conducted men who dignify the motion picture by good business methods, by having cleanly, well-managed houses, by treating the public well, by fair and honorable dealings with their exchanges and purveyors of supplies. They are a credit

to this great business. Unfortunately, however, they are in the minority. These men seldom go to conventions, or if they do, they are amongst what Oliver Wendell Holmes so neatly termed "The Voiceless." This is practically the case with all the better elements in any department of life.

The trouble is, then, that there are not enough real good men in the exhibiting business of this country. The pioneer store show mind is still operative especially in the larger cities of the country. It is so in New York, Chicago, and other places. It is the predominant mind. We require more men of education as well as of ability. Ability to merely make money is one thing. An absolute ignoramus can do this. Indeed, you very frequently find rich men who can neither read nor write, but they have the ability to make money, i.e. get the better of the other fellow by fair means or foul. That is money-making as practised by illiterate men.

The Technique of the Picture

There is printed in another part of this week's "Times" an amusing skit taken from the Telephone Bulletin, in which the writer, a telephone man, satirizes telephone practice as imagined by a motion picture producer. This gentleman asks, and very properly asks, that when in the course of these motion pictures of "real life" telephone operators are depicted there should be truth to life, facts and actuality. The telephone girl, like the girl stenographer, is the sport of the witless in books and plays, pictures and periodicals. What the public desires to see in these productions is verisimilitude—that is, truth to life and fact.

It was said of the late Richard Mansfield, a good actor and a fine producer, that his care of accuracy in detail was so minute that some of his friends would occasionally protest to him. One of them once said: "Why, Mansfield, there may be only one man in your theatre who understands that little point." The reply was: "I am producing this play for that one man—the man who knows."

This should be the aim and ambition of every producer of motion pictures. Here we have in this little article by Mr. Putnam, the man who knows, and he knows that this part of the film was wrong because it was based upon carelessness. Motion picture directors should realize their responsibility not merely to their employers, but to the public, and endeavor to present their subjects in such a way that they do not mislead. Of course, the mere fact that the telephone installation was wrong in a particular picture is not in itself of vital importance. It is the principle of the thing that we have in mind in this article. Hence the title of it, "The Technique of the Picture."

By "The Technique of the Picture" we do not mean the main theme or any important part of it, the story, the settings, the photographing, etc., but rather that attention to accuracy of detail which involves technological knowledge. For example, the director in this particular picture should have seen that the technique of the telephone business was all right. Now and again you have a railroad subject or an electrical subject, an industrial or scientific subject, some theme in fact from

practical life around which your picture or drama is woven. Outside the dramatic treatment, it is up to the motion picture director to see that the technique, in other words, the practical details of the practical subject, are seen to be correct. This is what we mean by the technique of the picture.

Not long ago, a personal friend of ours wrote a scenario. The film was made and made use of one idea that was technically improbable and practically impossible. He made his hero see through a brick wall and witness the burgling of a safe in the house of a gentleman whom he wished to be his father-in-law. More, he got an impression of this incident on a prepared surface which he held in his hand. So, of course, by this discovery he was enabled to please the gentleman whose house was being entered! And of course, to win his consent to marriage with the girl of his heart. Pickles!

There isn't any theory known to abstract or concrete science which suggests not merely the possibility but the feasibility that you may see through solid walls and receive on a sensitive surface an image or impression of events or incidents that are taking place on the other side of the wall. The technique is wrong. Let the producer be as dramatic as he likes; let him have beautiful settings, costuming, acting, and so on, but please let him be accurate in small details. The public has an intelligence which is beautifully underestimated by those who purvey amusement to them. The public discerns these absurd evidences of ignorance on the part of the producers and laughs outright. When the public laughs outright at a particular thing it cannot long survive in public favor. As the French say in one of their proverbs, "It is ridicule that kills." Notwithstanding its great progress in quality and public esteem it is painful to notice the amount of ridicule to which the motion picture is still subject and subjected. You don't find ridicule attaching itself to the stage or to literature or to graphic or plastic art or to any of the sciences. It is only toward the motion picture that this contempt, for such it is, is directed because of the inexcusable ignorance displayed in this great art by its unqualified professors.

THE OPEN MARKET—From the Advertising Viewpoint

In this discussion we must consider a film simply as a manufactured product. That is what it is. It is like automobiles, breakfast foods, and the like. But the film is more like breakfast foods than automobiles. That is, to say its appeal is much wider. There are about one million automobiles in the country to-day, and, conservatively speaking, fully thirty-five million people go weekly to motion picture shows.

So the appeal is already very wide. But it will become much wider. To-day the motion picture is, in the main, a conveyor of amusement; but it is soon to become also a big factor in education, in industrial development, in scientific work. To be more concrete, our millions of school-children, our teachers, students in colleges, professional men, scientists, government officials, farmers, industrial and commercial agents—these in addition to all our theatre-goers—are soon to be vitally interested in the motion picture.

Automobiles and breakfast foods are advertised direct to the public; motion pictures—aside from lobby display, posters—are not. Why not?

There are two answers, it would seem, to this question.

One is, that the business is young, hardly developed as yet. The other answer is that its development so far has been largely determined by a matter of sales rights—the closed market, in other words.

To consider the first answer—that the business is young.

When a manufacturing business starts, your immediate advertising appeal is to the jobber and retailer. You are making pocket-knives, let us say. You want to sell to the jobber and so through him to the retailer, or direct to the retailer. So you take space in a hardware trade journal and you tell the trade all about the quality and price of your product. You leave it to the enterprise of trade to dispose of your product to the consumer.

So far so good. But along comes another manufacturer of pocket-knives. Competition springs up. He decides to go you one better. He has plenty of working capital. He sets aside a portion of it in the form of an advertising appropriation and he decides to go direct to the public with the news of his product. He uses magazines, newspapers, outdoor display. He doesn't ignore the trade journals. On the contrary he uses even more space in them than does his competitor. But he uses it in a different way. Instead of talking to the trade of the quality of his product, he tells of how he is talking this to the public. He says: "Here, Mr. Retailer, I am not merely stocking up your shelves with pocket-knives, but I am bringing people in to buy them. I am spending so much money to reach so many people in the following mediums. They will come to your store, ask for my make of pocket-knife, and look for my trademark before they buy. You had best stock up at once to meet this assured demand."

Such is the natural evolution of business, any business, as competition spurs it on. It has been the history of practically every well-established manufactured product of general use. It is bound to be, for the simple reason that finally you must go to the consumer.

But the motion picture business is different. The

element of patent rights has been and is a governing factor. Here you have your manufacturer, your exchange man—who is the jobber. Your Exhibitor. Who is the retailer. Your great interested public, who buys.

But the manufacturers are not competing individually. They exist in groups. The exchanges and jobbers exist in groups. The Exhibitors are, in the main, free to buy where they will, but if they take one group service they cannot get another. The public buys where it will, but it has not as yet been told where to go and buy.

Can and will this condition last?

The advertising man says: No. He is compelled to make the decision from his knowledge of other trades and their inevitable development.

The writer also is inclined to say: no. He believes in patent rights and their full protection; he also believes in well-regulated trade groups to this extent that they are most apt to supply a better product at a cheaper price, and that by governing the market they eliminate disastrous and wholesale competition and the individual losses that must attend it.

But—and this is a very strong but—there are certain laws governing the marketing of any manufactured product that are just as certain as the laws of gravity, just as scientific as the laws of finance. And you cannot go long against them—under any conditions.

There are just two things that most successfully market a product. These are quality and advertising—nothing more, nothing less. You may spend a million advertising a poor product, distribute it freely and sell it once. But you'll fail financially—in the end; or you may, without advertising and therefore in obscurity, turn out a much better product at the same price and, in the end, the public, lacking other means, will wear a path to your door, wherever you are, and get it. But you, yourself, will be long dead before this success comes.

The writer is, by no means, shouting for an "open market." The matter is, necessarily, an involved one. There are points to be adjudicated. There are many excellent reasons all around for the present closed market and its continuance along properly adjusted lines. But he pins his faith to the simple fact that the public must eventually be the jury and make the verdict, and that to get a favorable verdict you must first tell them what you have and then prove that it is more valuable to them than their money. Not only the individual manufacturer's interests, but the welfare of the exchange, of the Exhibitor, of the whole art and industry of motion pictures hinges upon this straightforward, simple rule.

So, in conclusion, I am pleased to make the prediction that—open, or closed market—the manufacturer of quality pictures will use popular mediums and tell the public where and how they may view them. He will put his trademark in his advertising and over the door of the house of the retailer. He will use the pages of the trade-journal—I am further pleased—to tell the retailer how he is creating business for him. And I further predict—purely on a basis of logic—that this will happen *very* shortly.

WM. A. JOHNSTON.

The Motion Picture Scenario of the Future

Klaw & Erlanger start their much discussed motion picture releases in the coming fall. One of the earliest pictures to be presented will be "The Christian," in which Viola Allen will play the part of Glory Quayle. "The Christian" is the title of a book of a somewhat sensational nature written by the novelist, Hall Caine. It was dramatized a few years ago and has met with success in all parts of the world. Two characters stand out with prominence: that of the Rev. John Storm, who conceives it to be his mission to reform the erring and errant heroine called Glory Quayle. The subject appealed to the public, although from the strictly naturalistic standpoint it was possibly overdrawn. It is pure melodrama.

The motion picture Exhibitor, on behalf of the public, is constantly asking for the best stories that can be had for the films. Interest in this matter lies in the fact that Mr. Hall Caine, who, besides being a practical novelist, is also a practical dramatist, has prepared the motion picture scenario, and, it is said, is coming to New York to supervise the production. This is the first time that a man of such ability and reputation has taken this work in hand, and we think that it cannot but have a favorable influence on a neglected and underestimated branch of the motion picture art, namely, the scenario department.

In many sections of the business it has become matter for reproach that the scenarios selected and turned into pictures are poor in quality. They lack the fundamental essentials of dramatic construction because they were evolved—or rather the stories were evolved—from the brains of those who are not mentally qualified for the work. Like the poet, the dramatist and the novelist, the scenario writer for motion pictures should be born and not made. That is to say, the divine afflatus which animates other creative minds should animate that of the scenario writer, who is the dramatist of the present and the future.

It is curious, if you study the lives of the great creative workers of the world from Homer down to Kipling, from Appelles down to John Sargent, from Phidias down to Rodin, but that you must come to the conclusion that, given all the advantages of education and

an academical career, there was also born in them the germ of inspiration which directed their work. This is one of Nature's secrets, or, if it is not one of Nature's secrets, it is the secret key to which is probably held only by the Almighty himself. Hence the much quoted phrase, "*Poeta nascitur non fit*": the poet is born and not made.

Hall Caine is a master craftsman of novel writing and dramatization. Anybody who knows his life will concede that he was born and not made. In other words, that the gift of making books and plays was his from birth. You very frequently find children develop strongly marked traits from birth; one is of a constructive frame of mind, another of an artistic, a girl is domestic or she is musical, and so on. Yet with it all, the parents are unable to assign any reason why the particular child should have this particular bent.

What has all this to do with scenario writing for motion pictures? Everything in the world. It has been the fashion so far with makers of motion pictures to treat this branch of the work as they would treat an order for canned goods. They give ten, fifteen and sometimes even twenty dollars for a scenario and they get exactly ten, fifteen or twenty dollars' worth. They buy the story or idea from a hack writer. A hack writer is a mechanic who handles ideas as a lower East Side push-cart man handles junk goods which he sells on the sidewalk. This sort of thing doesn't make for the uplift of the motion picture in the literary sense. You can buy brains of mechanic nature. You cannot buy brains of a creative nature.

We should like to know Mr. Hall Caine's fee for the work he is undertaking. We hope it will be published. We hope it will act as a rebuke to the brain-sweaters that are too frequently found in this business. It is curious to reflect that the magazines and the newspapers pay on the whole very good prices for the work that is sent them by authors. It is only in the motion picture field—the most lucrative field of productive energy in the world to-day—that we witness the revolting spectacle of ten and fifteen dollars being paid for work that brings in film manufacturers fat profits.

"The Pit and the Pendulum"

A Study in Suspense.

The Solax Company made a particularly happy choice in selecting this tale of Edgar Allan Poe's as the theme of a three-reel photodrama. Considerable ingenuity was employed in supplying a probable series of events leading up to the condemned man's incarceration in the Inquisition. It is a very delicate matter to tamper with a story by such a wonderful mind as Poe's, yet this introductory action was so logical and so effective that it undoubtedly enhanced the power of the main situation. Poe merely presents a masterful psychological analysis in the first person of the varying

emotions felt by a man sentenced to a tortured death. His wonderfully vivid word-painting makes the reader fairly creep into the doomed man's brain. The subtle dissection of each mental state almost causes you to feel as if you yourself were about to die. Every new terror, every ray of hope, every crushing disappointment of the sufferer is yours. However, the reason for the prisoner's fate is left to the reader's imagination. When perusing the book, you rather enjoy this vagueness. Your own fancy is free to conjure up various beginnings to the tale. But this method would be plainly in-

practicable in viewing the picture, where scene after scene is flashed before the spectators' eyes and where there necessarily can be no opportunity for immediate retrospection.

In the Solax dramatization Alonzo and Pedro are rivals deeply enamored of a pretty Spanish senorita. She prefers Alonzo, who vanquishes Pedro in a dagger duel. Pedro, in the bitterness of his defeat, becomes a monk and joins the Inquisition. Still smouldering with hatred and jealousy, he causes a jewel belonging to the Inquisition to be found in Alonzo's apartment. Alonzo is charged with the theft. He and his sweetheart are arrested and brought to the stronghold of the monks. Unwilling to "confess" that he is the thief, he is horribly tortured. Then the girl is dragged in and put on the rack before his eyes. To save her he confesses the lie and is formally sentenced to death while she is dismissed. Outside she meets a company of French troops, who have entered Toledo, and implores their aid. The soldiers approach the monk's fastness, but the drawbridge is shut just in time and they only succeed in capturing one of the Inquisitors, Pedro. Urged on by threats of death and torture, Pedro leads them through subterranean passageways into the heart of the Inquisition.

Meanwhile Alonzo has been thrust into a close dungeon, in the center of which is a deep, foul pit. Here, of course, is where Poe's tale really begins. Of Alonzo's terrors, of his imminent peril of stumbling into the fatal pit, of his abhorrent nausea, of the massive pendulum with its razor edge that swings nearer and nearer the bound man, of his maddened delirium, of the fiery walls that force him gradually towards the loathsome abyss, of the timely appearance of the soldiers and his subsequent deliverance we know best from Poe's pen. Yet the cumulative intensity of this scene on the film is overwhelming. It sweeps the spectator off his feet and deluges him, as it were, in a veritable maelstrom of horror. It does Poe justice, indeed.

The literary keynote of this work is suspense. Not the thin, forced kind where the hero gallops across numerous highways and byways to reach the assay office first and forestall the "bad man"—not the kind that spells "sham," but the real, convincing variety that clutches and holds the onlooker with the uncertainty of its outcome. "Inch by inch—line by line—with a descent only appreciable at intervals that seemed ages—down and still down it came!" writes Poe describing the descent of the pendulum. It is gruesome. It is harrowing. But it is typical of his high constructive skill and it is true art. The Solax Company evidently realized this predominating quality and devoted over a reel and a half principally to the big scene. The director even intensified the suspense by flashing every now and then the rescue party making its way through the subterranean passageways, so that the spectators could not help oscillating between fear and hope. It had the genuine fascination of terror.

In Poe's story the arrival of the French troops is absolutely unexpected. No previous hint is given of their coming. But the photodrama presents a more plausible "*deus ex machina*." We are shown why and how the soldiers entered the Inquisition to effect the rescue be-

fore it would be too late. The causality of it appeals to the reason, in addition to serving as a method for heightening suspense.

The one great drawback of this film portrayal was the entirely unnecessary torture scene. There was positively no legitimate reason for showing us the agony of a woman on the rack, to say nothing of a man, to all outward intent, being actually racked. After the first shock is over, the spectator reminds himself that it is all pretense anyway, and the incident consequently loses its real value for him. The great dramatists and stage directors carefully avoid the presentation of such scenes not only because they are too revolting, but because a more powerful effect may be gained by suggestion. Belasco, in the "Darling of the Gods," also stages a torture scene. Note his method. He makes his evil character fling back a trap door in the center of the stage. An intense flood of red light glows forth, and the actor's words and expression hint enough of the torture below to hold the audience spellbound. To quote a more classic example: Shakespeare, in "Macbeth," does not show us the actual murder of the King, but has Macbeth stagger out of the royal chamber with a bloody dagger. What follows arouses the spectators to the highest emotional pitch.

The settings of the picture, however, were decidedly *not* a drawback. They were splendid in their realistic presentation of medieval architecture. The subterranean labyrinths with their suggestion of great depths, intricacy and harshness and the entrance to the fastness with its drawbridge and moat created a perfect illusion. A clever bit of lighting was accomplished in the dungeon scene when we see the pendulum's shadow swinging to and fro on the wall some time before we see the actual object. Another odd and artistic effect showed the Inquisitors gathered around the upper opening of the cell peering down, the face of each being illumined from below in all its fiendish hideousness.

Darwin Karr as the condemned man naturally bore the heaviest burden of the acting. He was not quite as convincing in the earlier scenes as in the principal one. Probably this was not entirely his fault. It requires an exceedingly elastic imagination to accept his method of escape by his matter-of-fact way of knocking down three husky minions who make an attempt to arrest him. However, the earnestness in his depiction of horror and despair in the dungeon scene makes his work stand out as a real achievement. The support was commendable in every respect.

R. R.

NEW OFFICES OF THE "EXHIBITORS' TIMES."

The offices of the "Exhibitors' Times" have been removed to the Candler Building, 220 West Forty-second street, New York City. These offices are larger and more convenient than those vacated, and are situated in the newest and most modern building identified with the motion picture in New York City.

Kindly address all communications in future to the "Exhibitors' Times," Candler Building, 220 West Forty-second street, New York City.

Woman's Suffrage in Motion Picture Theatres

The Problem of the Hour in Film Form.

The motion picture theatre as a means of conveying instructive or educational ideas to the people of this country, has long appealed to me. From figures that have been supplied to me, I gather that about 40,000,000 people visit the 20,000 motion picture theatres of this country every week. Probably 40,000,000 people do not read all the newspapers of the country every week, or go to churches every week, so that for purposes of propaganda the motion picture theatre makes a strong appeal to anybody like myself who devotes his or her life to a particular cause whether it be political, ameliorative or reformatory.

From the days of John Stuart Mill down to the present, the movement in favor of giving woman the power to vote at civic, state and national elections, in having a direct voice in the government of the country and the spending of the countries' money, has been growing. In New Zealand and parts of Australia, women vote. It is evident that in the British Isles, the bestowal of the vote can't much longer be delayed. In this country twelve states have already assigned the vote to women, and the movement is growing so much in favor that it is merely a matter of time when they will make this concession to an elementary right which was conferred on the people by Magna Charta in England over 800 years ago. There the people told the King that as they submitted to taxation, they must have a voice in the management of the country. You can thus trace this demand for Women's Suffrage back to the very Charter of individual freedom of liberty.

I do not think that motion picture theatres could be put to a better, more instructive, more progressive use than the showing in popular form, some clear and plain reasons why women should have the vote. These reasons I hope to have an opportunity of giving in film form soon.

I have been identified with the Suffrage movement in this country for the last six years. Much of the work

I have done has been inspired by the opportunities I have had of seeing much of man's mis-government, much of woman's inability to introduce her power and influence into governmental work. It is interesting to note that in England where the suffrage agitation is at present at its bitterest, women sit on school boards and thus assist in the elementary education of children. They sit on poor law boards and thus help the suffering and the poor. They also act as factory inspectors and thus are able to help their poorer and weaker sisters who are oppressed by unsuitable working conditions. Women also vote there at municipal elections. Yet with all these privileges they are not satisfied because they realize that the parliamentary vote, namely, a voice in the government of the country is essential if justice between the sexes is ever to be made part of the nation's statutes.

In this country we are endeavoring to achieve these ends by less drastic means than they are adopting in England. When in governmental affairs, women, the *femme sole*, as she is legally termed, is given the same rights as man, then there will be the opportunity of removing much of the gross injustices, the social disparities, the scandals of maladministration, the corruption, the dishonesty, the grafting that disgraces public life.

This is what we of the Suffrage party are aiming for, namely, justice between man and woman and the up-lift of national life and character. We think that women could help in bringing about this state of things and that they can only do so by voting on civic and national issues that affect the people at large.

Motion picture theatres bring scientific subjects, geographical, economic, industrial, historical and other themes before 40,000,000 of people a week. So why not let these people learn by the same agency what Woman Suffrage, the greatest question of the hour, really means?

MARY A. DONNELLY.

UNFAIR COMPETITION.

Two weeks ago we drew attention in this paper to the unfortunate practice which we termed "Simultaneous Production." Since then, however, matters have assumed a somewhat different aspect, no less unfortunate, but very much more reprehensible. It is no longer a question of inadvertent "Simultaneous Production"; it has become a case of wilful and barefaced plagiarism.

If we were disposed to do so, we could name at least six films which are at the present moment being offered to Exhibitors with the obvious, if not avowed, intention of competing unfairly with six other films, previously produced, dealing with the same subjects. Judging by the present trend of events, it will soon be impossible for any firm to prepare for the cinematograph an adaptation of any historical or non-copyrighted literary work without feeling perfectly certain that another firm will follow them a week or two later with an imita-

tion version. Sometimes the latter may be a new film hastily turned out on the spur of the moment; sometimes it may be a very old film of inferior quality which has already had its "run" and been forgotten. But, in either instance, it is surely a very regrettable thing that the producer of the "legitimate" new version should have to suffer from this kind of competition.

In the case of adaptations from copyright works, or of original plays, of course, the manufacturer has his remedy at law, but there is a very large number of subjects, admirably suited for treatment by the cinematographer, with which no such redress is possible should further imitative versions appear. Since it is among these great historical pictures that we often find the noblest examples of the cinematograph producer's art, it seems especially deplorable that the development of the latter should thus be hampered and harassed. It is not as though there were any lack of subject

matter. History and classical romance are sufficiently rich in themes new to the cinematographer to keep the industry supplied with fresh stories for years to come. But it is impossible to expect a man to start upon a big production of this kind, at the cost of hundreds of pounds and an infinity of labor, if he is virtually sure that the fruits of his enterprise will be filched away from him by this questionable method of competition.

We are not writing this with any particular case in mind, nor do we presume to judge as to who is right or who is wrong in those cases which have already arisen. But we do appeal to the honor of the industry that this internecine competition may be put an end to. The cinematograph trade has enough to suffer from outsiders without its dividing against itself. It is necessary for the good of everybody that this kind of unfair competition shall cease.—From "The Bioscope," London.



Miss Mary A. Donnelley

MR. KING BAGGOT HURT WHILE PLAYING IN "IVANHOE."

When the representation of the stirring scenes about which Sir Walter Scott wrote in "Ivanhoe" are seen in this country the public will be able to grasp for the first time the knowledge of historical associations necessary to produce with modern accessories and actors the scenes of Merrie England in the days of Robin Hood and Richard.

Herbert Brenon, the manager of the company, has earned the admiration of all who have heard of or witnessed his exploit. He is a veritable hero in the

town of Chepstow, where the scenes were enacted; this, though he interrupted the work of the town and its inhabitants for a fortnight and used the men of the foundries and other industries to defend and attack the castle and to provide local color in such capacities as being thrown from the castle wall and being drowned in the moat.

The picture was not taken without actual peril and exhibitions of pluck and bravery on the part of the actors. One instance of sacrifice to the interest of the film will serve to show the devotion of the actor of his calling.

As every one knows, the leading figure in the drama, "Ivanhoe," is played by Mr. King Baggot. The English illustrated magazines have commented upon his resemblance to Lewis Waller, and in the suit of mail which he so graces he does show a likeness to Waller in "Richard III" which is striking. Among all the bruises, scratches and cuts for the foundry hands, under the urging of the enthusiastic director, laid on right merrily and with many a cracked crown, the most serious came to the star, King Baggot. In the finish of the fight, when he had the enemy on the run, he received a tremendous blow on the head, a blow which may have been intended to settle a grudge in the foundry. It found the wrong mark, and so savage was it that the actor realized that he must lose consciousness. But it was not on the cards for the victorious Ivanhoe to faint at the time, and so it must not be. Weak, dizzy and half out of his wits, he, nevertheless, kept his head, and his feet as well, until he saw the operator drop the handle. Then, when the picture was taken and the necessity of acting over, he fainted dead away.

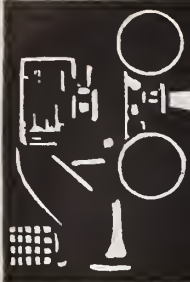
In the "Ivanhoe" pictures Mr. Brenon used about three hundred men as soldiers and extras, but so judiciously has he used them that they look like ten times that many. A castle was borrowed for the occasion, and the British Museum was ransacked for historically correct arms, armor and other properties.

MOTION PICTURES IN NATURAL COLORS.

From The Caledonian.

I paid a long promised visit to my dear old friend, James D. Law, Scottish American poet and traveler, and who is at times (but too seldom) a contributor to the columns of the "Caledonian." I found him with his gifted son, Mr. Duff C. Law, at their workshop in Wissa-hickon. It is quite a large factory, built on solid rock. The locality is high, romantic in natural grandeur and famous as the resort of the "Last of the Mohicans," or Delaware Indians, after the advent of the good old Quaker William Penn, who bought their lands for a song, and they were left only as the sound. I could imagine I heard the wail on those beautiful uplands. The Laws are recognized experts and authorities in the recording and reproducing of sound and are masters in the art of giving to the public from their own devising, some of the most original, beautiful, pathetic and otherwise stirring pictures that are now being exhibited all over the world in the moving picture line. They have made a new discovery in their line of thought, and I was shown the perfected results which will soon astonish this world of wonders opening to us by the force of such men of genius as father and son are. I saw about a dozen perfect photographs in the truest colors of nature, every tint and shade, rich and brilliant and absolutely true to the originals. There were fine bits of scenery, specimens of flowers and vegetables, family groups, fruit, and por-

(Continued on Page 26)



The Operators Forum and Question Box

Conducted by Herbert G. Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors Times

In order to produce a continuous electric current it is necessary to produce a difference of potential between two bodies, or between two parts of the same body. The simplest apparatus for developing this current is the Voltaic cell; or, as it is commonly called, Wet cell, which consists simply of a jar containing a mixture of salammoniac and water or dilute sulphuric acid into which are placed two dissimilar metals or one metal, and a metaloid such as carbon. The liquid is called the Electrolyte, and the plates which are submerged therein (for instance, carbon and zinc), electrodes. The submerged ends of these electrodes are always of opposite polarity, in this case the carbon would lie + and the zinc —, because the zinc is acted upon by the electrolyte and in any Voltaic couple, the terminal attached to the element upon which the electrolyte acts, is termed the negative terminal.

The electricity developed from this source differs from Static Electricity in three important degrees viz: Its potential is much lower; its actual quantity is greater, and it is continuous. There are three methods of connecting these cells to join what is known as a Voltaic Battery, and they are as follows: In series, in parallel, and in multiple series. They are connected in series when the negative terminal of one cell is connected to the positive terminal of the next as in Figure 1.

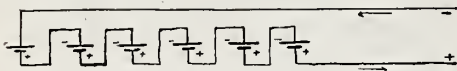


Fig 1.

Cells grouped together in this manner are used where the potential needed is higher than that of a single cell, and by connecting in this method the potential of all, all cells are added. Cells are connected in parallel when the positive terminals of all cells are connected to one main conductor, and the negative terminals of all cells are connected to one negative conductor, as in Figure 2.

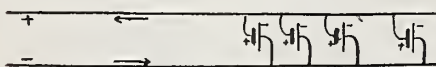


Fig 2

Cells connected in this way will deliver a strong current at a low potential such as is essential for electro-plating.

The third method (multiple series) is shown in Figure 3. This method is used where a stronger current at a higher potential is needed than any one cell is capable of delivering.

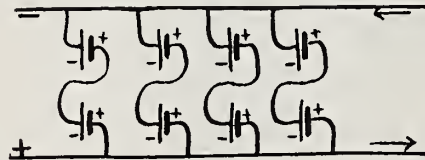


Fig 3.

When an electric current is sent through a conductor or several conductors formed together, the conducting element is called the circuit, the current flowing from a given point, around the conductor, and back again to the point from which it started.

A circuit is open or broken when the conductors are broken or disconnected so as to prevent the flow of current.

When the conductors are connected so as to allow the current to make the complete circuit, the current is said to be closed.

ELECTRICAL UNITS.

In order that we may be able to measure the various factors that go to make up an electric circuit, certain units have been adopted to which comparison may be made to these factors, and in every circuit there are particularly three factors which must be clearly understood before they can be measured.

These factors are as follows:

1. The force or pressure tending to move the current.
2. The rate of flow of the current.
3. The resistance which must be overcome to produce the flow of current.

For convenience in working out the various formulas, these factors are expressed algebraically thus:

E—which is equal to the electro-motive force or pressure in the circuit.

C—which is equal to the current flowing, and R which stands for the resistance of the circuit.

It will be easier to understand the relation of these three factors by comparing them to water flowing through a pipe. For instance, water is caused to flow through a pipe by means of pressure. The resistance of a circuit may be compared to the friction of the inside of the pipe which tends to hold the water (which we will call current) back. The rate of flow may be expressed in gallons per minute, and is the ratio between the pressure and the resistance caused by the friction of the water against the inside of the pipe, for as the pressure increases, the more water (or current) will flow in proportion.

As the friction increases (resistance) the flow of water is proportionately diminished, as is also the case with electric current. This ratio was first discovered by G. S. Ohm, and has since been formed into what is known as Ohm's Law, the definition of which is as follows:

The strength of an electric current in any circuit is directly proportional to the electro-motive force developed in that circuit, and unversely proportional to the resistance of the circuit.

By the use of this law it will be seen that it is very easy to find a third quantity when two are already known, for instance, Ohm's law is expressed as follows:

$$C = E/R \text{ and by transposing we have } -E = CR \text{ and } R = E/C.$$

ANSWERS TO QUESTIONS.

E. G.—Bridgeport, Conn., writes:

I am using a Standard machine which I am running with a 220 Volt D. C. Motor, which was sent me recently when I changed from H. C. to D. C. The motor is supposed to run 1,900 revolutions per minute, but when I start it it runs at a speed much too fast for machine, and I have found it necessary to use four lamps to cut down the speed. Can you tell me why this should be?

From what you say, Bridgeport, I would infer that your motor was not built for 220 volts, or else you must

(Continued on Page 13)

Advertising the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Advertising Dept., Exhibitors' Times.

The motto of P. T. Barnum was: "The public wants to be humbugged." It may have been true at the early stage of the circus game, but such a maxim is out of place to-day because the public is wise to too much humbugging. If P. T. Barnum had to humbug when he started his circus, his successors have another policy, and now that the circus game is well established they advertise and deliver the goods.

Humbugging may still have a certain value to the road shows, travelling all the time from town to town with no long stop at any place, or to the theatres located on the busy streets of a big city, constantly crowded with transient trade. Humbugging does not pay where the showman has to depend on a purely local trade.

It is surprising to note how the managers of a comparatively new and progressive industry like cinematography will stick to traditions of old days and will not realize that with our great educational progress the public of to-day is no more the easy mark of last century.

Some of the signs of theatres catering to a purely local trade are amusing. Exhibitors showing commercial films and even old junk have the nerve to claim that they show the newest and latest pictures, etc.

In the lobby of a New York theatre I found the two following signs:

**OUR PICTURES ARE SELDOM
EQUALLED AND NEVER
EXCELLED.**

**WE SHOW ONLY THE NEWEST
AND BEST PHOTOPLAYS.**

These signs are alluring—in fact, so tempting as to decide a few persons to enter the place. But a visit is enough to convince, even the poorest judge of pictures, of the inferiority of the projection and age of the films.

There is some truth in the first sign, as such bad projection is seldom equalled. As the throw is too short for the height, the picture is narrow at the top and wider at the bottom. The light is poor and uneven, and the curtain is not good. It would be a calamity to the industry if such a projection could not be excelled, as the public would soon tire of motion pictures.

As to the second sign, I do not consider that a picture called "Their Baby," from Essanay, released on May 29th and shown on July 21st, or nearly sixty days old, can be classed as "The Newest

Photoplays." A film of this age is generally badly scratched, full of dirt and of oil spots and reduced many feet from cuts.

The public is too well educated to know that a film full of scratches and with many jumps from cuts is not a new one, consequently the theatre is not showing "The Newest Photoplays."

Such advertisements could work some years ago, when every one was green in the business, but to-day they do more harm than good, because persons reading them come to the conclusion that it is "hot air" to palm some old pictures on the public.

The best advertisement is to discard all these signs and posters, have a neat, smiling girl or young man in the ticket office and a clean, smiling doorman.

It is poor policy for the wife of the owner of a theatre to sell the tickets and for himself to act as his own doorman. The wife is generally interested in the business, and if the receipts are a little low she worries and cannot smile or look pleasant. A man calling to offer his goods or collect a bill during the business hours, the break of the machine,

some trouble with some of the employees, etc., are all things to worry the faithful wife, and although she tries to smile when a patron calls at the window for a ticket, her smile is forced, and she fully shows her state of mind. The same with the owner himself—he has too much on his mind to smile at the door.

Have strangers for the cashier and doorman, have pleasing faces and employees, free from worry, men or girls, who do not care if business is rushing or falling. I do not mean to say indifferent folks, but employees who can smile and be pleasant.

The success of Monte Carlo is attributed to the policy of its founder, Mr. Blanc, to never sit at a gambling table. The successors of Mr. Blanc never take any part in the games—they stay away and have well-paid men to direct the games. These men do not get one cent more when the house wins, and do not lose anything when the house has a reverse. They are not financially interested; they don't care; they conduct the games as if they were machines. Be-



The Golden Heart (American)

Advertising The Picture

(Continued from page 11)

cause they are cool and indifferent they never get excited and win over the gambler, who is always more or less excited and loses his head in his combinations to beat the bank. If the owners of the Casino of Monte Carlo were to sit at the gambling tables the chances are that they would act like most of the gamblers, get excited and lose control of themselves in trying to beat the patrons of the place.

The management of a theatre is not a bed of roses. There is always something to worry the manager and keep him on the go, and as few women and men can stand worry without showing the effects on their faces I advise the manager and his wife to stay away from the ticket office and from the door.

Another theatre has these alluring signs:

**PHOTOPLAYS NOT TO BE SEEN
ELSEWHERE.**

**MOTION PICTURES AS YOU
HAVE NEVER ENJOYED
THEM BEFORE.**

The first sign would convey the impression that the films shown at this particular theatre have not been shown in other houses and will not be shown elsewhere.

This is pushing the advertising a little too far.

If the manager does not wish some one to tell him that he is disguising the truth, I would advise him to not use the posters that have been used by other theatres, and he should cover himself by changing the titles of the pictures.

For instance, one of the posters of last Saturday was: "SOCIETY HOBOES," from the Yankee Company. This is not a new production, as the Yankee Company has been out of business for over a year, and the said picture has made its round of the New York theatres. The manager could have changed the title to: "HIGH-CLASS TRAMPS."

"When Strong Men Meet," from the Champion Company, released on April 21st, was also advertised on the boards with a number of other commercial films from the Rex, the Imp, etc.

By the above dates it is easy to see that the films shown at the theatre are far from new and must have been shown all over town, as it is impossible to entertain the idea that the film exchanges have paid for these films several months ago and kept them on shelves until to-day for the good pleasure of the manager.



The Last Portrait of Florence Lawrence

As to the second sign, I could not be tempted to revisit the theatre, as at my first visit I had been disappointed with the projection, and I had not enjoyed the pictures.

I know that some of these signs will catch an occasional patron, but the question remains if these signs are not the talking subject of many of the families of the immediate neighborhood and keep the regular local patronage away from the theatre. These exaggerated signs may induce trade on Fourteenth street, but they are out of place on Lincoln

square, Harlem or The Bronx, where the trade is purely local.

Most of the Exhibitors are like a flock of sheep—they follow each other without reasoning and without investigating local conditions. The Regent Theatre would be a failure on the Bowery, and a dump of the Bowery could not exist on St. Nicholas avenue. It is unwise on the part of the Exhibitor located in a good neighborhood to try to copy the Bowery.

J. M. B.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Dept., Exhibitors Times

The size of the curtain is not understood by most Exhibitors.

Because Jones places a screen 12x16 to give a picture larger than the ones shown by his competitors, Smith tries to put one over Jones by ordering a curtain 13x17; then Brown comes next with a screen 14x18½, and it is impossible to say where this fad is going to stop. An Exhibitor has been talking of a screen 22x27, and another one said that he wanted the biggest curtain that money could buy.

An enterprising printer made a neat poster, reading: "Twenty Degrees Cooler Inside." Many Exhibitors are using this poster, but a certain manager of The Bronx, with a sort of dump theatre, decided that 20 degrees was not enough, and to beat his competitors he made the 20 read 30. With this jealousy creeping along the line I will not be surprised to see signs to read: "Fifty Degrees Cooler." Why not make them read: "Ninety Degrees Cooler"—a little more or a little less does not hurt the imagination.

Recently a manager told me that the public calls for a big picture. When I tried to argue with him, this manager said: "There is no need to waste your time on this question. I know what the

public wants, and I have tested the curtain question by myself. I went to a motion picture theatre with a very long throw and a small picture, and from the rear seats I could scarcely see the picture." I asked him if he had occupied the front seats of a house with a large screen. He told me he had never and that when visiting other houses he would always take the rear seats.

I told him that his test was unfair as to pass an opinion on the merits between a large or small curtain, the investigator had to view the picture from different angles. He must try the first row of seats, the middle seats until he reaches the last row, and even complete his investigation by viewing the picture from both sides of the house. The manager came to the conclusion that my argument was correct and that in giving a big picture to please the patrons in the rear of the house the manager displeases the spectators occupying the front and middle seats.

This answer: "The public wants it." is an old chestnut. The patrons, like most of the managers, do not know what they want. They have an idea that such or such a combination will please them and when it is offered to them they realize that it is far from

what they had expected.

I remember a certain case. A salesman took an order from a motion picture theatre for some uniforms, and when the said order reached the factory the boss jumped in his chair and declared that he would not execute the order unless it was paid cash in advance. The salesman argued that there was no mistake on his part, and that the colors ordered were what the manager wanted. The boss wrote to the manager of the motion picture theatre, and after receiving a confirmation of the order and a check on account he decided to execute the order. This order called for uniforms made of a very bright red cloth, trimmed with yellow ¼-inch braid and a green soutache. It was a horrible combination of colors. When the uniforms were delivered they were rejected because the manager could not consent to have his men wear such ugly uniforms. He admitted that they were made according to the specifications, but he had no idea of the disastrous effects of the three colors.

Another illustration is on music. In a small town with three shows, one of them had a five-piece orchestra. While the second theatre followed the same policy, the third theatre discharged its four musicians to engage a single pianist, able to play the picture. Many

(Continued on next Page)



The Coast Guard's Sister, (Edison)

ANSWERS TO QUESTIONS

(Continued from page 10)

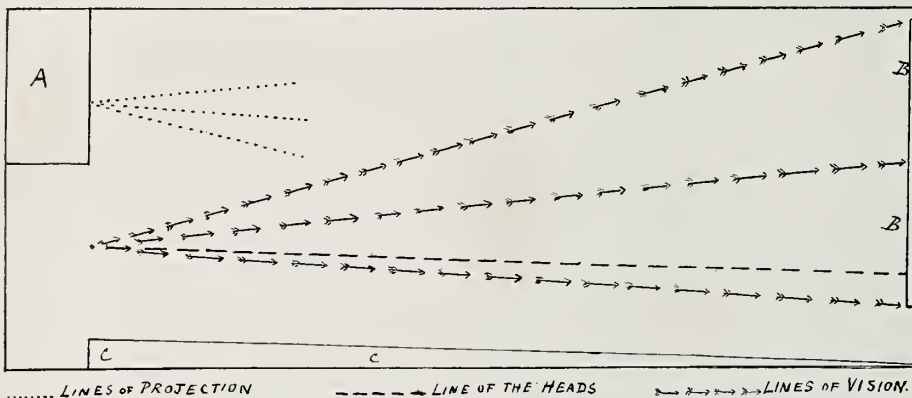
have it wrongly connected. First examine the name-plate, and see that the motor is made for a 220-volt circuit, and if this is so, test out the connections to motor. The motors shipped out by the Standard people have three binding posts which should be connected as follows: The one marked "line" should be connected direct to one side of the line, the other side should then be connected to the post marked "field." The series resistance or regulator should then be connected so that it comes between the post marked "field" and the one marked "armature," when the motor should regulate perfectly by means of the sliding lever on the resistance plate. It is just possible that the connection to one of the binding posts is broken, thus turning the motor into a series instead of shunt motor, which would cause it to race considerably.

friends said to the manager: "You are killing yourself; the public wants some music, and plenty of it. Beat your competitors with a six-piece orchestra." The manager paid no attention, and in less than two weeks he had the trade, because as soon as the patrons realized how appropriate music could enhance the beauty of a picture they did not care any more for a full orchestra.

The two following illustrations should prove that most of the patrons don't know what they want until they are shown the real thing. I admit that persons used to view big pictures, call for them; but show them the difference between a big and a small picture, show them how the actions appear better and the photographic work richer on a small curtain and they will be convinced. When the patrons will find out for themselves that a small picture injures less the eyesight than a large one, they will call for small screens.

The following diagram shows the big screen used in a Bronx theatre:

A is the operating booth.



B is the screen. A few inches (about six) from the ceiling and less than three feet from the floor.

C is an inclined floor placed over the main floor.

The arrows show the vision lines from the spectators, and as can be seen by the long dotted lines the heads of the patrons are constantly in the way; in other words, it is practically impossible to see the bottom part of the picture.

I visited this theatre on a Sunday evening, between 8 and 9 o'clock, the supposed busiest day and hours for a motion picture theatre. As the house was not packed and as the sidewalk was not blocked, it would mean that the extra big picture shown at this particular theatre is not exactly what the public wants. I know that for myself I could not enjoy the show, although they had a very good Vitagraph production, and I walked out at the second reel.

A mother does not feed her children all the time on candy and ice cream, because "they want it"; the mother knows better. Motion pictures are still in their infancy; the public does not realize yet the difference between a big and a small picture, but they are getting educated,

and the Exhibitor, anxious to make a success of his investment, will have to gain some knowledge or he will find to his sorrow that his patrons will go where they can enjoy the full beauty of a picture, on a screen bringing out the figures in their proper sizes and showing the natural motions.

As stated in a previous issue of the "Exhibitors' Times," the motions of persons seen marching on an extra big screen appear as if they were mechanical toys; there is no more grace in the motions and the photographic work loses much of its tone value.

The most successful slide makers take their photographs on 8x10 plates, then by reducing them to the sizes of the slide they obtain this richness of detail and of photographic tone that are unknown on slides made by the manufacturers who take their photographs on the regular slide plate sizes.

The public is getting too much to be a competent judge of good pictures to be deceived, and as soon as they find

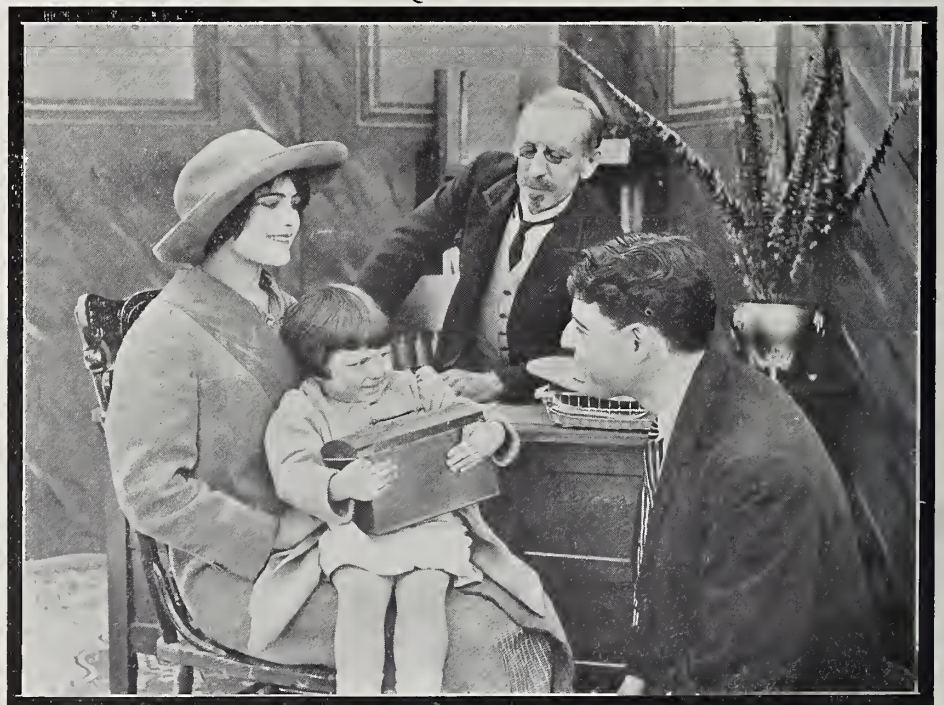
out that the larger is the screen the worse is the picture, they will go where they can see a natural size picture. All the money spent in exterior decorations and signs is of no profit to the owner of the theatre catering to a purely local trade, as the public knows better. They will go where they can see a good picture and be treated courteously.

J. M. B.

CIVIL WAR MOTION PICTURES.

Marie de Montalvo writes to The New York Times:

It surprises me that among the numerous other complaints, and especially in view of the recent peace celebration at Gettysburg, no one has ever seen fit to protest against the civil war motion pictures, whose chief purpose seems to be to incite again the blood lust of the North against the South and bring wild yells of enthusiasm from the young boys in the gallery when the pictured blue-coats sweep down upon the Confederates and leave them slaughtered in the ditches. Surely the war of brother against brother was horrible enough while it lasted without keeping alive its most shocking aspects in the eyes and minds of our young people of today. [The idea that motion picture manufacturers desire to revive feelings of national fratricide is absurd. The object of these people is to make money by presenting accurate representation in film form of historical events.—Editor Exhibitors' Times.]



A Tide in the Affairs of Men
(American)

Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors Times

No matter which way you may look "appearance and manners" seem to be the motto of the twentieth century.

I remember the days when lawyers, real estate brokers, insurance agents, etc., were conducting business in small, dirty offices in old low buildings, with even broken furniture. The days have changed, and to-day a business man who would attempt to conduct his business outside of a modern office building would meet with a flat failure. The public calls for appearance, clean carpeted and well-furnished offices, uniformed elevator service, etc.

This change is noticeable in everything. The poorly dressed horse car drivers have made room for the uniformed motormen. Post offices, express companies, railroads, and in fact all corporations, have uniformed employees, and the password of to-day to the employees is to be polite and courteous.

The "Exhibitors' Times" has recognized the importance of appearance and manners, and is doing its best to encourage a clean, neat and courteous service, as such a service means success.

A few weeks ago I had the pleasure to give an account of the rules of the Pennsylvania Railroad to its employees on "Courtesy," and to-day I am pleased to add the following lines from Mrs. Ella Wheeler Wilcox of the New York Evening Journal.

"A young man employed in one of the many places which contribute to the welfare of the public in the great new railroad station at Forty-second street and Park avenue, New York, was asked by a patron of his department whether

the trains to New Haven went from the upper or lower level."

"He answered brusquely that he did not know; that she could find out by going to the inquiry bureau on the floor above."

"The patron turned and found an official within a few feet of the young man who indicated the way."

"The department of the young man was separate from that, he said, and he added: 'If I answered all the questions asked me in a day I would have no time to attend to my own business.'"

"There are two levels in that station—the upper and the lower. Not to possess such information in his position betokened a lack of observation and interest in occurrences constantly taking place about him that bespeaks failure for the young man in anything he undertakes."

A Correct Answer Would Have Taken Far Less Energy.

"It took many words for him to tell the lady that he did not know and that it was not his business to know what she wanted to know. It would have required just two words to answer her question, had he known—upper level, or lower level—and, with a smile added, the lady would have gone her way thinking what a pleasant youth he was instead of thinking what she did think about him."

"In ten years' time this youth will be a man in his full prime—somewhere in his thirties—and he will be wondering why he has not got on in the world, and he will say he had had no influence, no pull, and that others have been advanced

over him through favoritism, and he will make a hundred excuses for his failure to arrive when the real fault will lie entirely with himself.

Courtesy a Great Factor and Costs One But Very Little.

"And still another habit is of vast value on that road—the habit is of smiling and speaking in an agreeable tone of voice in the small daily occurrences of life."

Each one of us is subject to annoyance by having people ask questions which it is not our province to answer; but when we fail to give the information desired we can give something better oftentimes by the bestowal of a pleasant look and manner.

Conditions are improving, as most of the Exhibitors are gaining some knowledge, and it will be a question of a short time when every theatre will offer a clean and decent service.

We have still to fight the small business men, who have made a few hundreds in peddling goods, who had no training and who do not fully realize the value of "Courtesy." If they lack the experience in manners and appearance, they are, nevertheless, less keen business men, and when they will see the patronage go to the houses offering a clean and neat service they will not hesitate to follow the march of progress.

While we can educate such men, there is another class beyond our reach—the manipulators. They own a chain of theatres that they seldom visit, but direct everything from a main office. They appoint managers, and these managers are instructed to economize on everything. The manager who would try to pay better wages to secure a higher class of ushers would be promptly discharged as "incompetent." These manipulators watch everything from reports and books; they have no time to pay a daily visit to each theatre; they are not concerned if the ushers are dirty, impolite or sit down without paying any attention to their work; they are not in touch with the patrons; they know nothing except the reports, and if said reports show a decrease they lay the blame on the manager, while they handicap him by refusing to either advance the wages or make certain improvements. As they see nothing, and as they are in touch with no one, they don't understand the requirements of the manager.

Last week I praised the ushers of the Regent Theatre, and in other issues I praised the employees of the Alhambra, of Indianapolis; of the Wonderland and of the Lyric, of Pittsburgh; of the Family, of Philadelphia; of the Bijou, of Cincinnati, etc. In all these theatres they have respectable, decent and clean men, not only in manners, but in appearance; they are what we call "clean-cut" fellows.



FLESH OF HIS FLESH, (American)

(Continued on page 20)

How Ivanhoe Was Made

When I left Paddington by the "three-fifteen" West country express on Friday afternoon, the tide of twentieth century civilization was at its full.

At half past seven the same evening I found myself in the camp of Richard Coeur de Lion (the Lion-hearted king) on the outskirts of a tiny Welsh border town on the banks of the River Wye. In the interim, the hands of the clock had been turned back, and I had become one of a band of merry men bent on enjoying the fleeting hour of this glorious summer evening. It was evidently a busy night in the little market town of Chepstow. As I passed through the principal street I espied a band of brawny woodmen clad in green emerge from the gateway at the top of the hill and turn down a side way. People were standing in twos and threes along the thoroughfare, with serious faces, and I overheard scraps of conversation, touching the bloody battle that had been fought outside the castle walls earlier in the day. There had been great slaughter of the enemy it seemed, and many wounded among the followers of the king, and these they were bringing in even now.

I began to ponder upon what I had heard. Things must indeed, be serious. On the morrow there was talk of another battle, and some around me even went so far as to say there was a likelihood of the attacking party making an attempt to scale the very walls of the castle, which reared its head so proudly above us.

"Alas! These be sorry times," I was about to observe to a passing friar, upon whose shaven poll the setting sun cast its rosy hues.

And then a strange thing happened. First my ear caught the sound of an unfamiliar and discordant noise, which seemed to be approaching from behind. Of a sudden it stopped, and turning, my eyes rested upon a wondrous looking concern on wheels. A nasty smell pervaded the air, and strange noises proceeded from the very heart of this murderously fashioned implement of war. I made haste to be gone, ere it did me some unthought-of mischief. Seated at a wheel, which he turned from side to side, thus urging on his wondrous chariot—or so it seemed to me—sat a Jew of swarthy countenance. Horses there were none. This strange contrivance moved of its own accord. And as, in awe, I looked upon it once again, the great gray thing stopped, and the voice of the man was raised. I lifted my eyes, and lo! the voice was that of a friend.

* * *

"Hullo! Hullo! Guess you won't see much of the fighting to-night. It's all over. Gee, but it's hot. Talk about no sun in this country. Why California couldn't have given us anything better than we've had to-day. Guess you're tired. We'll go to dinner right away."

* * *

I looked again. The face was the face of Isaac of York, sure enough, but the voice was the voice of Herbert Brenon,

the producer of the Imp Company. And so it turned out to be.

* * *

That was my first introduction to the business which had brought me to this town in the West. But before I left I was to see much and to learn much of the wonderful methods adopted by the up-to-date producer, when building a great motion picture. In this tiny out of the way spot Mr. Brenon and his company had been busy all the week rehearsing and producing stirring scenes in the great and moving romance of Ivanhoe, and here with the Castle of Chepstow as background I had seen as stern and blood—less—a battle fought as one could wish to set eyes upon. Soon all England and America, too, will be able to see it for themselves, thanks to the art of Mr. Brenon and his wonderful company of actors.

As work was over for the day we made our way to the Beaufort Arms Hotel, to refresh the inner man. And here a merry party of us sat down to dinner. At the head of the board were the Jew of York and his lady; near him, Ivanhoe (otherwise Mr. King Baggot); the fair Rowena (known to London playgoers as Miss Evelyn Hope); and the lovely Rebecca (more familiarly known as Miss Leah Baird). King Richard of the Lion Heart made merry with others of the party, and all of us did full justice to the ample fare provided, not forgetting a special word of praise for the wondrous dish of salmon, fresh that very morning from the river Wye. And after dinner we spent the remainder of the evening at a tiny wooden theatre pitched on the banks of the river, where we were treated to a soul-stirring drama, and a roaring farce. And so to bed, as Pepys hath it.

Betimes next morning the serious business of the day commenced, and of this had I the space, I could write at great length. It was a wonderful experience. Within and without the castle walls was gathered a strange and motley crowd. Red Cross Knights in shining suits of steel mail, astride gaily caparisoned horses; swarthy Saracens of evil mien; courtly knights of the shire, bearing great cross-handled swords; goodly friars, in gray habit, and woodmen of Robin Hood's band in green, each armed with bow and arrow. Here a king and there a banner bearer; hundreds of fighting men, serfs, vassals, and horses. All the colors of the rainbow seemed to move in a kaleidoscopic confusion upon the grassy sward. Overhead an enormous walnut tree, said to be hundreds of years old, and without its peer for size, which is such that its spreading branches seem to shade one-half of the great quadrangle. On all sides the massive gray

(Continued on page 31)



The Coast Guard's Sister (Edison)

CHICAGO NEWS

That the motion picture actor and actress is just as popular as some of our public luminaries is evidenced every day in those centers where the photoplay actor and actress moves. An extreme case of this curiosity of the public was evidenced recently at one of Chicago's bathing beaches at a time when the Essanay Film Mfg. Co. was making a few scenes for a coming release which will be turned out under the name of Mr. Dippy Dipped. It seems as though the scenario calls for Mr. Dippy to play the "goat's" part. In any event, he is subjected to many seeming inconveniences and much rough handling, which he is compelled to take in good stead.

To come back to that curious public. The scene in question was being taken at the Wilson beach and required five characters—Charles Stine, Dolores Casse-nelli, Ruth Hennessey, Wallace Berry and Minor Watson. The plot of this particular scene worked around a life-saver and the daughter of the old gentleman (Charles Stine), who would not give his consent to their marriage. At the same time, however, he is out canoeing with a young lady (Dolores Casse-nelli) of whom he is very fond. At the instigation of the life-saver she capsizes the canoe, and, of course, the old gent is saved by the life-saver (Wallace Berry). Regardless of the fact that he owes his life to Berry, he will not give his consent to the marriage, so he is ducked several times until he agrees that his daughter (Ruth Hennessey) can marry the life-saver.

We were asked to accompany the players to the lake shore for the reason, as the publicity director stated, "something might happen." Well, something did happen. The curious public got so inquisitive and so interested that in an effort to see every move made by both cameraman and actors they crowded the rail until they were about five deep, and they crowded it so persistently that it gave way under their weight, with the result that many were precipitated in the water. A short fall, but a wet one. No one was seriously hurt, but all took it in a good-natured vein. One of those lake breezes was blowing, and much of the surface dirt had swept in to shore, causing some one to suggest that it be sent to the laundry, but those that fell in undoubtedly wish it had been sent to a dry cleaner. It is unfortunate that the scenario did not call for action of this kind, as it could not have been more realistic nor more humorous. The floundering of those who lost their presence of mind, the semi-rush of all to reach shore as though something was after them, and the fun others got out of it by deliberately ducking each other after they realized their wet condition,

George Magie, formerly connected with the Solax and Pilot companies, but now associated with the Universal Film Mfg. Co. in the capacity of their traveling representative looking after the interests of the exchanges, was in Chicago last week.

Marice Fleckles, Louis Laemmle and S. L. Lesserman, of the Laemmle Chicago offices, have established bachelor quarters at the home of Mr. Lesserman. Mrs. Fleckles and Mrs. Laemmle are in Europe, and Mrs. Lesserman is touring through Canada. In the meantime the three stay-at-homes have established quarters containing all the delights of bachelorhood. They have extended an invitation to us to partake of some real bachelor cooking. We think we'll take a chance.

Fred Lynick, owner of the Yale and Lyceum theatres, this city, has started a booking agency at 68 West Washington street, which is known as the Fred Lynick Theatrical Agency. Mr. Lynick is brother to the Mr. Lynick who is a member of the firm of Jones, Lynick & Shafer.

Mr. Alexander Lichtman, sales manager of the Famous Players Film Co., spent several days of last week in Chicago in the interest of his company. We learn that it is the intention of this firm to turn out thirty features this coming season to be divided in three different classes—a certain number to be reproductions of successful plays, another class made by what they term their Junior Company, and still another class made by their regular stock company.

THE EXHIBITORS' POLICY.

July 29, 1913.

To the Editor of the Exhibitors' Times:

Sir: Please forward me a copy of your publication, as I am anxious to find a paper that is not tied hand and glove to the film manufacturers. I have a copy of one given away at the exposition, but I want to see what the numbers are like minus the convention gossip. Incidentally, I have leased the above brand new house, seating 850, to open Labor Day, but have not definitely decided on policy of house yet.

Very truly,

H. DeMOTTE PERRY.

Grand Theatre,

Bellows Falls, Vt.

[We advise our correspondent to carefully read the series of articles now appearing in our pages, entitled "The Open Market." His best plan is to select his program entirely on a basis of quality. The "Exhibitors' Times" is not tied to any manufacturer or trade interest whatsoever, as is made plain on our editorial page each week.—Editor "E. T."]

SING SING IN PICTURES.

According to "The Fight for Right," written by the Prison Labor Reform Agitator, James Oppenheim, for the Reliance feature release of August 9th, the prisoners at Sing Sing are treated like millionaires compared with the treatment received by prisoners in other states, where he claims that prison contract labor not only makes conditions much worse, but also gives the labor unions a legitimate ground for complaint.

"The Fight for Right," which was staged by Oscar C. Apfel, called for the obtaining of much inside information regarding conditions in different prisons, as well as the taking of actual scenes in and about a large penitentiary.



THE RECOURCEFUL LOTHARIO. [Gaumont]

PHILADELPHIA LETTER

Mr. Graff, of the Exclusive Films Service Corporation, is expecting 250 reels of new westerns and comedies to arrive this week.

Becker Brothers will open their new theatre, Seventh and Dickinson streets, August 2. This latest addition to Philadelphia's "movies" is a fireproof theatre, thoroughly equipped and has a seating capacity of 1,200.

The Becker Brothers are pioneers in the motion picture business in South Philadelphia. For twelve years they have provided entertainment for that section of the city, recently introducing talking pictures.

Mr. Karrer, of the States Rights Film Co., is now handling a number of six and seven-reel features.

Mr. Madison, of the International Features, announces that on September 1 he

will open a Philadelphia office for the North American Films Corporation of New York, with a regular service for the local trade.

"Madame Sans-Genie" has been booked for a week's run at the Victoria Theatre.

The coming week will witness the release of one of the greatest novelty features the summertime season has offered. "Trapped in the Death Pit," or the Great Bullion Robbery," will be presented at the Bijou Dream on Market street by the United Features Tuesday. Apart from the fact that it is the newest of releases, it is the most novel that the Eclair Company has ever attempted and is calculated to cause wide comment among Exhibitors and moving picture fans.

Mr. Feigenbaum, of the Italian Pompeii Co., reports his feature ready for press inspection. Advance notes speak well of the production.

The Bijou Dream has added name and fame as the pure air shop, since the installation of the ozone airifier.

Alex. R. Boyd promises one of the best picture theatres in the new Regent Sixteenth and Market.

Mr. Pollon, of the Lincoln Theatre, expects to have great success this week with his three big features.

H. M. Warner spent three days in Pittsburgh this week and successfully closed negotiations with the Feature Film and Calcium Light Co. whereby the Warner features will establish at once their twenty-first office. Ben Abrams, of the Philadelphia office, will also manage the Pittsburgh branch.

FLORENCE TURNER FILMS IN ENGLAND.

[From "The Bioscope."]

The Hepworth Manufacturing Company announce that they will shortly be exhibiting in their showrooms at 2 Denman street, Piccadilly Circus, London, the first of the Florence Turner films. The greatest care is being taken with the productions, we learn, and neither time nor trouble is being spared to make the films worthy of the talented little lady whose name they bear. No more need be said on this point, when it is remembered that everything is being done under the direction of Miss Turner's famous manager and producer, Mr. Larry Trimble, who already has almost as many friends on this side of the Atlantic as he has on the other, and whose charming personality and dapper appearance have caused the English trade to adopt for him the same nickname by which he was known in America, namely, "The Beau Brummel of the Cinematograph Business."

Miss Turner is at present making a triumphant tour of Moss' Empires, and is showing that she is as clever at vaudeville as she is at pictures. The fact that so many thousands of people have seen Miss Turner in the flesh during the last few weeks has very much increased the keenness of the public to see her "in the film," and there should be a very big success indeed in store for the Florence Turner pictures.

Jacques Jaccard, Director Johnston's assistant, assumed the part played by Atholburt Bull, who was injured. By the application of putty so good an impersonation was affected that the change will not be apparent on the screen, although a number of scenes are still to be made.



WHEN THE PRINCE ARRIVED. [Rex]

**PUBLIC SPEAKER INSPIRED BY
THE ABILITY OF THE POPU-
LAR "FLYING A" ACTOR,
WARREN KERRIGAN.**

Recently a public speaker visited Santa Barbara to address the local Lodge of Knights of Pythias in their memorial services. He is a man of extraordinary powers, and his auditors listened to his words with great interest. At the conclusion of his address he was warmly congratulated by various members of the order on his masterly handling of his subject. He replied that one local man was responsible for his success. "I never miss a picture if I can help it in which Warren Kerrigan appears," he continued. "I watch his every gesture in pictures and study them. I think he is the most wonderful man I ever heard of, and I copy him in some manner in every address that I deliver." Later he was afforded an interview with Mr. Kerrigan and congratulated him on his wonderful personality. "I derive more pleasure from your work on the screen than from any other source," he told Mr. Kerrigan, "and to meet you personally, the king of actors, is to me a greater honor than to meet the crowned heads of Europe."

**EMOTION OF ACTRESS SUPERIN-
DUCES SOMNAMBULISM.**

In a scene in "The Adventures of Jacques," "Flying A" release, August 11, Miss Vivian Rich is rescued by Mr. Kerrigan from a high tower by sliding down a rope from a height of 65 feet. The scene made a big impression on Miss Rich, and after she had retired that night her mother was startled by hearing her talking in her room. She decided to investigate, and on entering the room found her daughter about to throw herself out of the window. "Start the camera, we are ready!" she shouted, and

was just about to leap from the second-story window when her mother caught her and awakened her. Mrs. Rich immediately rented a one-story bungalow, where her emotional daughter will be in less danger.

**S. S. HUTCHINSON AND FAMILY
IN CALIFORNIA.**

President and Mrs. S. S. Hutchinson and their two sons, Winston and Hobard, arrived by motor from Los Angeles and will remain here until September. They are at the Arlington. Their colored chauffeur did remarkably well for his first coast experience with a new Cadillac. They came by way of the Casitas, and no trouble was experienced.

Mr. Hutchinson will devote much of his attention immediately to the production of special features. Mrs. Hutchinson and the boys were given their first view of the new studio by moonlight. As time permits the entire family will indulge in more or less touring, and a trip to San Francisco with stops at important points is in prospect.

The younger son was named after Winston Churchill, the author, at the time he was becoming a literary light. The Hutchinsons are not acquainted with the author, but were great admirers of his works.

The following notice has been posted at the "Flying A" studio, which nearly tells its own story:

"All of the bolos and spears used in "For the Flag" are poisoned, so be careful how you handle them."

"For the Flag" is a two-reel play, written by Director Lorimer Johnston. The bolos and spears are the property of Commodore James H. Bull and have seen actual warfare in the Islands. They will be used in a battle between Ameri-

(Continued on page 22)

**CLASSIFIED
ADVERTISEMENTS**

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier, or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and **Operator**; long experience for immediate engagement; best of references. Address M. 344, Exhibitors' Times.

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Appearance and Manners

(Continued from page 15)

From a personal investigation I find that the ushers and doormen of the above named theatres are paid better wages for less work and with no cleaning to do than the employees of other theatres.

If the usher is supposed to clean the floor, polish the brass work, attend to the furnace, he cannot keep himself clean nor his uniform.

In old times, when trusts and big corporations were unknown, the business man had a chance to watch every man in his employ; he could judge of their services and promote them accordingly. Many millionaires of to-day have started at the bottom of the ladder, and if they have been able to spring up to fame it was due to the fact that their services were appreciated by the head of the firm. To-day we have many young men who have the stuff to make future millionaires, but their chances are very slim. They are unknown to the president of the big corporation for which they work, unknown even to the general manager and other officers, but they are held down by the foreman. As the foreman is not always a keen business man, and as he has no interest in the corporation, he does not pay any special attention to the individual merits of the men under his control, as long as they behave and do their work. In fact, a foreman is not going to recommend such or such a man for promotion as the man promoted could be appointed foreman. There is a certain rule of self-preservation to observe. This is the great drawback of our big corporations. Every one is working like a machine. The errand boy, who enters the corporation at the age of fourteen, has great chances to be a messenger at the age of sixty, while the same errand boy, under the old rules, had a chance to advance and to become a partner.

The manipulators by checking the managers and holding them down to a strict economy and refusing them the means by which they could improve the business are handicapping their own success. If the manager cannot increase the wages of the employees and promote them, the chances are that the manager, unable to keep cheap help, is all the time looking for new ushers and doormen. While a constant change of help is not noticeable in the theatres catering to the transient trade, it is very disastrous in the theatres depending on a purely local patronage, as the patrons like to see the same doorman and the same ushers, especially if these employees are clean, neat and courteous.

On Saturday evening I had a long talk with the owner of the "Moorish Gardens," the open-air theatre on Cathedral Parkway near Broadway. He is a great believer in appearance and manners, and he told me that when he engaged in the show business he had no idea of the number of wealthy lovers of motion pictures, and he believes that his great success is due to his constant efforts to give the most courteous service. This gentleman added, that leaving the money question aside, it was a great pleasure to see the same faces night after night, and as he said: "If my ushers were not gentlemen or would have a sassy word my patronage would desert this place."

The owner of the Moorish Gardens is the gentleman mentioned in my article of last week, who positively refuses to show advertising slides or to allow candy and ice cream to be sold in his theatre.

Just before visiting the Moorish Gardens I had called at another theatre on Eighth avenue, and there I had been annoyed by the candy man. A lady sitting on the same bench had to protect her skirt from the candy man, who insisted on passing in front of her carrying two dripping bottles of some soft drinks.

J. M. B.

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ESSANAY TO RELEASE ANOTHER BUSHMAN SPECIAL.

On Friday, August 22nd, the Essanay Film Manufacturing Company will release a special multiple reel feature, entitled, "The Power of Conscience," featuring Francis X. Bushman.

ESSANAY RELEASE DATES CHANGED.

The release dates for Essanay multiple reel subjects have been changed to Fridays. The first two reel subject, "Alkali Ike's Gal," will be released August 15th instead of the 8th, which was reported last week. "The Power of Conscience" will be released Friday, August 22nd; Essanay will release a two reel feature every Friday on and after August 15th.

DORIS MITCHELL JOINS ESSANAY

Doris Mitchell has entered the ranks of motion picture industry, having been engaged by the Essanay Film Manufacturing Company to portray leading roles. Miss Mitchell comes to the Essanay Eastern Stock Company at Chicago with more than an ordinary reputation, having starred in more legitimate productions than most of the photoplay stars. Miss Mitchell played with the Marlowe stock company in Chicago for several seasons, enacting various roles in everything from Shakespeare to comic opera. Possessed of unusual beauty and exceptional talent, much is expected of Doris in forthcoming Essanay productions. With Sothern and Marlowe, Miss Mitchell first became a shining arch in the limelight.

RICHARD C. TRAVERS JOINS ESSANAY.

Mr. Travers brings an enviable record of success to Essanay, both as a leading factor in the legitimate field and in photoplays, being associated with the Lubin Company of Philadelphia for over two years. He left the Lubin people to accept engagements from Wagenhalls & Kemper's "Paid in Full," Lieber's "Alias Jimmy Valentine,"

Shubert's "Girls," and Wm. A. Brady's "Making Good" and "A Gentleman of Leisure." Mr. Travers has also been with Chas. Kleine's production of "The Gambler." His last appearance on Broadway was in "The Passing of the Idle Rich," Mr. Travers will play leads opposite Miss Doris Mitchell.

GEORGE KLEINE TO RELEASE NEW BRAND OF FILM.

George Kleine, the big Chicago film importer, announces that in the future another make of film will be released by him in America. This is the product of the Celio Company of Rome, Italy, a new corporation whose releases have never before been seen in America. Mr. Kleine was so impressed with what he saw of the new company before he left Europe that contracts were made to release the Celio Company's pictures regularly in this country.

GEORGE KLEINE'S POSTERS CREATE COMMENT.

Theatres, the nation over, are at the present time much exercised over the quality of posters given them by manufacturers generally. This is a fact well evidenced by the quantity of complaints that daily pour into the offices of the big film manufacturing companies. Recent examples of the work offered by George Kleine show that at least one manufacturer has responded to the call for better lithography. When the paper was prepared for "Quo Vadis," Mr. Kleine was so struck with its possibilities for the moving picture theatre that an immediate order was placed to cover all future Kleine releases. The utmost care is given in the selection of appropriate subjects, and the mechanical work is easily the very best on the market. This has been done at considerable extra expense and entirely for the Exhibitor.

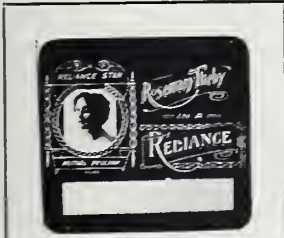
To Film Manufacturers: Scenario Writer and Editor desires to connect with high grade film manufacturing company. Many years of experience and innumerable successes to his credit. Good salary required. Address L. R. M., c/o the "Exhibitors' Times", 220 W. 42d St., N. Y. City.

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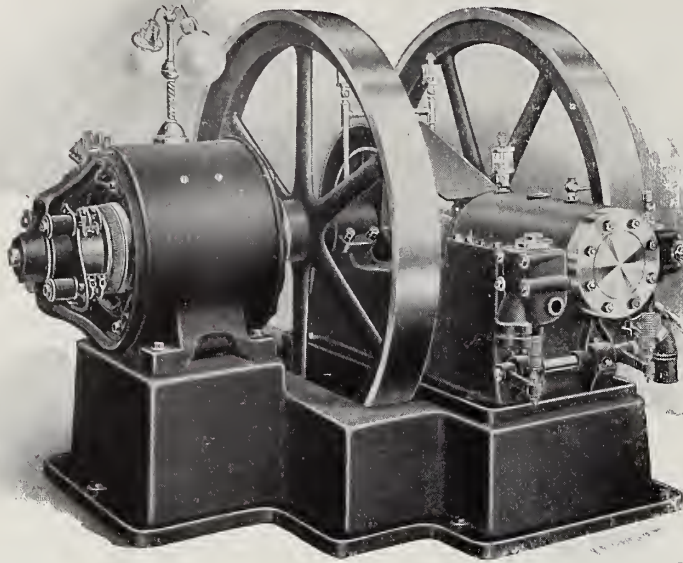
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Akron, Ohio."

BULLETIN SE 34

**THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
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**BUFFALO BILL'S FAILURE—MO-
TION PICTURES THE CAUSE.**

The pecuniary troubles which have overtaken William F. Cody (Buffalo Bill) in his old age will touch the heart of the people, who have lately been somewhat neglectful of the veteran showman. The glory of his Wild West Show, of course, was dimmed many years ago. Latterly it had been combined with a Far East Show in which Tartars and Arabs appeared with their Oriental steeds, their elephants and camels, in contrast with the mustangs and the bison, and the survivors of the red Indians of the Western plains. A queer melange, to be sure, but a good show of its kind, with exhibitions of expert horsemanship and marksmanship in plenty.

A real pioneer and prairie scout in his young manhood, actually of the line of Boone, Carson and Crockett, Cody conceived the idea of turning showman forty years ago, and in partnership with E. Z. C. Judson, the Ned Buntline of a simpler era, produced a stage play called "The Scouts of the Plains," with which he made a fortune. The drama, however, was not his field, though he often dabbled in theatrical ventures. His prodigious triumph came with the realization of his conception of a Wild West Show epitomizing the border and pioneer life of half a century. This occupied not a stage, but a vast arena, in which the Indians encamped, the bandits robbed the Deadwood stage, and the cowboys pursued their vocation. Buffalo Bill reached the highest pinnacle of his fame in his tours of Great Britain in the nineties. There he was accounted by the multitude the greatest of all Americans. Not even Artemus Ward or John Philip Sousa was regarded in England as quite the peer of Cody.

More than a year ago he complained that the rivalry of the moving pictures was hurting his business. Perhaps that was one of the influences which caused his failure; moving pictures have revealed vividly the life of the whole world to the untraveled at a very small cost. But the interest in the perils of pioneering and the picturesque life of the unsettled West is not so keen with the present generation as with its predecessor.—From The New York Times.

(Continued from page 19)

can soldiers and Filipinos, and many people are being used. Special costumes have been secured.

Several hundred persons witnessed the making of a moving picture at the Santa Barbara beach, the scenes being taken "For the Flag." A thatched building was erected on the beach, and bolomen and American soldiers indulged in a fierce battle around Castle Rock. Beach scenes recently taken for this play will show the torpedo flotilla in the distance.

With the assistance of Commodore H. Bull, Lorimer Johnston directed the "Flying A" stock company with many supernumeraries, through some exciting Philippine fights. Commodore Bull, who is retired, saw service in the Islands. The scenes were laid at the Gillespie and George E. Coleman places in Montecito. Some native Californians made excellent bolomen. The scenes are part of "For the Flag," that carries from West Point to the Islands. The neighborhood house has been used as a Philippine military barracks. Commodore Bull said the work and settings were perfect.

**GEORGE KLEINE TO RELEASE
TWO-REEL FEATURE EVERY
TUESDAY.**

Beginning Tuesday, August 12th, George Kleine will release a two-reel feature every Tuesday. "Mong Fu Tong," the title of the first release, is a sensational story of a band of Chinese thieves and their dissolution by an American cowboy employed for the purpose. The addition of the two-reel every Tuesday is the result of a steady demand from theatres and exchanges for more Kleine multiple reel subjects.

VITAGRAPH NOTES.

The Vitagraph Company has an open-air studio, occupying a stockade enclosure, covering an area of 150 by 450 feet. The stage is 100 feet deep by 150 feet in width, which can be enclosed whenever necessary. This studio is set apart and the stage built for the large productions which it is rapidly making preparations to enact in the near future. The new building, which is being added to the already large plant, is nearly completed. It provides a new glass-covered studio, 400 by 100 feet. So rapidly has the business grown these additions were imperative, and it is now hoped that they will meet the immediate needs of the company.

Mr. Reador, the European business manager of the Vitagraph Company, is here to study American conditions in anticipation of increased facilities being added to the Paris factory and probably the erection of a large studio in Europe.

"The Curse of the Golden Land," a special feature in two parts, which is to be released by the Vitagraph Company on Saturday, August 16th, portrays a phase of life most realistic in all its details. The story has to do with a Russian emigrant who comes to this country and works his way from the lowest round of the ladder in a clothing manufactory to that of expert cutter of modish garments. Finally he becomes a member of

the firm. His rise from poverty to prosperity causes him to forget his family, whom he left dependent in the old country. This drama is most convincing, because it shows the real features of everyday life in a large clothing factory. The large and extensive cutting room, where all the garments are cut with electrical shears; the great machine shops, where they are basted and sewn together, and depicting the actual employees of each department actively engaged in their work. It is so truly characteristic that the story is supplemented and intensified by the industrial interests of this enormous field of labor. The Vitagraph players who take parts in the drama were permitted by Smith, Gray & Co., Clothiers, to carry out the actions of the play in the midst of their employees, and everything is so perfectly done that it appears to be a story of real life in the natural course of events. Mr. Courtenay Foote, who plays the part of the emigrant, and Miss Florence Radinoff, who impersonates the wife—in fact, all of the actors—perform their roles so well they seem to be competent parts of an extensive cast, mingling with the men and women of the different departments of labor as if they belonged among them. The varied characters of cosmopolitan life and foreign amalgamation of the population of a great metropolis is forcibly and perfectly set forth in this most remarkable life portrayal.

EDISON NOTES.

Edison announces "Dolly Varden" for release in the near future. As an extract from "Barnaby Rudge," this film is sure to be of interest. The production has been most artistic throughout, and with Mabel Trunnelle in the leading role, it is an assured success.

"The Treasure of Captain Kidd," a story based upon the life of the famous buccaneer, is shortly to be released by Edison. It is the first of a series of stories dealing with famous treasures. The film shows, among other exciting scenes, the capture of a ship and the pirate's attempt to murder a young girl so that her ghost will guard the treasure which he is about to bury.

Gladys Hulette, whose performance of Beth in "Little Women" will never be forgotten by lovers of the artistic, has returned to the Edison studio and is soon to appear in some prominent roles. Miss Hulette, though a very young girl, has had valuable experience, playing, among others, with Mme. Nazimova, Bertha Kalish and Henry Miller. Her portrayal of Ivan in "The Doll's House," David in "The Kreutzer Sonata" and her beautiful presentation of the long and difficult role in "The Blue Bird" stamp Miss Hulette as being accomplished far beyond her years.

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LICENSED RELEASE DATES

BIOGRAPH.

July 3—An Old Maid's Deception (Com.).
 July 3—Faust and the Lily (Com.).
 July 5—The Sorrowful Shore (Dr.).
 July 7—A Sea Dog's Love (Com.).
 July 7—The Noisy Suitors (Com.).
 July 10—The Enemy's Baby (Dr.).
 July 12—The Mistake (Dr.).
 July 14—A Gambler's Honor (Dr.).
 July 17—The Sweat-Box (Com.).
 July 17—A Chinese Puzzle (Com.).
 July 19—During the Round-Up (Dr.).
 July 28—The Vengeance of Galora (Dr.).
 July 31—Mister Spriggs Buys a Dog (Com.).
 July 31—Those Little Flowers (Com.).
 Aug. 2—The Monument (Dr.).
 Aug. 2—When Love Forgives (Dr.).
 Aug. 4—The Widow's Kids (Com.).
 Aug. 7—Under the Shadow of the Law (Dr.).
 Aug. 8—The Reformers, or The Lost Art of Minding One's Business (2-Reel Dr.).

Licensed Releases Calendar for the Week of Aug. 4.

MONDAY, AUGUST 4.

BIOGRAPH—The Widow's Kids (Com.).
 Cupid and the Cook (Com.).
 KALEM—Intemperance (Dr.).
 LUBIN—The Governor (Dr.).
 PATHEPLAY—Pathe's Weekly No. 37 (News).
 SELIG—The Granite Dells, Prescott, Ariz. (Educational).
 The Devil and Tom Walker (Dr.).
 VITAGRAPH—The Fortune Hunters of Hicksville (Com.); and The Celestial Republic (Top.).
 EDISON—The Substitute Stenographer (Dr.).
 ESSANAY—King Robert of Sicily (2-Reel Dr.).

TUESDAY, AUGUST 5

EDISON—Dolly Varden (Dr.).
 ESSANAY—Homespun (Dr.).
 PATHEPLAY—The Love Letter (Com.).
 SELIG—The Mansion of Misery (Dr.).
 VITAGRAPH—A Faithful Servant (Dr.).
 LUBIN—Getting Married (Com.); and Roses for Rosie (Com.).

WEDNESDAY, AUGUST 6.

EDISON—The Romance of Rowena (Com.).
 KALEM—Shipwrecked (2-Reel Dr.).
 ESSANAY—Their Promise (Com. Dr.).
 PATHEPLAY—The Grand Canyon of New York—Ausable Chasm (Travel); and With the Natives of New Zealand (Customs).
 VITAGRAPH—The Late Mr. Jones (Com.).
 SELIG—The Stolen Moccasins (Dr.).

THURSDAY, AUGUST 7

BIOGRAPH—Under the Shadow of the Law (Dr.).
 ESSANAY—The Incriminating Letter (Com.); and An Intimate Study of a Mole (Educ.).
 LUBIN—The Camera's Testimony (Dr.).
 MELIES—Snapshots of Java (Scenic).
 PATHEPLAY—When a Woman Wastes (Dr.).
 SELIG—The Galloping Romeo (Com.).
 The Grocer's Revenge (Com.).
 VITAGRAPH—The Penalties of Reputation (Dr.).
 PATHEPLAY—Pathe's Weekly No. 38 (News).
 Pathe's Weekly No. 39 (News).

FRIDAY, AUGUST 8

EDISON—His Greatest Victory (Dr.).
 ESSANAY—Rescuing Dave (Com.).
 Mr. Ryhe Reforming (Com.).
 KALEM—The Hobo and the Hobble Skirt (Com.); and Coney Island (Scenic).
 PATHEPLAY—Genoa, the Port of Italy (Col. Trav.); and Mount St. Michel (France), (Trav.).
 SELIG—Miss "Arabian Nights" (Com.).
 VITAGRAPH—A Gentleman of Fashion (Com.).
 LUBIN—Her Husband's Wife (Dr.).
 CINES—The House of Mystery (2-Reel Dr.).

SATURDAY, AUGUST 9

EDISON—By Fire and Water (Dr.).
 ESSANAY—Broncho Billy and the Navajo Maid (Dr.).
 LUBIN—When Tony Pawned Louise (Dr.).
 PATHEPLAY—A Woman's Way (Dr.).
 VITAGRAPH—The Line-Up (2-Reel Dr.).
 KALEM—The Alibi (Dr.).
 BIOGRAPH—The Reformers; or, The Lost Art of Minding One's Business (2-Reel Dr.).

CINES.

(G. Kleine.)

May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).

EDISON.

July 11—In Old Dutch Times (Dr.).
 July 12—The Diamond Crown.
 July 14—A Pair of Foils (Com.).
 July 16—The Dream Fairy (Dr.).
 July 18—In Abbeville Court House (Dr.).
 July 19—On the Broad Stairway (Dr.).
 July 28—The Greed of Osman Bey (Dr.).
 July 29—The Bells (Dr.).
 July 30—Grand Canyon of Arizona (Sc.).
 July 30—As the Tooth Came Out (Com.).
 Aug. 1—The Red Old Hills of Georgia (Dr.).
 Aug. 2—The Robbers (Dr.).
 Aug. 4—The Substitute Stenographer (Dr.).
 Aug. 5—Dolly Varden (Dr.).
 Aug. 6—The Romance of Rowena (Com.).
 Aug. 8—His Greatest Victory (Dr.).
 Aug. 9—By Fire and Water (Dr.).

ESSANAY.

July 2—The Strongest Link (Dr.).
 July 3—The Life We Live (Dr.).
 July 4—What's the Matter with Father? (Com.).
 July 5—At the Lariat's End (Dr.).
 July 7—The Forbidden Way (Dr.), Part I.
 July 7—The Forbidden Way (Dr.), Part II.
 July 8—The Daughter of the Sheriff (Dr.).
 July 9—The Outer Shell (Dr.).
 July 10—A Flurry in Diamonds (Com.).
 July 11—The Sign (Dr.).
 July 12—Broncho Billy and the Western Girls (Dr.).
 July 15—Something Rotten in Havana (Com.).
 July 15—When Ignorance Is Bliss (Com.).
 July 16—The Great Raymond (Novelty).
 July 17—The Heart of a Gambler (Dr.).
 July 18—Every Thief Leaves a Clue (Dr.).
 July 19—The Two Ranchmen (Com.-Dr.).
 July 29—The Call of the Plains (Dr.).
 July 30—Bread Upon the Waters (Dr.).
 July 31—Tit for Tat (Com.).
 July 31—Through the Cumberland Mountains, Tenn. (Travel).
 Aug. 1—Such Is Life (Com.).
 Aug. 1—His Wife's Friends (Com.).
 Aug. 2—The Tenderfoot Sheriff (West. Dr.).
 Aug. 4—King Robert of Sicily (2-Reel Dr.).
 Aug. 5—Homespun (Dr.).
 Aug. 6—Their Promise (Com. Dr.).
 Aug. 7—The Incriminating Letter (Com.).
 Aug. 8—Rescuing Dave (Com.).
 Aug. 9—Broncho Billy and the Navajo Maid (Dr.).

KALEM.

July 4—Shenandoah (Dr.), Part 1.
 July 4—Shenandoah (Dr.), Part 2.
 July 4—Shenandoah (Dr.), Part 3.
 July 4—A Victim of Deceit (Dr.).
 July 5—The Hidden Witness (Dr.).
 July 7—A Stolen Identity (Dr.).
 July 9—The Treachery of a Sear (Dr.).
 July 11—Entertaining Uncle (Com.).
 July 11—Cosmopolitan New York (Top.).
 July 12—Rounding Up the Counterfeiters (Dr.).
 July 14—The Lost Diamond (Dr.).
 July 16—A Thief in the Night (Dr.).
 July 16—The Fight at Grizzly Gulch (Dr.), Part I.
 July 16—The Fight at Grizzly Gulch (Dr.), Part II.
 July 18—What the Doctor Ordered (Com.).
 July 18—The Concrete Industry (Indus.).
 July 19—The Smuggler (Dr.).
 July 28—The Flying Switch (Dr.).
 July 28—The Girl and the Gangster (Dr.), Part I.
 July 28—The Girl and the Gangster (Dr.), Part II.
 July 30—Birds of Prey (Dr.).
 Aug. 1—Hoodooed on His Wedding Day (Com.).
 Aug. 1—The Wonders of the Briny Deep (Zoology).
 Aug. 2—A Virginia Feud (Dr.).
 Aug. 4—Intemperance (Dr.).
 Aug. 6—Shipwrecked (2-Reel Dr.).
 Aug. 8—The Hobo and the Hobble Skirt (Com.), Coney Island (Scenic.).
 Aug. 9—The Alibi (Dr.).

LUBIN.

June 28—The Love Test (Dr.).
 June 30—Her Atonement (Dr.).
 June 30—The Penalty of Crime (Dr.), Part 1.
 June 30—The Penalty of Crime (Dr.), Part 2.
 July 1—Her Husband's Picture (Dr.).
 July 3—The Angel of the Slums (Dr.).
 July 4—The Waiter's Strategy (Com.).
 July 4—The Wrong Handbag (Com.).
 July 5—His Niece from Ireland (Com.).
 July 7—The Mysterious Hand (Dr.).
 July 8—The Profits of Business (Dr.).
 July 9—A Hero Among Men (Dr.), Part I.
 July 9—A Hero Among Men (Dr.), Part II.
 July 10—When Love Loses Out (Com.).
 July 10—Building a Trust (Com.).
 July 11—On Her Wedding Day (Dr.).
 July 12—Her Only Boy (Dr.).
 July 14—The Apache Kind (Dr.).
 July 15—His Better Self (Dr.).
 July 17—The Wiles of Cupid (Dr.).
 July 18—The Hidden Bank Roll (Com.).
 July 18—When Mary Married (Com.).
 July 19—Jim's Reward (Dr.).
 July 28—A Widow's Wiles (Com.).
 July 28—Rastus Among the Zulus (Com.).
 July 29—The Call of Her Heart (Dr.).
 July 30—A Dash for Liberty (Dr.), Part I.
 July 30—A Dash for Liberty (Dr.), Part II.
 July 31—The Fatal Scar (Dr.).
 Aug. 1—The New Gown (Dr.).
 Aug. 2—The Message of the Rose (Dr.).
 Aug. 4—The Governor (Dr.).
 Aug. 5—Getting Married (Com.).
 Aug. 7—The Camera's Testimony (Dr.).
 Aug. 8—Her Husband's Wife (Dr.).
 Aug. 9—When Tony Pawned Louise (Dr.).

MELIES.

June 19—Diving for Pearls at Thursday Island (Educ.).
 June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Educ.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).

ECLIPSE.

(G. Kleine.)

June 4—Delivering the Goods (Com.).
 June 4—The Armadillo (Zoo.).
 June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.

PATHEPLAY.

July 15—The Port of Marseille, France (Scenic).
 July 16—The Snowy Egret and Its Extermination (Educ.).
 July 17—Easy Money (Com.).
 July 17—Pathe's Weekly No. 32 (News). (Release date in West.)
 July 17—Pathe's Weekly No. 33 (News). (Release date in East.)
 July 18—Jiu-jitsu (Athletic).
 July 18—Beautiful Catalonia, Spain (Travel).
 July 18—The Secret Formula (Dr.), Part I.
 July 19—The Secret Formula (Dr.), Part II.
 July 19—The Friendless Indian (Dr.).
 July 19—Barcelona, Spain (Travel).
 July 28—Pathe's Weekly No. 35 (News), (release date in the West).
 July 28—Pathe's Weekly No. 36 (News), (release date in the East).
 July 29—Curious Sea Creatures (Science and Nature).
 July 29—Daily Doings in Manila (Educ.).
 July 30—The Haunted House (Dr.).
 July 31—The Call of the Blood (West. Dr.).
 July 31—Pathe's Weekly No. 37 (News), (release date in the West).
 July 31—Pathe's Weekly No. 38 (News), (release date in the East).
 Aug. 1—A Study of Bird Life (Science and Nature).
 Aug. 1—Monte Carlo (Monaco), (Travel).
 Aug. 1—The Springtime of Life (Dr.), Part I.
 Aug. 1—The Springtime of Life (Dr.), Part II.
 Aug. 1—The Springtime of Life (Dr.), Part III.
 Aug. 2—Where Clouds and Mountains Meet (Travel).
 Aug. 2—Colombo, Capital of the Island of Ceylon (Travel).
 Aug. 4—Pathe's Weekly, No. 37 (News).
 Aug. 5—The Love Letter (Com.).
 Aug. 6—The Grand Canyon of New York—Ausable Chasm (Travel). With the Natives of New Zealand (Cust.).
 Aug. 7—When a Woman Wastes (Dr.).
 Aug. 7—Pathe's Weekly No. 38 (News).
 Aug. 7—Pathe's Weekly No. 39 (News).
 Aug. 8—Genoa, the Port of Italy (Col. Travel).
 Aug. 9—A Woman's Way (Dr.).

SELIG.

June 25—Papa's Dream (Com.).
 June 25—The City of Gold (Edu.).
 June 26—When Men Forget (Dr.).
 June 27—A Western Romance (Dr.).
 June 30—The Beaded Buckskin Bag (Dr.).
 July 1—Songs of Truce (Dr.).
 July 2—The Sultan of Sulu (Edu.).
 July 2—Arahia and the Baby (Dr.).
 July 3—"In God We Trust" (Dr.).
 July 4—Sallie's Sure Shot (Dr.).
 July 7—The Trail of Cards (Dr.).
 July 8—Old Doc Yak (Com.).
 July 8—A Jolt from the Janitor (Com.).
 July 9—The Reformation of Dad (Com.).
 July 10—Made a Coward (Dr.).
 July 11—Budd Doble Comes Back (Dr.).
 July 12—A Wild Ride (Dr.), Part I.
 July 12—A Wild Ride (Dr.), Part II.
 July 14—The Only Chance (Dr.).
 July 15—The Tree and the Chaff (Dr.).
 July 16—Fancy Fowls (Educ.).
 July 16—Sweeney's Dream (Com.).
 July 17—Put to the Test (Dr.).
 July 18—A Moro Fish Drive at Jolo (Educ.).
 July 18—Granny's Old Armchair (Dr.).
 July 19—The Ne'er to Return Road (Dr.), Part I.
 July 19—The Ne'er to Return Road (Dr.), Part II.
 July 28—The Stolen Face (Dr.).
 July 29—Henrietta's Hair (Com.).
 July 29—Borrowing Trouble (Com.).
 July 30—The Taming of Texas Pete (Dr.).
 July 31—Man and His Other Self (Dr.).
 Aug. 1—Through Another Man's Eyes (Dr.).
 Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
 Aug. 5—The Mansion of Misery (Dr.).
 Aug. 6—The Stolen Moccasin (Dr.).
 Aug. 7—The Galloping Romeo (Com.).
 Aug. 7—The Grocer's Revenge (Com.).
 Aug. 8—Miss "Arabian Nights" (Com.).

VITAGRAPH.

July 1—Sight-Seeing in Japan (Scen.).
 July 2—The Song Bird of the North (Dr.).
 July 2—The Tiger Lily (Dr.), Part 1.
 July 2—The Tiger Lily (Dr.), Part 2.
 July 2—The Tiger Lily (Dr.), Part 3.
 July 3—Sweet Deception (Dr.).
 July 4—An Unwritten Chapter (Dr.).
 July 5—Love's Quarantine (Com.).
 July 7—The Glove (Dr.).
 July 8—Count Barber (Com.).
 July 9—Solitaires (Com.).
 July 9—A Millinery Bomb (Com.).
 July 10—The Carpenter (Dr.).
 July 11—The Spirit of the Orient (Dr.).
 July 12—The Moulding (Dr.).
 July 14—O'Hara as a Guardian Angel (Com. Dr.).
 July 14—The Diamond Mystery (Dr.), Part I.
 July 14—The Diamond Mystery (Dr.), Part II.
 July 15—My Lady of Idleness (Com. Dr.).
 July 16—The Master Painter (Dr.).
 July 17—Huhhy's Toothache (Com.).
 July 17—Sandy and Shorty Work Together (Com.).
 July 18—The Yellow Streak (Dr.).
 July 19—The Taming of Betty (Com.).
 July 29—The Troublesome Daughters (Com.).
 July 30—The Sixth Commandment (Dr.).
 July 31—When Society Calls (Dr.).
 Aug. 1—Courage of the Commonplace (Dr.).
 Aug. 2—The Intruder (Dr.), Part I.
 Aug. 2—The Intruder (Dr.), Part II.
 Aug. 4—The Fortune Hunters of Hicksville (Com.).
 Aug. 5—A Faithful Servant (Dr.).
 Aug. 6—The Late Mr. Jones (Com.).
 Aug. 7—The Penalties of Reputation (Dr.).
 Aug. 8—A Gentleman of Fashion (Com.).
 Aug. 9—The Lineup (2-Reel Dr.).

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Exclusive Supply Release Dates

DRAGON.
(Formerly Ryno)

July 28—Bride of the Sea.
 June 30—Our Future Heroes.
 July 7—Ticket of Leave Man (2 Reels).
 July 14—The Organist.
 July 21—Memories of Long Ago.
 July 28—Bride of the Sea.
 Aug. 4—The Blindness of Courage (3-Reels).

GAUMONT.

July 2—Gaumont Weekly No. 69.
 July 3—Tricks in All Trades.
 July 3—Production of Wine in France.
 July 8—His Master's Double.
 July 8—Making of Tapestry.
 July 10—The Trombone Marathon.
 July 15—With Honor at Stake.
 July 17—The Tiny Troubadour.
 July 22—Palmistry.
 July 24—When the Cards Were Shuffled.
 July 24—Through Mountains Majestic.
 July 29—A Hair-Raising Affair.
 July 31—A Resourceful Lothario.
 July 31—In the Land of Dates.
 Aug. 5—A Honeymoon Hoax.
 Aug. 7—Shooing the Wooer.
 Aug. 7—Up Mt. Blanc.
 Aug. 12—Tiny Tim and the Adventures of His Elephants.
 Aug. 12—Lakes of Salsbourg.
 Aug. 14—His Stomach and His Heart.
 Aug. 14—Magnets.
 July 30—Weekly No. 73.
 Aug. 6—Weekly No. 74.

GREAT NORTHERN.

May 10—The Harz.
 May 17—The Three Comrades (Dr.).
 May 24—Professor's Travelling Adventures.
 May 24—Scenes on the Balkan Frontier.
 May 31—Where is Doggie (Com.).
 May 31—Loch Lomond (Scen.).
 June 7—Where is Doggie? (Com.).
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).
 June 21—Shanghai'd.
 June 28—Cupid's Score.
 June 28—Airship Fugitives (Feature).
 July 5—Winning a Prize.
 July 5—Trondhjem Railway.
 July 12—The Jolly Recruits.
 July 19—A Country Cousin.
 July 26—A Shot in the Dark.

LUX.

R. Prieur.

May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.
 July 2—An Unexpected Meeting.
 July 4—True Hearts.
 July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.
 July 18—The Intruder.
 July 23—That Dog.
 July 25—As Ye Sow.
 July 30—The Goat That Came Back.
 Aug. 1—When the Tide Turns.
 Aug. 6—The Heavenly Widow.
 Aug. 8—Falsely Accused.
 Aug. 13—Four Fools and a Maid.
 Aug. 15—A Drop of Blood.

Exclusive Supply Releases for the
Week of Aug. 4.

MONDAY, AUGUST 4.

DRAGON—The Blindness of Courage (3-Reels).

TUESDAY, AUG. 5.

GAUMONT—A Honeymoon Hoax.

WEDNESDAY, AUGUST 6.

SOLAX—The Heavenly Widow.
GAUMONT—Weekly No. 74.

THURSDAY, AUGUST 7.

GAUMONT—Shooing the Wooer.
GAUMONT—Up Mt. Blanc.

FRIDAY, AUGUST 8.

SOLAX—Falsely Accused.

FEATURES.

FEATURE FILM SALES CO.

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 GREAT NORTHERN SPECIAL—Therese, the Adventuress. Woman Scorned.
 ITALIA—Death Knell.
 SOLAX—Kelly from the Emerald Isle. The Pit and the Pendulum.

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WHY?

Did you see the pictures shown in the Mutual Theatre? Powers and Simplex Machines used. Daylight—Absolute Daylight-Projection at 24 Amperes at the Arc. Besides we had on the file over 2000 bona-fide testimonials, (original letters) in addition. Every Exhibitor who is using our screen in Greater New York said, "Refer any Exhibitor who doubts to us." Surely we gave you the evidence of your own eyes.

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July 19, 1913.

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Gentlemen:—

Received the Mirroroide screen in due time. Thanks for prompt delivery. Have installed same as per instructions and am getting the best of results. Relieves eye strain. Can leave windows and blinds open with good results, getting what fresh air there is without the use of fans, which only serve to stir up foul air. I have been asleep for the past few years or I should have had your screen before.

Thanking you again and wishing you success,

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J. A. L. Terrio,
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Terrio's Amusement Co.

THE J. H. GENTER CO.
NEWBURGH, N. Y.

Metalized Glass Products in any colored Bronze desired, \$1.00 per half pint. Ready to Use. Stands 2200 Degrees Fahrenheit.

Motion Pictures in Natural Colors

(Continued from page 9.)

traits so true to nature as no artist could ever paint. At the time I was looking at them I thought of the lines I have often recited.

"I tell you it's a picture, no coloring can mock!

"When the frost is on the pun'kin', and the fodder's in the shock."

Let me tell you, "James Whitcomb Riley," the "Laws" have got it, and I hope you will be spared to see what I have seen. Shakespeare, if he had been alive and with me, would have seen "His mirror held up to nature." I was simply like Alice in Wonderland. It has been a long struggle for both father and son, but I congratulated them on at last having reached the heights, but I have often thought such men as he and his equally dowered son should be endowed by the multirich class to have money at their command; to help and pursue their brain work to its uttermost extension. Many a rich man spends for a single day's entertainment more than would keep them free from care and worry, and free to give the best of their thoughts and inventive genius to the world at large.

Mr. Law has a special bookcase in his library of two hundred books, presented to him from the authors; this should give an adequate idea of the esteem in which he is held by the present day authors.

Here's tae ye Jamie, and may ye add another name to your firm of "Law & Law," an' mak' it "The Law and the Profits."

CHARLES V. HENKEL TO MAKE FEATURE PICTURES.

The recent disagreement between the directors of the Universal Film Mfg. Co. resulted in depriving the American picture public of the opportunity of studying the beautiful Milano pictures. The Milano pictures for a time were released by the Crown Feature Film Co., of which Mr. C. V. Henkel was the guiding spirit. Then on the formation of the Universal the Milano became a Universal release. Next in the troubles that broke out between the directors of this company the Milano release was taken out. Now it is to be restored to the Universal program.

This leaves Mr. Henkel free of association with the Milano, and yet with his own organization, reputation, ability and experience as assets in the business.

And there isn't a man more experienced in the business than Charles V. Henkel. Also, Mr. Henkel is the possessor of that invaluable asset known as an agreeable personality. It will, therefore, interest his many friends throughout the country to learn that there is a probability of his shortly heading a very big feature film enterprise. We hope this probability will become a matter of fact. If any man knows the motion picture business well and knows how to conduct it in a business way, it is Mr. Henkel.

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Agents for LAPIN'S DRAMAGRAPH

UNIVERSAL RELEASE DATES

IMP.

July 10—The Wop (Dr.).
July 12—Oh, You Flirt! and Lightning Sketches by Hy Mayer.
July 14—A Possibility (2-reel Com.-Dr.).
July 17—Her Nerve (Dr.).
July 19—Binks Ends the War, and In Cartoon-land with Hy Mayer.
July 21—The Yogi (Dr.).
July 24—The Last of the Madisons.
July 26—Baron Bink's Bride and Summer Caricatures by Hy Mayer.
July 28—The Stranger (Two Reel Dr.).
July 31—Lord Barry's Low Acquaintance (Com.).
Aug. 2—That Chinese Laundry, and Funny Fancies by Hy Mayer.
Aug. 4—United at Gettysburg (Dr.).
Aug. 7—A Modern Romance (Com.-Dr.).
Aug. 9—The Cook Question, and Adventures of Mr. Phiffles, by Hy Mayer.

NESTOR.

July 7—The Proof of the Man (Dr.).
July 9—John, the Wagoner (Dr.).
July 11—Four Queens and a Jack; and When He Wore the Blue.
July 14—The Grit of the Gringo (Dr.).
July 16—The Operator and the Superintendent (Dr.).
July 18—The Tale of a Hat, and When His Courage Failed (Split Com.).
July 21—The Ranger's Way (Dr.).
July 23—Behind the Gun (Dr.).
July 25—Their Luck Day (Com.).
July 28—The Proof.
July 30—Comrades (Dr.).
Aug. 1—His Friend the Undertaker (Com.).
Aug. 4—The Second Home Coming (Dr.).
Aug. 6—Mona (Indian Dr.).
Aug. 8—The Girls and Dad, and Almost a Rescue (Com.).

POWERS.

July 4—The Heart of Hernanda (Dr.).
July 9—Elsie's Aunt (Com.).
July 11—Morgan's Treasure (2-Reel Dr.).
July 16—Why Rags Left Home (Com.-Dr.).
July 18—The Awakening (Dr.).
July 23—Bobby's Magic Nickel (Com.).
July 25—The Actor (Dr.).
July 30—While the Children Slept (Com.-Dr.).
Aug. 1—Fate and Three (Dr.).
Aug. 6—The Village Blacksmith (Dr.).
Aug. 8—The Heart of a Heathen (2-Reel Dr.).

REX.

July 10—Beauty and the Beast (3-Reel Dr.).
July 13—Through Strife (Dr.).
July 17—The Wrong Road (Dr.).
July 20—His Weakness Conquered (Dr.).
July 24—The Fallen Angel (Two Reel Dr.).
July 27—Mental Suicide (Dr.).
July 31—The Power of Heredity (Dr.).
Aug. 3—Civilized and Savage (Dr.).
Aug. 7—When the Prince Arrived (Dr.).
Aug. 10—Man's Duty (Dr.).

VICTOR.

July 11—A Modern Witness (Dr.).
July 18—Nihilist Vengeance (2-reel Dr.).
July 25—Marooned (Dr.).
Aug. 1—In After Years (Dr.).
Aug. 8—Nature's Vengeance (Dr.).

101 BISON.

July 19—When Sherman Marched to the Sea (3-reel Dr.).
July 22—The Lawbreakers (Two Reel Dr.).
July 29—Robinson Crusoe (Three Reel Dr.).
Aug. 2—The Cave Dweller's Romance (Two Reel Dr.).
Aug. 5—The Death Stone of India (3-Reel Dr.).
Aug. 9—The Snake (2-Reel Dr.).

CRYSTAL.

July 22—The Broken Spell (Dr.).
July 27—College Chums and Belmont Stung (Com.).
July 29—The Paper Doll (Dr.).
Aug. 3—What Papa Got, and Her Little Darling (Split Reel).
Aug. 5—A Child's Influence (Dr.).
Aug. 10—Oh, You Scotch Lassie, and Starving for Love.

ECLAIR.

July 20—Through the Telescope and Sacred Gazelles (Com.-Ed.).
July 23—The Greater Call (Three Reel Dr.).
July 27—He Poses for His Portrait (Newlywed), and The Third Thief (Com.).
July 30—Soul to Soul (Two Reel Dr.).
July 30—Animated Weekly.
Aug. 3—Grease Paint Indians (Com.), and Holy Cities in Japan (Educ.).
Aug. 6—The Honor of Lady Beaumont (2-Reel Dr.).
Aug. 6—The Animated Weekly.
Aug. 10—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).

FRONTIER.

July 12—The Line Rider's Sister (Dr.).
July 17—The Smallpox Scare at Gulch Hollow (Com.).
July 19—The Half Breed Sheriff (Dr.).
July 24—The Frontier Twins' Heroism (Com.).
July 26—The Toll of the Desert (Dr.).
July 31—A Hasty Jilting (Com.).
Aug. 2—A Brand from the Burning (Dr.).
Aug. 7—Masquerading in Bear Canyon (Com. Dr.).
Aug. 9—On the Ranger's Roll of Honor (Dr.).

GEM.

June 23—Every Inch a Hero (Dr.).
June 30—Mistaken Intentions; and Teak Wood (Com., Scen.).
July 7—Billy, the Wise Guy (Com.).
July 14—Little Buster (Com.).
July 21—The Life Savers (Com.-Dr.).
July 28—Stars in My Crown (Dr.).
Aug. 4—Bob's Baby (Com.).

UNIVERSAL.

June 18—Animated Weekly, No. 67 (News).
July 9—Animated Weekly (News).

Universal Releases for the Week of Aug. 4.

MONDAY, AUGUST 4.

IMP—United at Gettysburg (Dr.).
NESTOR—The Second Home Coming (Dr.).
GEM—Bob's Baby (Com.).

TUESDAY, AUGUST 5.

101 BISON—The Death Stone of India (3-Reel Dr.).
CRYSTAL—A Child's Influence (Dr.).

WEDNESDAY, AUGUST 6.

NESTOR—Mona (Ind. Dr.).
POWERS—The Village Blacksmith (Dr.).
ECLAIR—The Honor of Lady Beaumont (2-Reel Dr.).

THE ANIMATED WEEKLY.

THURSDAY, AUGUST 7.

IMP—A Modern Romance (Com. Dr.).
REX—When the Prince Arrived (Dr.).
FRONTIER—Masquerading in Bear Canyon (Com. Dr.).

FRIDAY, AUGUST 8.

NESTOR—The Girls and Dad, and Almost a Rescue (Com.).
POWERS—The Heart of a Heathen (2-Reel Dr.).
VICTOR—Nature's Vengeance (Dr.).

SATURDAY, AUGUST 9.

IMP—The Cook Question, and Adventures of Mr. Phiffles, by Hy Mayer.
101 BISON—The Snake (2-Reel Dr.).
FRONTIER—On the Ranger's Roll of Honor (Dr.).

SUNDAY, AUGUST 10.

REX—Man's Duty (Dr.).
CRYSTAL—Oh, You Scotch Lassie! and Starving for Love.
ECLAIR—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).



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If he is, he should WIN

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Exhibitors Times
220 W. 42 St. N. Y. C.

KINEMACOLOR NOTES

To Mr. Charles Urban has just fallen the honor of giving the first Kinemacolor entertainment at the Vatican, and his Holiness, Pius the Tenth, who expressed his approval, has ordered the representation to be repeated at an early date. Kinemacolor has been selected to present to the world in life-motion and the actual tints of nature the daily life at the Vatican, including a great variety of cognate subjects such as the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and finally, the Papal Benediction to the people.

Mr. John Burns, the President of the London Local Government Board, spent an hour in the exhibition theatre at Kinemacolor Building, when Mr. Charles Urban exhibited a number of medical and scientific films in Kinemacolor in order to demonstrate the applicability of motion pictures for purposes of public health. Mr. Burns was accompanied by two of the medical members of the staff of the Local Government Board. Among the pictures shown were two of sub-aqueous life, at present included in the program of the Scala Theatre, and another was a picture specially taken in Kinemacolor for the National Cash Register Company, and used by them for the purpose of conveying impressive moral instruction to their employees.

"WILLIAM TELL" IN KINEMACOLOR.

The citizens of Interlaken, in the Bernese Alps, were startled recently by the appearance in their midst of two brake-loads of wild-looking men, attired in picturesque mediaeval costumes and armed with battle axes and clubs. It was the ubiquitous Kinemacolor man at work. The Kinemacolor Company arranged to make a permanent record of the unique pastoral play of "William Tell," produced by the Interlakeners, and the work had been carried out by representatives of the firm under the direction of Mr. J. de Frenes, F.R.G.S. Several of the scenes were cinematographed on the pastoral stage itself, but for others the company had to be transported to "fresh woods and pastures new." This was the case in the Rutli scene, for which a natural setting was found high up in Rugen Park.

ACCIDENT TO MR. J. W. NOBLE OF THE DRAGON CO.

General regret will be felt throughout the industry at the accident which befell John Winthrop Noble, at City Island, on Saturday, July 26th. Mr. Noble was directing a Ryno picture, and there was a barrel of gunpowder as one of the props. This gunpowder exploded, and within a short space of time Noble was an inmate of Fordham Hospital suffering from painful wounds.

(Continued on page 32)

THE TELEPHONE SERVICE AND THE MOVIES.

By John Putnam.

"You needn't tell me," said the wrathful old lady to the Contract Agent. "I know how those girls go on down to the telephone office. They talk with fellers, chew gum, and tell me 'the line is busy,' when it ain't."

"But," remonstrated the Contract Agent, "you are mistaken. They do none of those things. Come with me some day down to our operating room and I'll show you."

"I don't have to," said the old lady. "I've seen them lots of time in the movies."

Just so! She had, and the other night we did. A grand, riotous, two-reel story of life in the metropolis entitled "Heroes All," or words to that effect. We give the scenario.

Ethel, the beautiful telephone girl, goes to work, stopping to kid the cop and fireman on the way. The manager calls her on the telephone and tries to make a date. He does. All three call on Ethel in her sumptuous flat in the evening. The manager proposes. Ethel says, "Give me more time." (Standard phrase.) Next night manager works late. Burglar sets fire to building, enters manager's office, ties manager in chair, robs safe. During struggle, receiver knocked off hook of desk set, Ethel B. T. G. answers, hears cries for help, calls police. Fire comes in door. Too late. Burglar unties manager. Ethel smells fire over the telephone. Calls fire department. Everybody runs fast. Man-

(Continued on page 32)

**Does Your Theatre Lobby Attract the Passerby?
IF NOT—WHY NOT?**

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No. 8
Program Poster



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Double heads for 1 sheet

Theatre Specialty Mfg. Co., Inc.
357 WEST 42nd STREET NEW YORK

MUTUAL RELEASES

AMERICAN.

- July 7—San Francisco, the Dauntless City (Scen.).
 July 10—The Foreign Spy (Dr.).
 July 12—The Song of the Soup (Com.).
 July 12—A Garden City in California (Scen.).
 July 14—Truth in the Wilderness (Dr.), 2 parts.
 July 17—To Err Is Human (Dr.).
 July 19—At the Half-Breed's Mercy (Dr.).
 July 21—Jealousy's Trail (Dr.).
 July 24—Tom Blake's Redemption (Dr.).
 July 26—She Will Never Know (Dr.).
 July 28—The Scapegoat (Two Reels).
 July 31—Mission Bells.
 Aug. 2—Single Handed Jim.
 Aug. 4—When Chemistry Counted.
 Aug. 7—Golden Gate Park and Environs (Sc.).
 Aug. 9—His Sister Lucia.

BRONCHO.

- July 9—Grand Dad (2-Part Dr.).
 July 16—Old Mammy's Secret Code (Dr.), 3 parts.
 July 23—Grand-Dad (Two reel Dr.).
 July 30—A War Time Mother's Sacrifice (Two Reels).
 Aug. 6—Jo. Hibbard's Claim.

EXCELSIOR.

- April 21—The Man from the City.
 April 28—The Surveyors.
 May 3—Brothers All.

KAY-BEE.

- June 13—The Boomerang (3-reel Dr.).
 June 20—The Failure of Success (2-reel).
 June 27—The Seal of Silence (2 Reels).
 July 4—The Crimson Stain.
 July 11—The Banshee (2-Part Dr.).
 July 18—The Red Mask (Dr.), 2 parts.
 July 25—Flotsam (Dr.), 2 parts.
 Aug. 1—Banzai (Two Reels).
 Aug. 8—The House of Bondage (3 reels).

KEYSTONE.

- June 16—The Waiters' Picnic.
 June 19—The Tale of a Black Eye (Com.).
 June 19—Out and In (Com.).
 June 23—A Bandit.
 June 23—Peeping Pete.
 June 26—His Crooked Career.
 June 26—Largest Boat Ever Launched Sideways.
 June 30—For the Love of Mabel.
 July 3—Rastus and the Game Cock.
 July 7—Safe in Jail (Com.).
 July 10—The Telltale Light (Com.).
 July 14—Love and Rubbish (Com.).
 July 17—A Noise from the Deep (Com.).
 July 21—The Peddler (Com.).
 July 21—Love and Courage (Com.).
 July 24—Get Rich Quick (Com.).
 July 28—Just Kids (Com.).
 July 31—Prof. Bean's Removal (Com.).
 Aug. 4—Cohen's Outing (Com.).
 Aug. 7—The Riot (Com.).

MAJESTIC.

- July 6—The Shadows of the Past.
 July 8—One of the Finest (Dr.).
 July 12—The Ingrate (Dr.).
 July 13—Impulse (Dr.).
 July 15—A Japanese Courtship (Com.).
 July 19—His Way of Winning Her (Com.).
 July 19—Gold Creek Mining (Engr.).
 July 22—The Adventurous Girls (Com.).
 July 26—The Mighty Hunter (Com.).
 Aug. 5—Hearts and Hoofs (Com.).
 Aug. 9—The Devilish Doctor (Com.).
 Aug. 10—Title Not Reported.

RELIANCE.

- July 7—A Rural Romance (Dr.).
 July 9—The Wager (Dr.).
 July 12—Ashes (2-Part Dr.).
 July 16—Her Rosary (Dr.).
 July 19—The Strange Way (Dr.).
 July 21—A Hospital Romance (Dr.).
 July 23—Maria Roma (Dr.).
 July 26—The Higher Justice (2 reel Dr.).
 July 28—Below the Dead Line.
 July 30—Rosita's Cross of Gold.
 Aug. 2—The Little Pirate.
 Aug. 4—The Doctor's Dilemma.
 Aug. 6—The Silly Sex (Com.).
 Aug. 9—The Fight for Rights (2 reels).

THANHOUSER.

- July 15—Tannhouser (3 parts, Dr.).
 July 22—When Darkness Came (Dr.).
 July 25—The Top of New York (Dr.).
 July 27—Willie, the Wild Man (Com.).
 July 29—Little Dorrit (Two reels).
 Aug. 1—In the Midst of Time.
 Aug. 3—Proposal by Proxy (Com.).
 Aug. 5—The Protector's Oldest Boy.
 Aug. 8—The Girl of the Cabaret.
 Aug. 10—Oh, Such a Beautiful Ocean (Com.).

MUTUAL.

- July 23—Mutual Weekly No. 30 (News).
 July 24—Does Goutran Snore? (Com.).
 July 24—Through Turkey (Ed. split reel with above).
 July 30—Mutual Weekly No. 31 (Top.).
 July 31—Mutual Educational, Funnicus Wins the Race.
 July 31—Mutual Educational, Microscopic Animalculae.
 Aug. 6—Mutual Weekly No. 33 (Top.).

PILOT.

- June 12—When a Girl Loves (Dr.).
 June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).
 July 17—Granny (Dr.).
 July 31—Loyal Hearts.
 Aug. 7—The Green-Eyed Monster (Com.).

RAMO.

- Aug. 6—Checkered Lives.

Mutual Releases for the Week of Aug. 4.

MONDAY, AUGUST 4.

- KEYSTONE—Cohen's Outing (Com.).
 AMERICAN—When Chemistry Counted.
 RELIANCE—The Doctor's Dilemma.

TUESDAY, AUGUST 5.

- MAJESTIC—Hearts and Hoofs (Com.).
 THANHOUSER—The Protector's Oldest Boy.

WEDNESDAY, AUGUST 6.

- BRONCHO—Jo Hibbard's Claim.
 RELIANCE—The Silly Sex (Com.).
 MUTUAL WEEKLY—No. 33 (Topical).
 RAMO—Checkered Lives.

THURSDAY, AUGUST 7.

- KEYSTONE—The Riot (Com.).
 AMERICAN—Golden Gate Park and Environs (Scenic).
 PILOT—The Green-Eyed Monster (Com.).

FRIDAY, AUGUST 8.

- KAY-BEE—The House of Bondage (3 reels).
 THANHOUSER—The Girl of the Cabaret.

SATURDAY, AUGUST 9.

- RELIANCE—The Fight for Right (2 reels).
 AMERICAN—His Sister Lucia.
 MAJESTIC—The Devilish Doctor.

SUNDAY, AUGUST 10.

- THANHOUSER—Oh, Such a Beautiful Ocean (Com.).
 MAJESTIC—Title Not Reported.



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Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
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The "Exhibitors' Times" *Free* Employment Bureau

Special Free Offer TO OPERATORS, MANAGERS AND ALL
MOTION PICTURE THEATRE EMPLOYEES

THE "Exhibitors' Times" has inaugurated a department of free advertising space for all employees associated with the motion picture theatre. If an operator desires to find a new position and will send us the advertising copy, we will print it till forbid in the "Exhibitors' Times" *Free*. We limit him to thirty words, including address. This offer also applies to managers of theatres, ushers, door-men, musicians, even to the young ladies in the pay boxes of these theatres—it is, as its name implies, free to all motion picture employees.

There are, it is computed, at least a hundred thousand employees of motion picture theatres in the United States and Canada, allowing an average of five to each house.

Of course, many houses have more than this, but we think we are right in estimating the average to be about five. We make this offer because at present there is no recognized medium through which motion picture theatre employees can make known their desire to obtain fresh help. On the other hand, there are no means whereby a proprietor can get in touch with a selection of motion picture employees if he desires to obtain fresh help for his house.

We make a condition that this free offer can only be availed of by regular employees of the theatre; it doesn't include singers or vaudeville performers. The advertisers must be among the classes above specified.

**Everything To Advertise
A Moving Picture Theatre** **PIERCE POSTER CO.**
POSTERS, SIGNS, BANNERS and LITHOGRAPHS

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Carbons, Tickets, Cement and Supplies

PIERCE BLDG., 1304-1306 Vine Street : Bell Phone Walnut 2721 : PHILADELPHIA, PA.

WHERE IVANHOE WAS MADE

(Continued from page 16)

walls of the once great castle of Richard de Clare, Earl of Pembroke—better known in the pages of history as "Strongbow." Every coign of vantage occupied. The good people of Chepstow seemed to be there to a man; and as the whole population was there so were the police!

In the midst of this great throng stood a man in his shirtsleeves, and upon his words centered the attention of all the gaily dressed crowd. Here was the mainspring of all movement—the directing brain of this vast army, at whose word they moved in this direction and that, and performed most wondrous valiant deeds. The man in the shirtsleeves was Mr. Herbert Brenon, the producer of the Imp Company, upon whose shoulders rested the responsibility of producing a great silent drama, at which picture theatre goers of two continents will marvel when they see it upon the screen.

But, to witness the story of "Ivanhoe," enacted scene by scene beneath these gray old castle walls, was more wonderful than any screen play. One moment all was disorder and chaos—a whistle sounded and men dropped into their places as if by magic, and began to do things as if to the manner born. The scene shifted to the outer walls. Mr. Palmer, with his camera, took up a position on a specially erected platform at the foot of a steep incline, opposite the castle gateway. Mr. Brenon stood upon a "property" throne and the army was mustered before him. Briefly he explained in the most exact way what he wanted them to do, and the connection which this particular scene had to a scene which they did the day before. Did they understand? "Yes," came from a hundred throats.

Laura Sawyer, the Edison leading lady, has been honored by election to the motion picture chapter of Mu Gamma, a well-known college sorority. As only a very few of the well-known stars have been chosen by the society, Miss Sawyer's election is a fitting commentary upon her immense popularity.

At the time Miss Sawyer received the notification she was at Easthampton, Long Island, where the magnificent home of Albert Herter, the artist, was used in the production of "The Ghost of Granleigh." Here Miss Sawyer enjoyed the unique distinction of riding in a gondola which was once the property of Robert Browning.

5

ESSANAY



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DIRECTOR

Motion picture director seeks change of position. Specialty: comedy subjects. European and American experience. Reliable and economical. Advertiser would like to hear from good house wanting capable man. Address "Greek" in care of

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ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

RELIANCE

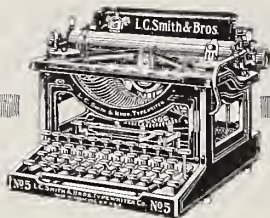
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(Ball Bearing—Long Wearing)

In buying a typewriter you want a satisfactory answer to three questions:

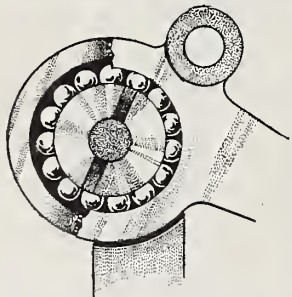
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We would like the opportunity to tell you more about it.
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Branches in all Principal Cities

New York City Branch
311 Broadway

THE TELEPHONE SERVICE
AND THE MOVIES.

(Continued from Page 28)

ager and burglar try to escape, fireman runs to fire, policeman runs to fire, Ethel runs to fire. Hurrah! hurrah! Policeman holds crowd. Fireman climbs ladder. Brings down manager. Brings down burglar. Next, heroes in hospital. Visited by beautiful telephone girl. Heroes smell flowers. Heroes get well. Manager proposes. Is accepted. Cop and fireman go take a drink. All over.

The telephone part of the film to a telephone man was a scream or a pain, according to the view point. The movie people had pulled what appeared to be a No. 8 board out of the junk heap, and at it they had seated some of their most talented actress operators. When they shifted operators, the smiling supervisor led them in, the girl on the board took off her head set and either threw it onto the keyboard or passed it to the incoming operator. Ethel talked with subscribers from the switchboard, and when she got to the exciting part, the operators, supervisors, and manager crowded about her listening through the back of her head to what was going on. Is it any wonder that our fussy old lady thought telephone operators an undisciplined, frivolous and thoughtless lot?

What is to be the remedy? Are the telephone companies going to do nothing to offset this movie foolishness? We have seen interesting motion pictures of many industries, but never any of the great telephone business. It distinctly appears to us little fellows that some of the big fellows ought to get busy, and by means of films of the various occupations in our business, interest and instruct the public in telephony as it is.

BLANCHE BATES NAMES A BISON
FEATURE.

Blanche Bates, the star of "The Girl of the Golden West," has a penchant for choosing apt theatrical titles. This was demonstrated anew recently in Los Angeles, when she acceded to Director Henry McRae's request, that she name his latest Bison feature and choose the title "The Iron Trial" for the two-reel thriller.

The episode was incidental to a special performance at the Maison Opera House, given by Miss Bates and Manager Frohman, at which nearly one hundred members of the Universal West Coast Organization were guests.

Accident to Mr. J. W. Noble
of the Dragon Co.

(Continued from Page 28)

His injuries were serious, but he will get over his troubles in time, and we hope will shortly again be directing Ryno pictures. Mr. Noble is one of the finest recruits from the ordinary theatre to the motion picture stage. He is cultured and is one of those men in whose future work in the picture field we base great confidence.

Let us hope that "Popular Jack" will soon be about again and will be more careful with gunpowder in motion pictures.

Uray Physioc, formerly connected with the Ramo Film Co. of New York, has signed up with the General Film Producing Co., of Mineola, L. I., as manager of productions.

POWERS NOTES.

Miss Constance Crawley, taking the leads in the classical plays under Director J. Farrell Macdonald at the Tom Evans Studios at Hollywood, has added a big black angora cat to her menagerie. Mike, the pet monkey, disapproves strongly, but this does not at all disturb the serenity of the cat. What with a monkey, a cat, a Japanese cook, a French maid and a colored woman for the housework Miss Crawley gets lots of amusement out of life. Miss Crawley is doing some magnificent work, and it will be a revelation when seen on the screen.

Daddy Manley is the official gardener at the Tom Evans Studios these days. He can be seen all the time he is not working with the water hose, and he has his very own nook in the trees, where his comfortable chair is set and where he smokes in peace. Daddy is very active yet and is moving with his wife near the studios—just a comfortable walk, as he says.

Director J. Farrell Macdonald took 350 people to the San Fernando Valley to take scenes in his "Midianitish Woman" photoplay, which was written by Arthur Maude, by the way. Among others taking the trip were a number of Jews, in order that the picture be given the right atmosphere, and Mr. Macdonald is very thorough in his details. The day was very hot, 130 degrees in the shade at times, and he had a special train waiting all day on the siding as well as an automobile carrying ice water for the hosts. Some great scenes were taken.

Harry C. Matthews, directing the other Evans company, had his day out, too, and had a problem to face, and faces it, of course. He went to Torrance to get some sheep there, and it was necessary for the sheep to pass through an ancient castle gate, so the castle was built in segments and taken along and put together on the ground, and no one can notice it either. It was a clever move and gave Mr. Matthews the scenes he wanted. Baby Early gave an extraordinary performance for so young a child in this.

At the instigation of Tom Evans a society has been formed at the Evans Studios for the suppression of Macdonald of that clan. The weather has been warm, and Mac's jokes beyond the limit. The other day while in the desert the cameraman felt the heat, and Arthur Maude suggested he take the scenes from the inside of a tent to give him relief. "Nay," said Macdonald, "the heat would be too intents." We apologize for this, but it is enough to show that the formation of the society is warranted.

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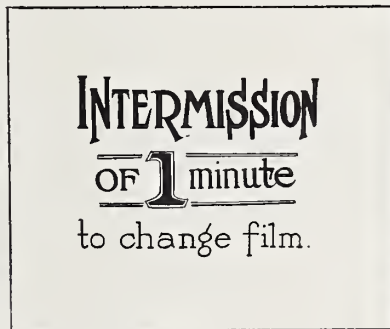


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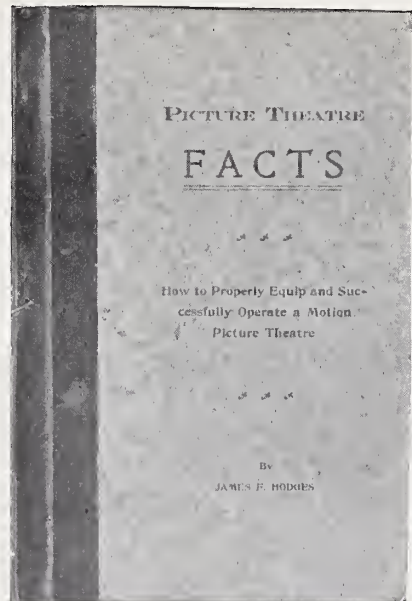


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Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
220 WEST 42nd STREET NEW YORK



Scene from *A Tide in the Affairs of Men*

THE SYMBOL OF PERFECTION

Ancient Egyptians carved over their doorway and upon their temple walls the symbol of supernatural protection; a winged disc; typifying the light and power of the sun. Exhibitors of today decorate their bulletin boards with lithographs of the Flying A, and project upon their screen the film with the Flying A, the symbol of perfection in moving pictures.

A TIDE IN THE AFFAIRS OF MEN

A story of rare charm, powerful in conception and compelling in narrative. One and Three Sheet Four Color Posters. Release, Monday, Aug. 18, 1913

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Watch our advertisement of next week - "**FOR THE FLAG**"
A Multiple Reel Feature

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☞ The more Picture Light you give for a nickel or a dime, the bigger bargain you offer, the better pleased your patrons are, the greater advantage you have over your competitor and folks will come more because everybody wants all he can get, and in a motion picture theatre, he wants all the "Picture Light" he can get.

☞ Think once about this "Picture Light". It is your meal ticket. If your picture is so plain that every detail, every little line, every expression, every little thing that is in the film can be seen and is clear and perfectly, wonderfully visible, then you have a "MIRROR SCREEN", otherwise you are cheating your patrons out of half your show and yourself of a fortune.

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- ☞ A "Mirror Screen" gives back more "Picture Light" than any surface under the sun. It makes the light return and makes the weak and strong rays of light visible. It makes everything going on in the film visible.
- ☞ It makes the picture clear to every seat in the house.
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- ☞ It has a SNOW-WHITE surface without any shine. No shine means no haze.
- ☞ It means illumination without irradiation, brilliancy without glare, softness without dullness, clearness without cutting.
- ☞ It means satisfaction to your patrons, to your banker and your prosperity.

Get A Snow-White Finish Today

MIRROR SCREEN COMPANY
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Exhibitors' Times

Vol. 1, No. 12

August 9, 1913

Price 10 Cents

THE OPEN MARKET

v.

Let us see how the policy of the open market in the motion picture business works out on the other side of the Atlantic. It is sometimes urged that if the market be opened in the United States and Canada the business will fall to pieces. There will be so much price-cutting, or so many bad films that it will be a case of "dog eat dog": manufacturers will cease to make profits commensurate with their investments; the public will become tired of these bad motion pictures, and so a great and thriving industry will totter to its fall—all because there was freedom of competition in manufacturing and marketing! That is the kind of picture that the pessimists like to draw.

What are the probabilities? We can arrive at an answer to this question by the aid of experience. Exactly ten years ago, almost to the month, one of the pioneers in European motion picture work, Mr. Charles Urban, made this remark to us: "There is too much price-cutting in this business. It can't possibly last if film is sold at 7½c. a foot with discounts. It is ruinous: we must try and stop it." Consider now: this was ten years ago. This incident happened in London, where both Mr. Urban and the present writer of this article had connections with the film business.

But what has happened in this decade? The film business across the Atlantic has advanced by leaps and bounds. In London each week the releases total up to hundreds of thousands of feet. All the great American manufacturers are represented on that market, so are the French, the German, the Italian—all makers in fact. New York is a tremendous film center. According to the evidence supplied us by our motion picture contemporaries, published in London, the latter city is vastly bigger. Why? Simply because the film releases there go to all parts of the world. Some of it is coming to this country. But even so, as we have said, all the great American film producers make vast profits out of the prints of their London releases. In fact, we believe if we could examine their books it would appear that they make more money out of that market than out of this. What sustains this enormous business? One thing, and one thing only—the quality of the picture. To succeed on that market the picture must be good.

The system of distribution is different there from here. Here an Exhibitor has to take what his exchange chooses to hand him. He has no screen examination of the film: in many cases here the exchangeman doesn't see the picture that he buys. This was a re-

cent bone of contention among one section of the business this last winter, namely, that exchangemen could not buy on screen examination. Indeed, one company was formed for the purpose of releasing pictures that were to be bought by the exchanges purely on screen examination. In Europe there is a different, and we think, a better state of affairs. There if you are an Exhibitor or a renter, you can see your picture before you buy or exhibit it. The various film companies compete with each other side by side. A Biograph takes its chance against a Thanhouser, a Lubin against a Broncho, a Pathe against a Gaumont, so the Exhibitor gets his pick, and the public gets the best, which is the ideal condition of things in the motion picture exhibiting business.

This is the consummation most devoutly to be wished in the United States film business. There is nothing impractical about it. It is not perhaps feasible for remote Exhibitors to gain access to the large cities for the purpose of looking at single motion pictures, but it is feasible for exchangemen to insist upon screen examination. If they did this we think it would be a step in the right direction. At present, in far too many cases, standing orders are given on quality, which equals X, the unknown quantity. Sensational literature, telegrams, "hustling and boosting," play too conspicuous an office in the marketing of film. So does the personal equation.

The greatest amount of attention is being devoted to a question upon which it seems difficult to get either union or unanimity of opinion—that of censorship. We think censorship relatively unimportant. We think that far more importance should be attached to the urgency of the Exhibitor, if not the exchangeman, seeing or being able to see the picture which is to be bought or exhibited. Then we should get some sort of censorship, making for the ideal condition of things, namely, censorship by public opinion. Exchangemen have complained to us time after time that the percentage of good pictures sent out by manufacturers is absurdly small. As for the Exhibitor, he is more or less at the mercy of both. With this mitigating circumstance that his choice is widening—if he could only see the pictures in all cases. Recently there was a movement by a company to supply exchanges on a qualitative basis. The idea was to invite manufacturers to send in their pictures to a central source. Then there would be a qualified board or committee competent to decide upon

(Concluded on page 4)

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This newspaper is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Sec'y and Treas. Wentworth Tucker. The address of the officers is the office of the newspaper.

THE EXHIBITORS' TIMES IN ITS NEW HOME. A RESTATEMENT OF POLICY AND PERSONNEL.

Coincidental with the removal of the "Exhibitors' Times" into the Candler Building, 220 West Forty-second Street, we desire to draw particular attention to the information which is printed on the editorial page of the publication.

Here the reader is told:

(1) This newspaper is owned and published by "Exhibitors' Times," incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West Forty-second Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Secretary and Treasurer, Wentworth Tucker. The address of the officers is the office of the newspaper.

He is also informed:

(2) The "Exhibitors' Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

This will be the last time we shall refer to this matter, and we only do so now for the purpose of finally disposing of it. This had to be done sooner or later, and, clearly, the sooner the better.

In former issues of the paper we have outlined its policy. Here is that policy expressed in extract 3:

(3) Between the production and the manufacture of the pictures, and the public, stands that great body known as "Exhibitors." By "Exhibitors," we mean not merely people who conduct theatres, but clergymen, the school authorities, church and chapel authorities, public lecturers, and many others who use the picture for the purposes of entertainment. It is this large class which the "Exhibitors' Times" represents. Nothing will be permitted to appear in the pages of the "Exhibitors' Times" which does not tend toward the propagation of good pictures. We have no prejudice. Every

Exhibitor throughout the world has an interest in this publication. It has been founded for him. So does every motion picture manufacturer, producer, actor or actress, camera man, dark-room employee, if his or her views are ours, namely: "The best that is in the picture." We desire to state, in conclusion, that the "Exhibitors' Times" is an independent journal, published solely in the interests of Motion Picture Exhibitors, and that it is not connected, directly or indirectly, with any commercial enterprise whatever.

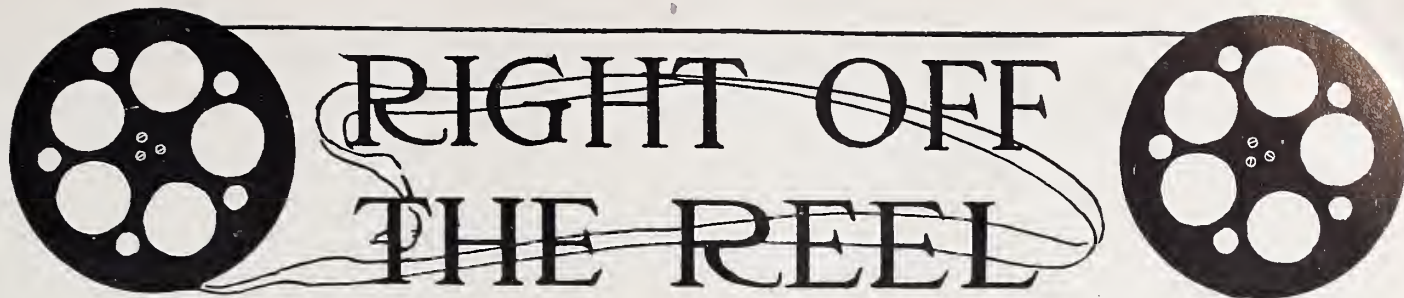
We do not think that the policy of the paper could be more clearly defined than it is in the three quoted paragraphs from our own pages. We have been variously termed, "trust" and "independent." Of course, we are neither. We stand for the best interests of the motion picture Exhibitor and the progress of the motion picture as an art and industry—no more, no less. If any reader has kept a file of the paper, he will perceive that we have endeavored to hold the scale of justice evenly balanced between all factors in the business. The "Exhibitors' Times" is independent in the best sense of the term. Note that we used a small "i" and not a capital "I" with the word independent. No power on earth can influence the editorial policy of this paper, if the policy proposed is in conflict with that above expressed and set forth.

Rumor as to the proprietorship of the paper has taken some curiously fantastic aspect. For example, it has been said over and over again that Mr. P. A. Powers was at the back of the paper. He certainly is at the back of the paper, but such a long way back that he is absolutely out of contact with it. Mr. P. A. Powers has absolutely nothing to do with the "Exhibitors' Times," nor is he ever likely to have anything to do with the paper except may be as an advertiser or as supplying news matter for its pages.

Then Mr. Carl Laemmle was said to be at the back of the paper. Mr. Carl Laemmle is in the same category as Mr. Powers. He has nothing to do with the paper, nor will he have anything to do with the paper except in the probable capacity of an advertiser. Once and for all, this paper is absolutely independent of any outside influence or control whatsoever. We make the statement emphatically and forcibly, as it is the last time we shall make it, and we desire to impress it indelibly upon the readers' minds.

We only notice this sort of thing, because it supplies the chance of nailing down once for all the mis-statements of which this publication has been made the object. Finally, it will be clearly understood that the editorial policy is quite uninfluenced by advertising.

"Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper." This little sentence was constructed by ourselves and placed in the British Journal of Photography, of which the writer was editor a good many years ago, and it still remains there. It is the editorial policy which animates this paper.



RIGHT OFF THE REEL

By F.B.

French is a very expressive language. Last week on this page I threw up a "ballon d'essai" and within a few hours of the issue of the paper I got my answer. I found out which way the wind blew. A "ballon d'essai" is simply a way of saying in French that you are out to see which way the wind blows, in respect of any matter of which you may be in doubt, or any matter upon which you wanted to find out the exact position of things in given conditions. A "ballon d'essai" is to the affairs of life and business what a weather-cock is to the weather. One glance at the latter tells the experienced eye what kind of weather to expect. A ballon d'essai in terrestrial matters tells you what you may apprehend or expect to happen.

* * * * *

Some of the feature film people promptly "put on the cap" which last week they thought they saw on this page. It fitted them. They wear it. They telephoned me. They got at me personally. They all more or less took up the attitude of the Pharisee and thanked God they were not as other men were. It was the other fellow that I was writing at; not them. And the "other fellow" certainly was making horribly bad feature films based upon murder and other kinds of wrong doing—the other fellow was doing this, not they. Oh no! The other fellow danced on the decalogue in his films, but they were putting out pictures which were "sans peur sans reproche. The meaning of this French phrase is: "Their films were absolutely pure in theme and treatment."

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In a case of this kind it is best once and for all to be plain and frank. The time is hardly ripe when either I or this paper can afford to be specific and precise, or find it expedient to do so. But that time is coming nearer, and it will be at hand when the State Right buyers (a large body and a scattered body) will become regular readers of this paper, as they are sure to do in response to the efforts now being made to attract their eyes to these pages.

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At present there isn't any publication which puts the truth of feature-film matters before state right buyers. These people are guided simply by what they read in advertising pages. And advertising pages are not simply confined to the outer pages of a publication. There is the mendacious "write up" which appears in the text parts of the paper under the guise of "news items" or "criticisms." There is far too much of "you give me advertising and I will give you a good write-up" in these sheets. Take it from me that this isn't the policy

of the "Exhibitors' Times" and never will be.

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Contemporaneously with the publication of last week's installment of "Right Off the Reel," a series of advertisements of Feature films caught my eye. These advertisements make a bold and bald appeal to sheer sensationalism. They are nothing more nor less than dime novels in feature film form. There is no use mincing matters; the formula which I gave last week is the only one which commends itself to the minds that are animating these regrettable productions. These latter things (for they are just things) appeal to the baser and more degraded sides of human nature by presenting the worst aspects of life to the minds of the women and children who frequent motion picture theatres. They are not deterrent; they are incentives to and stimulants of crime. They make plain the truth of the adage. "The sight to do ill deeds makes ill deeds done."

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The other evening I stood watching a group of little children outside a motion picture theatre not far from Millionaire Row (where I live). They were clean-cut little ones, with frank open faces and they were looking with eyes expectant at the entrance of one of these picture theatres. The front of the building was "adorned" (?) with a liberal display of the colorific printing which does duty for posters. And really, hardened man of the world though I am, my heart physically ached to think that these fresh young minds were to be regaled with some of the feature film abominations which are being printed and distributed amongst the motion picture theatres of the country this moment.

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The pity of it all is that there isn't any necessity to make feature films of the ultra sensational blood and thunder kind. The world's literature has not, as yet, been touched for suitable themes by feature-film makers. "Stevenson!" screamed a responsible Director of a great film manufacturing company recently, "Stevenson! Who is he? Vot did ve pay dis man for de scenario?" The young man who asked this question was ignorant of the fact that Robert Louis Stevenson is one of the greatest writers and romantists of all time. Yet it is to this terribly abysmally-stupid type of mind that the duty, if duty it be, of selecting themes for feature films and multiple reels (same thing) is delegated by the moneyed interests in some branches of the motion picture business.

(Concluded on page 6)

The Photography of the Subject

In the modern making of the motion picture, if we are to take the evidence of what we read, comparatively little attention is paid to the photography of the subject. This factor is taken for granted by many who are, to employ the current phrase, breaking into the game. And its importance is not realized by many who are already "in the game." There is too much in fact of the handle turning and chance development about the matter. If you read any considerable part of the so-called criticisms which have to do duty for critical writing in various publications about the subject of the motion picture, you will come across one or two familiar phrases: "The photography is good"; the "photography is excellent"; the "photography is bad"; the "photography is poor"; conclusively proving that the writers of these phrases conceal their ignorance under generalities. The result is that many men who sink their money in the picture business suffer both from the ignorance of those whom they employ and those who criticise their productions. They employ people of limited photographic knowledge; the pictures are criticised by men who do not know the rudiments of the subject, and the exchangeman, the Exhibitor and the public are deceived by the failure of photography to do justice to the motion picture.

One of the greatest scientific authorities on this subject of photography defined it once as both an art and a science. It is a science in virtue of the fact that it

extorts accuracy of knowledge in its application; it is an art in right of the circumstance that it gives play for the personal equation. The mere development of motion picture negatives and positives, irrespective of the narrative and acting ends, therefore, is a matter deserving of closest attention. It is axiomatic that a picture may not utterly fail if its photography is good; whereas, if the subject is badly expressed, poor photography will not minimize its failure. This is illustrated by the fact that a good scenic passes muster because it is a good photograph, although artistically it may not come up to standard. At the present time, when nearly 200 different subjects are being released each week, there must be of necessity many duplications. One motion picture, therefore, may become very much like another under this head. But, if the photography of one is better than the other, then that which has this qualitative attribute stands out proportionately well in the opinion of the public.

In writing this brief article, we have in mind the intention to deal in the "Exhibitors' Times" during the coming fall with the rudiments, elementals and essentials of the photography of the motion picture. We especially invite all those interested in the technique of the motion picture to take cognizance of this intention. The "Exhibitors' Times," we desire to make clear, will make special efforts to deal with the technology of the subject.

T. H. Blair to Enter the Motion Picture Field

To the greater number of the readers of this publication, and indeed to the readers of every publication devoted to this subject, the name of Thomas Henry Blair is probably unknown. Therefore, at first sight the announcement that he is to enter the motion picture field cannot have any real significance. Nevertheless, to the comparatively few who are aware of Mr. Blair's antecedents, the announcement is of great importance, and when we make it clear who and what Mr. Blair was and is the importance of the news will be generally admitted and understood.

Nearly a score of years ago Mr. Blair made celluloid film and cameras, in which this film could be used.

Blair films and Blair cameras were well known in the business, and there were branches of it in various parts of the world.

But Mr. Blair contracted himself out of the business, and now by effluxion of time finds himself in a position to re-enter it. He has not chosen the photographic part. It is to the motion picture branch that he will direct attention.

We understand that Mr. Blair proposes bringing out at an early date a new motion picture projector, of which we will give the reader full particulars in due course.

The Open Market

(Concluded from page 1)

the value of the pictures, or the Exhibitor would have a choice of quality, ranging between the 10c.-foot picture and the 15c.-foot picture. This is a practicable scheme, and very many men in the business are, we know, in favor of it. If it is adopted we think the Exhibitor will be advantaged; he will have some reasonable assurance that an impartial body is looking after the qualitative selection of the picture.

Everything we have reasoned so far, then, with regard to this question points to the inference that the

open market would be an advantage rather than otherwise to the business. It would tend to uplift the quality of the picture by the process of natural selection; otherwise, the survival of the fittest. As in the natural world, the unfit would disappear. As regards the picture business, this disappearance would cause no regret. It is doubtful if in any business there is so much room for the exercise of this principle of selection as in the motion picture art and industry.

The Problem of Projection

The motion picture is in the "neo"-idealistic stage. Another way of expressing this is to say, as so many people have said, that the picture "is in its infancy." There should, we think, be a fine imposed upon any person found guilty of uttering this phrase in future; or, better still, he should be ostracized from the society of all intelligent men. The platitude is the mark of the bore. It is astonishing to note how many bores there are in the motion picture field, and how little real thought there is. If there were more thought we should not have to listen to such banalities as the picture being "in its infancy."

While many minds are concentrated upon the problem of the picture—that is to say, its actual production upon the inception of the scenario, story, or subject up to the delivery of the finished print into the hands of the Exhibitor, very little real notice is assigned to the method of presenting or projecting the picture to the eyes of the public. Five years ago the popularity of the motion picture among the masses took the manufacturers or, rather, the makers of projection machines, very much by surprise. They weren't prepared to meet the demand which was so manifested. You cannot anticipate with mathematical precision the demand of the public in any of the commodities of life. Were it otherwise the heads of great manufacturing enterprises would grow rich beyond the dreams of avarice. Ask any departmental manager to-day what the public is likely to demand in respect of any particular commodity next November, and he will shrug his shoulders. He only wishes he knew.

So that when the public demand for seeing the animated photograph or motion picture of a few years ago made itself clear, there were few makers of apparatus

meeting the requirements of the case with regard to projection machines. Makers of stereopticons were the only people in the field. They had to adapt themselves to circumstances. Makers of stereopticons were very conservative people, unwilling to realize that the lantern slide had a formidable competitor, if not a rival, in the motion picture. In fact, to-day so deep rooted is prejudice that some of the old-established makers of stereopticons for lantern slide purposes refuse to recognize the motion picture business at all. Which is their loss.

The first motion picture projection machine that we examined a few years ago earned from us the title of the "coffee-grinder." It sounded when in operation just as if a house-wife were grinding coffee nibs in a kitchen machine. Too much is left to the personal equation of the operator. In proper projection we maintain that the personal equation should be eliminated altogether. It should be, we think, automatic at the present time. So much attention is being directed to the provision of new projection machines that if we were to venture upon any particulars regarding the work in hand we might be regarded as revolutionary. Let it suffice to say, that in the course of a few weeks we shall be giving the reader some first-hand particulars of new departures in projection apparatus which will be of great interest. We write this article because we know that at the present time the Exhibitors are finding it difficult to obtain the kind of projection machine which the exigencies of their particular cases demand. It is eloquent of this present condition in this branch of the business when we say that some of the makers of projection machines at present before the public are well behind with orders.

Herbert Miles and William Steiner

The North American Film Company

It will be heard with interest that Herbert Miles and W. F. Steiner are about to re-enter the motion picture making under the title of the North American Film Co. Into this field the "Exhibitors' Times" desires to welcome them, because it is a field with which both of them are thoroughly familiar.

Herbert Miles is one of the most experienced film men in the world. He bought his experience in the film exchange business years ago. In 1909, the Miles Bros. Exchange, on Sixth Avenue, was one of the most prosperous exchanges in New York City. Then Herbert, when the Film Service Association, of which he was secretary, expanded, joined the Sales Co. as chief executive, and then started out to make Republic films. For the last few months he has been lying "perdu," but we have been aware of the fact that Herbert was only planning to come back into the game. We hope now that he has come back he will make that success which his abilities and experience entitle him to expect. It was formerly said of Herbert Miles, that he

was one of the few gentlemen in the business. Whatever vicissitudes of fortune (and there are many in the film business) Herbert Miles may undergo, he will always be a gentleman.

Although it is not generally known, Mr. W. F. Steiner has a whole world of film experience to his credit, and as an asset he is a practical camera man and a photographer and made motion pictures long before he became a guiding spirit of the Imperial Film Exchange, which up to 1909 was a very prosperous exchange indeed. Mr. Steiner's experience as the head of the Yankee Film Co. brought him valuable knowledge, which he will, of course, put to use in the North American. In the sentimental aspect, the sincerest good wishes will go out to Herbert Miles and W. F. Steiner for their success in the North American. They are both good fellows. This present writer, at any rate, wishes them success with the utmost cordiality, and more—he thinks (and is glad to say) that they deserve it.

RIGHT OFF THE REEL

(Continued from page 3)

"There is no darkness, but ignorance," wrote Shakespeare. As there is a terrific amount of ignorance amongst these feature film makers, there is also a terrible amount of darkness—intellectual darkness. They do not know, nor have they the capacity for finding out that the people at large prefer in their books, their plays, their films, in all their mental pabulum, the clean, wholesome, the mentally improving and stimulating. The most popular books, plays, pictures and poems are those which are pure and ennobling in themes. So it should be with feature films. I am just wondering who is to be the enterprising film man who will induce the blameless Evelyn Nesbit to appear in a feature film. I lay three to one she has been approached, just as Beulah Binford was approached. They actually made a film of Beulah, but the public conscience revolted at the idea of the screen exhibition of this unfortunate girl's "faux pas."

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Of course, there is a great deal of French in these paragraphs this week. I am concealing the depths of my feeling in the language of love, the court and diplomacy—which is what the French language is. I like this language so much that I think in French and can say nice things to a young lady in French; also my prayers. But, if necessity arises on this feature-film imbroglio, I will use some very plain, frank English indeed, will name names and will call a spade a spade and not an agricultural implement. For we of the "Exhibitors' Times," are resolved and determined to do our best to purge this great motion-picture business of the serious menace to it which is apparent in bad feature films. As we have said over and over again, we stand for good pictures. **GOOD PICTURES.**

PRISON LABOR COMMITTEE INDORSES RELIANCE DRAMA.

"The Fight for Right" written by James Oppenheim and produced by the Reliance Company for release on Saturday, August 9th, has been given the approval of the trade unions as representing their attitude toward prison labor.

The trade unions have never advocated that convicts should be kept in idleness; instead they have insisted that convicts should be employed and that the convict's reformation would be impossible without useful and healthful labor.

It is not the work of the convicts as producers which meets with trade-union opposition, or that by working they may keep some free men idle. It is the methods by which prison labor, when performed for the benefit of private contractors, places the convicts' labor on the market and thereby forces reductions in wages upon large numbers of free workmen, and by so doing lowers their standard of living.

For years the trade unions have endeavored to have the convicts employed out-of-doors as much as possible where the sunshine and pure air would build up the physical man and give that rugged health which would enable the unfortunates upon their release to have clear heads and strong bodies, instead of being the pallid wrecks which so often leave the prison door, nerveless, spineless and unfit to undertake the task of reclaiming their places as useful members of society or to properly support themselves through their labor.

Briefly reviewed, the trade-union attitude towards prison labor is that its first object should be the prisoner's reformation, and under no circumstances should any element of private profit enter into consideration; that the labor

performed by the prisoner should be of a useful nature and that for this labor the convict should be paid for the benefit of those dependent upon him and for his own assistance upon regaining freedom and, finally, that the principal object of the state should be to protect itself from the vicious and unfortunate, to give them an adequate opportunity for reformation and not to derive profit from their labor.

"The Fight for Right" which contains a plot illustrating the trade unions' position on this subject, was staged by Oscar C. Apfel with Rosemary Theyby and Irving Cummings, in the leading roles.

UNIVERSAL BUYS BUFFALO BILL'S ANIMALS.

Through the sale by court order of the effects of the Two Bills' Show at Denver, Thursday, July 31st, the Universal Film Manufacturing Company came into possession of an addition to its West Coast Zoo. Two camels and seven elephants are among the beasts acquired. They will be sent to Universal City near Los Angeles, where they will be employed in the making of a new Biblical picture, which Isidor Bernstein has in contemplation.



RUNA PLAYS CUPID [Reliance]

"Courage of the Commonplace"

A Notable Vitagraph Production That Is a Real Life-Portrayal.

In these days of cowboy, civil war, detective and crook film heroes and spectacularly daring heroines who save trains and edifices from destruction and rescue persons in distress while an approving multitude in the background is bellowing forth thunderous huzzahs, it is an agreeable surprise to come upon so refreshing a "slice of life" as Vitagraph's "Courage of the Commonplace." We are all, more or less, curious to know how our every-day, next-door neighbor lives his inner life. Externals and outward appearances are, most of us know, not always an authentic index to the true state of affairs. If we may be uplifted—ethically exalted by this deeper knowledge, then it is surely worth knowing. If, in a drama, such incidents are palpably probable and not overdrawn, if they are not embellished by a strained, romantic glamour, if they betoken realism without artifice and dissimulation, they must certainly "strike home." Such was the ground-work of the natural, inspiring theme of "Courage of the Commonplace."

Look at a painting of Millet depicting the simple, sincere life of the earth toiler. Compare it with some of the formal, superficial products of the mid-Victorian era, replete with affectation and unnatural prettiness and you have concrete instances of what is basically good and bad in all forms of art—literature, drama, music, painting, etc. One form moves the spectator to the profoundest depths; the other merely arouses a fleeting interest. This is not new, yet it will bear repetition for our purposes until every producer, director, scenario-writer, actor and—yes—Exhibitor, is satiated with it. The contention that the motion-picture public is not intelligent enough to appreciate the difference is fatuous tommyrot. Granted that the patrons of the Newest Art do not make nice analyses of the pictures they see, does it mean that they do not *feel* what is innately poor or excellent? The photoplay that imprints the strong, lasting, elevating impression unconsciously appeals to the average man or woman.

As our prophet, T. B., never tires of saying: "The Picture's the Thing!"

All this apropos of the Vitagraph photo-drama, which is the story of a noble girl to whom self-sacrifice is a matter of course. Mary is the drudge of the farmer's large family. While her younger sister alternately studies and flirts with young men, she helps her mother do the housework. Mary—cheerful, hard-working, never-resting Mary—is toiling and scraping enough money together for tuition and maintenance at college. Finally, just as she has reached the right amount in her savings, she learns that her father's horse has become useless for further work. If a new one cannot be bought, the season's crops will be lost. Very quietly, without heroics or bitter complaints, she takes her money from the bureau drawer and hands it to the farmer. A new horse is bought. The crops are saved. The younger sister goes romping off with her lover. Mary heaves a pathetic little sigh and resumes her work at the ironing-board. There are no longer any visions of the beautiful college building and campus with their eagerly studying frequenters for Mary. And so the picture ends.

Mary Charleson in the principal role played with the repression, refinement and pathos of the finished artist. Her emotion throughout was shaded with delicacy and variety that compelled admiration. The drama offered a great temptation for over-acting, but Miss Charleson skillfully kept within bounds, yet at the same time made the character powerfully appealing. The others were effective in their naturalness and simplicity. The "younger sister," especially, was an able foil, serving to strengthen Miss Charleson's characterization by contrast.

There were some very picturesque landscape settings. The photography was stereoscopic and flawless. The production on the whole embodied all the elements which enter into the making of a first-rate photoplay.

R. R.

MAY IRWIN IN PICTURES.

The ordinary stage is singularly poor in comedienne of the better class. The stage exemplifies the truth of the aphorism that women seldom have a sense of humor. But when they have it, and it finds an outlet on the stage, the result is bewilderingly pleasing. Theatre-goers will tell you that the aspect of a reputable fine comedienne on a stage is one that always provokes pleasure.

May Irwin, the popular star of many successful comedies is to be included in the Galaxy Gallery of Famous Players, and a picture with this lady in it will shortly be released.

VIVIAN PRESCOTT WITH RELIANCE.

Her many admirers in the motion-picture field will be glad to learn that Miss Prescott has started active work in the Reliance films. Vivian is not only an artist, she is a hard-working one. When there is work to do before the camera, she never spares herself. For the Biograph, for Lubin, and for the Imp, this girl (for that is all she is) presented some truly fine impersonations. In the character of Leah, the Jewish girl, who abjured her faith to marry a Christian, Miss Prescott put in some work, in our opinion, not excelled by any acting effort put out by any other motion-picture artist. The Reliance Co. have a great star in Vivian Prescott and she should be instrumental in making Reliance films increasingly popular.

HIGH STANDARD OF PICTURES IS URGED.

Before a large audience a discussion on motion pictures from the standpoint of the maker and the public, was held at the Woman's Club recently, the speakers being Mrs. Phillips Smalley, Mayor of Universal City, and director of many Universal pictures, and Mrs. P. G. Hubert, member of the local censorship board.

Mrs. Smalley spoke with the authority of personal knowledge, having for the last nine years been a scenario writer, an actress and an interested worker for the betterment of the general standard of picture plays. Mrs. Hubert spoke of the work involved in the censorship of films and praised the support given by the Exhibitors when exception is taken to a particular feature of the play.

(Continued on page 19.)

Motion Pictures of the Better Kind

Particularly for Churches and Sunday Schools

By James D. Law, Philadelphia, Pa., in
The Scottish American.

The motion picture has come to stay, and those who have been looking for a "fad" to pass will have a long time to wait. The day of the small photoplay-house is, however, almost done, and commercially speaking, it is not a factor any more.

Investors tied up with little rooms and halls, seating three hundred people and less, cannot give good shows and make any money, unless they have the only motion picture place in their neighborhood. The tendency for some time has been to have places of not less than a thousand capacity, and this will continue to pay if run properly. Wherever several compete, the crowds will drift to the best projected pictures, and where the most elevating and cleanly entertaining subjects are shown.

In this country the sources of supply are divided broadly into three factions. There is, first, the so-called "Trust," which is a combination of the Edison Co. and their associates, claiming many original items in invention and accessories, but as a matter of fact only a combination of many fair manufacturers that produce about ten per cent. of really good pictures, and of that ten per cent. perhaps five per cent. are furnished by their foreign connections. The second faction is the so-called "Independent" manufacturers, subdivided into several smaller factions, producing about a like amount of good pictures as the "Trust," also eked out by foreign manufacturers, the foreign "Independent" products containing the best pictures made anywhere from a photographic point of view. This "Independent" faction is as much a "trust" as the Edison combination, both insisting on the pictures of their particular faction only being used by any one house or theatre. That is to say, the theatre that shows "trust" pictures cannot show "Independent" pictures, and vice versa. Both factions claim that this is necessary to control trade and insure the best pictures. The third faction is made up of "free lances"—independents of independents, and run largely to "Feature Films," some good, and some very bad.

The two first factions are also making and serving "Feature Films," which seem to be the tendency of the times. For a long time films have been produced in units of 1000 feet in length, showing one or two subjects. "Feature Films" have no such limitations, running from two to seven thousand feet in length, and costing to produce from two thousand to a hundred and fifty thousand dollars per production. The last named figure is the cost given of the "Quo Vadis" film that had such a run in Europe and America at the better class of playhouses. In Albert Hall, London, in one day 40,000 people saw this film, including the King and Queen, and in many American cities it has been running to crowded houses for six to twenty weeks at

prices ranging from a quarter to a dollar per seat.

On account of the way that the various factions divide up the photoplay-houses and halls, this country does not see the best motion pictures in any reasonable degree. There are hundreds of grand and glorious motion pictures available in Europe that are never exhibited in America, because the factions named can dictate what pictures are to be shown. The manufacturers operate through exchanges, and the exchanges are helpless. If they have any choice it is limited to the subjects that the manufacturers produce. The manufacturers select the actual "producers," called "directors," and the quality can never rise above the level of the one or the other. There are now thousands of intelligent Exhibitors in the country who are close to the pulse of the people—their patrons—but if they have any influence with the manufacturers or producers it is not apparent in the reels of utter rot and trash that belch forth from the motion picture factories weekly.

This noble instrument of education and entertainment has been dragged through the gutters of vulgarity, sensationalism and fakedom until many good people are turning from all motion pictures with disgust. The motion picture trade papers—at the imminent risk of losing advertising patronage—are constantly clamoring for better pictures, showing in every way how it would better pay all concerned, but every week have to fill their publications with page after page of inane, childish, ridiculous drivel in the form of synopsis of the current photoplays soon to be "released."

The choice of the Exhibitor looking for anything that is elevating or wholesomely entertaining is limited indeed. Strictly educational pictures are almost unknown, those that masquerade under that title being more or less ridiculous. So serious has this matter become that it would not be possible to-day to run a first-class photoplayhouse every day with motion pictures of the better kind.

In my opinion the date is not far distant when a different type of men will take hold of this great business, and make it the real power that it should be and is now, although smothered by corrupt and malign influences. I think it is hopeless to expect those now in power to give us anything better than they have been offering in the past. Here and there they may try to do better, but as now organized and staffed they cannot accomplish much. And as now they own the "Exchanges," they have no incentive financially, and morally they do not care. It is perhaps well that they have not meddled largely with educational, biblical, and religious topics, as the same ability that has been used in other directions would be productive of still more disastrous results. The better kind of motion pictures, as I see it, must come from real educators, from churchmen, ministers and laity and from successful business men in other lines.

In cities where photoplay houses are open on Sundays it must be humiliating to all good people to note the contrast between the attendance there and at the churches and Sunday schools. On weekdays where the competition is stronger

(Concluded on page 30)



Joey, The Clown (Edison)

An Echo of the Open Market

By *An Exhibitor*

We have three corporations releasing an average of 100 reels per week, and with this output, if we Americans were as free as are the subjects of the Czar of Russia, we would be able to select our weekly program out of these 100 releases. We could show a Biograph with a Thanouser and a Rex, or a Reliance with an Imp and a Vitagraph; in fact, any combination.

While we are in a free country, if we take our service from the General Film Co. we must accept what said General Film Co. is willing to give us and we cannot show films from Independent manufacturers. If our luck is to use the Mutual service, we cannot show licensed pictures, and if we go with the Universal, we have to show their films only.

Because each corporation wishes to control the market, the manufacturers strain themselves to produce from four to six releases per week, and under these conditions they cannot nurse the details of each production, as there is no time to be wasted. If the weather is not just as it should be, the director and camera man go on with the work just the same. They know that on account of unfavorable weather the photographic quality of the film will not be good, but there is no other alternative—they cannot postpone to another day because every minute of the balance of the week is scheduled on some other work. Six releases must be turned out each week, there is no time to be wasted.

If an important actor fails to appear, the director is not going to delay the production, but he will take any person to act the part. If while taking the picture the director finds a flaw in the scenario or finds that the scenery is not the exact spot or the staging is not correct to the epoch, he cannot delay the work for such secondary questions, on the ground that the public will not notice them, and if he was to waste any time to make the necessary changes he would have to work overtime to catch on with the six releases per week.

The director, like the Exhibitor, has an idea that the public is too dumb to detect such errors in the details. This is why we have so many films that, although master productions in many senses, call for the ire of the cultured class and make it practically impossible to secure a first-class film service. I do not mean poor pictures, but stories containing unnatural points that have been overlooked in the haste of turning out the work.

We have many twins, but no matter how alike they can look, and no matter how each twin can deceive persons, there is always a small particularity noticeable to the close friends and relatives. On the other hand, we do not know of two men, perfect stranger to each other, to be taken for twins. Yet a manufacturer with a great name has produced a film on this very theme. A beautiful production as to photography,

acting and staging, but that aroused the ire of many patrons because the film is unnatural. A Governor wishes to study the prison life without being known. He shaves off his mustache, and after making the proper arrangements with a Judge, to be sentenced, then released after a couple of days in prison, he leaves the State House and manages to be arrested. When the Judge is going to sign the papers for the release of the Governor, he dies suddenly, and as the papers are not signed, the Governor is forced to serve his sentence. In the meantime, the State officers, relatives, friends and the sweetheart are much worried at the disappearance of the Governor. At this moment appears an ex-

convict. He looks like the Governor; in fact, he is taken for the chief of the State; he is rushed to the capitol and every one acknowledges him as the missing Governor.

Is it not very unnatural? No one, not even his intimate friends, not even his sweetheart, have the least doubt. His queer actions do not arouse any suspicion. A Governor is generally a cultured gentleman with a better education and manners than an ex-convict. The next question is, where is love? We say that love is blind, that love is a certain personal feeling. It seems to me that the girl could not really love the Governor the moment that she could

(Concluded on page 17.)



In Search of Quiet (Imp)



The Operators Forum and Question Box

Conducted by Herbert Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors Times

Operators and others, either in search of or willing to impart information relating to projection and projecting apparatus, are requested to send their queries or suggestions to this department. They will be given space in the next possible issue after their receipt. Also any sketches that an operator may care to submit of any useful device for use in connection with projection will be reproduced in this department for the benefit of others of the craft.

ELECTRICITY.

(Continued.)

Before going into any examples of Ohm's law, it is necessary that we understand the significance of the various practical units of electricity, which are known as:

The ampere, the volt, the ohm and the watt.

The ampere is the unit of electric current and represents the volume of current produced by a pressure of one volt flowing through a conductor having a resistance of one ohm. The strength of a current is always expressed as so many amperes.

The volt is the unit of electromotive force (E.M.F.) and is defined as being that pressure which will cause a current of one ampere to flow against a resistance of one ohm. The various terms, electromotive force, pressure, difference of potential and voltage, all signify the same thing, viz.: That force which tends to move an electric current against the resistance of a conductor. The average voltage developed in any common battery cell is 1.5 volts.

The ohm is the unit of resistance and, as before stated, by applying Ohm's law to any electrical circuit we have expressed the three fundamental units of resistance, pressure and current.

Therefore, if we wish to find the amount of current flowing in a circuit having a pressure E, of 110 volts, and a resistance R, of 5 ohms, by substituting we have the following:

$$C = \frac{E}{R} = \frac{110}{5} = 22 \text{ amperes}$$

By taking the current C and multiplying by the resistance R we have as an answer E, because $E = CR$, which in this

case is $E = 22 \times 5 = 110$ volts.

By transposing once more to find R, we have $R = \frac{E}{C}$. And in this case $E = 110$, $C = 22$. $110 \div 22 = 5$ ohms.

What has been stated of Ohm's Law up to the present has dealt with its application to closed circuits only. We will now take up its application to the voltage drop in various circuits.

Referring again to water flowing in a pipe, it is evident that although the quantity of water which passes is the same at any cross-section of the pipe, the pressure per square inch is not the same. For even in the case of a horizontal pipe of the same diameter throughout its length the water when flowing suffers a loss of pressure. It is this difference in pressure that causes the water to flow between two points against the friction of the pipe. This is very similar in many ways to a current of electricity flowing through a wire, for, although the amount of current that flows is equal at all cross-sections, the pressure suffers a drop in the direction in which the current is flowing, and it is this difference of potential that causes the current to flow against the resistance of the conductor.

Ohm's Law, therefore, not only gives us the strength of the current in a closed circuit, but also the difference of potential in volts at any point along that circuit. The difference of potential, E' , between any two points in a circuit is equal to the strength of the current in amperes (C), \times the resistance in ohms (R') of that part of the circuit between those two parts, or $E' = CR'$.

If any two of these quantities are known the third may be readily found by transposing:

$$C = \frac{E'}{R'} \text{ and } R' = \frac{E'}{C}$$

As already explained in our issue of August 2nd, the following is an example of the foregoing rules for determining the drop of potential in a circuit:

Fig. 4 represents a circuit in which a current of 25 amperes is flowing against resistance at A and B. The resistance between E and F is 2 ohms. That between C and D is 3 ohms. What is the

difference of potential between E and F; also C and D, and C and G.

The solution to the above is as follows:

$$E' = CR'$$

Therefore the difference of potential between E and F = $25 \times 2 = 50$ volts.

The difference of potential between C and D = $25 \times 3 = 75$ volts.

To find the difference of potential between C and G, it is first necessary that we add the resistances AB together, which makes the resistance of the circuit (neglecting that of the wire and carbons) = 5 ohms. The difference of potential between C and G is then $25 \times 5 = 125$ volts.

From the foregoing it will be seen that it is a very simple matter to find the drop in potential of any part of any circuit, as is also the case should we wish to get the resistance of a circuit. All that is necessary is to change the equation to read:

$$R' = \frac{E'}{C}, \text{ and for current } C = \frac{E'}{R'}$$

In next week's issue we will commence a brief article on magnetism.

Answer To Question

A. L., Allentown, Pa., writes for information as to the proper way to set the 1912 motiograph inside shutter. The first thing to do is to remove the front plate (which carries the lens). This is done by loosening the two small screws at base of plate and then pressing up small spring catch at top, when the plate may be lifted out. Loosen the small screw that holds the outer shutter wing in place, and pull same off spindle. Next, turn the mechanism very slowly in the direction it runs until the intermittent sprocket is just about to move. Set the large wing of the inner shutter so that its lower edge is a trifle above (about $\frac{1}{8}$ ") the center of the aperture plate and tighten it on shaft. Replace the outer shutter wing on shaft and set it so that upper edge of large blade is about $\frac{1}{8}$ " below the center of aperture, and then tighten up all screws and replace front plate. It will then be found that the shutter blades close up the aperture just as the film begins to move downward, which indicates that the shutter is correctly set.

Advertising the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Advertising Dept., Exhibitors' Times.

Advertising is an art. While some business men spend thousands of dollars in yearly advertisements, they do not obtain the results of the man spending less money, but putting more brains and taste in his advertisements.

"You Need A" biscuit would have no effect if spelled in full; in fact, many consumers would have said: "The National Biscuit Co. is trying to make us believe that we need their biscuits; well, we know better." The single word, "UNEEEDA" did the trick, and even men and women who did not care for biscuits got interested.

I could give many such illustrations if I could spare more time on this subject.

Many advertisers want to pay as little as they can and they want to crowd too much reading matter in a small space. A wrong policy, as folks have no time to read all this small print. An advertisement should call the attention to the goods advertised, and when the reader is interested then the advertiser can send him all the pamphlets, circulars, catalogues, etc. Let us illustrate. If I wish to advertise uniforms which of the following advertisements would bring the best results?

The first advertisement would prove a dead issue. There is too much reading matter; it is a blur with nothing to attract the eye at first sight. The second advertisement would prove a success, as the heavy words UNIFORMS and \$3.50 would attract the attention of the reader to decide him to write for more particulars.

It is just the same with our theatres. If you show three reels, have only one single sheet poster for each reel and have said poster placed in a neat brass frame.

The idea of placing too many posters in front of the theatre is bringing confusion, and so many posters crowded in a small space do not bring the results, as the very poster on which you wish to call the attention is overshadowed by other advertisements.

It is claimed that the department stores of Chicago have the best window dressers and the best window displays. This is true, especially with Marshall Field & Co., where they take a whole window to display a single dress, but the dress is displayed in such a manner as to bring out every detail of the folds, etc., and the surroundings or settings of the window are appropriate to the style

of the dress. In New York they try to place the whole stock in one window, and the dresses are so overcrowded that no details can be seen and they do not appeal to would-be buyers.

Good judicious advertising will build up a business, while a poor display of advertisements can ruin the proprietor, or at least keep him at the bottom of the ladder. This has been the case with motion pictures.

It is queer to note how motion picture theatres have made so little headway. Most of the theatres of today are no better than what we had a few years ago. On the other hand, the pictures, the machines, etc., have improved.

A manufacturer said to me the other day: "In 1908, we thought that it was extravagant to spend \$1,000 on a negative, and we tried to limit ourselves to from \$500 to \$750 per negative. We were selling an average of 130 prints from each negative at from 12 cents to 13 cents per foot. Today we have to spend twice as much for the negatives; we cannot sell the prints at over 10

cents per foot, and on account of the objection to repeaters and the great increase in the output, we do not sell more than 40 prints from our negatives."

This state of things is due to poor advertising. With our ugly and sensational posters, we have gradually turned public sentiment against motion pictures, and as the managers were losing they had not the courage to turn a new leaf and try to bring back the public sentiment. They went deeper in the foolishness of making their theatres look like common billboards.

As the better element shunned motion pictures, the good films, the real films of merit, did not make good because they were of a too high order to please the morbid seekers and to satisfy this low element it became necessary to make the daily change and increase the output.

Motion pictures are like books. The better class love to read good authors; they enjoy every line of the books; they talk of it to their friends; they even take a pleasure in reading the book a second time. For this reason the better

(Concluded on page 21)



"OF SUCH IS THE KINGDOM" [Reliance]

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

In the issue of July 26th, I mentioned my experience at the Herald Square Theatre where a film of Mr. Selig's was butchered by inappropriate music.

It seems that the notice has reached the orchestra of the Herald Square Theatre as when I called on the following Monday, I was charmed the way the music was prepared for the Edison production, "The Meadow Lark." For the first scene, when the girl is seen singing, the orchestra stopped to allow the pianist to accompany the singer of the film. It was appropriate and created a good impression.

In the same issue of the "Exhibitors' Times," I said that the piano or orchestra of an open-air theatre, should be placed in the center of the place.

When I called on the manager of the "Moorish Gardens," an open-air theatre on Cathedral Parkway, I asked him his opinion and he told me that it was worth trying, as he had noticed that his piano could not be heard from the rear seats.

At the "Lenox Gardens," another open-air theatre on Lenox avenue and 110th street, I could scarcely hear the orchestra, although I was seated in the middle of the audience. Once in awhile we could hear a few notes, just enough to convince us that the management had provided some music.

At the fourth picture, the drummer waked up and he did then treat us to so much drums, sticks and cymbals, that we were unable to hear any notes from the other musicians. At least this was the general verdict from the audience.

The manager of the Lenox Gardens seems to believe in music, as he had not only an orchestra, but a number of singers, or to use a more correct expression, a number of dummies, as it was impossible to catch a single word from the songs, until one of the singers struck what he thought was a clever scheme—to sing through a megaphone. This was not a success as if the megaphone carried some of the notes to the rear seats, it had the disadvantage to annoy the spectators in the first rows.

I believe that both the orchestra and the singers were of some merit, as the applause from the front seats convinced the remainder of the audience that we were losing a good treat.

It may not be the same every night and if we could not enjoy the music it was due perhaps to a breeze carrying the sounds over the fence into Central Park. May be that another day, when the breeze will blow from the park, the sounds will be carried all over the audience.

The Airdome, on corner of Eighth avenue and 10th street, seems to have solved the question, as the day that I visited the place, I enjoyed the music given by a single pianist, all the time of the picture.

As I say in my article on "Construction," some times we discover a special feature unknown even to the manager of the place as if the improvement was the results of a mere accident.

Near the screen, the manager erected a regular shed with two closed sides, a roof and a floor.

Why did he erect this shed? Was it to improve the music, or was it to protect the piano from bad weather, without having to roll same under a cover?

No matter what was the purpose of

the manager in erecting this shed, he did solve the problem of music for the open-air theatre, when it is not convenient to have the piano or orchestra in the center of the place.

The floor, roof and sides of the shed, act as resounding boards, and while they increase the sound volume, they protect the notes from being carried away by a nasty little zephyr.

Yet the music was marred by a number of boys walking the aisles, peddling their candies, peanuts and ice cream, and as most of them had strained voices, they did not harmonize well with the piano.

It was about the same at the "Lenox Gardens," with the difference that the words: "Candy, Ice Cream, Soft Drinks" were more audible than the notes from the orchestra.

This candy business seems to be another fad of the open-air theatre, in other words, it seems that it is as essential to have fellows selling candies in an airdome, as it is to have an operator to work the machine. J. M. B.



Just In Time (Rex)

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address : Construction Dept., Exhibitors Times

CONSTRUCTION.

To the casual observer theatres are theatres, but to a man hunting for improvements, he can always find something new and often he discovers some special feature, even unknown to the owner of the place, as if these features were the results of a mere accident.

PALACE THEATRE.

The Palace Theatre of Yonkers, N. Y., is not a new house although it has been remodeled. It is a cozy house with a pleasing arrangement of the lights. I have always claimed that the side-lights, no matter how dim they can be, are a sore to the eye and detract the attention from the picture. The Palace Theatre has no side-lights, yet the auditorium is sufficiently lighted to see the seats and the persons sitting next to you. It is not a dark house; far from it. The electric lamps are placed on the exterior of the balcony and as the light rays are back of the audience, there is no glare and no luminous points on the walls to detract the attention.

The Palace Theatre is the first house of Mr. Hamilton of the new theatre bearing his name and he still owns and manages the place.

HAMILTON THEATRE.

The Largest and Most Commodious Motion Picture Theatre of Yonkers.

The Hamilton Theatre is a model in many respects and if all the motion picture houses were erected on similar plans, the Exhibitors would have no troubles with the authorities and the authorities would have no fault to find with the managers. The theatre is as fireproof as can be and it would be impossible to set it on fire. If even the scenery of the stage should burn, the audience could remain seated with no danger and enjoy a novel spectacle.

If the fire should start in the operating booth, the audience would know nothing of it. The booth is fireproof and is provided with an open chimney in the ceiling to carry out the smoke, and all the openings for the projection are closed with some plate glass, making it impossible for either smoke, flames or fumes to enter the auditorium. The closing of all the openings with glass is not novel, but has never been a real success until Mr. Hamilton made

several experiments with different grades of glass, including special plate glass sent from France. At last Mr. Hamilton found the proper plate glass through which he can project his picture without the bad effects of the common glass.

The electrical department of the Hamilton Theatre is very complete and is worth an inspection. Mr. Hamilton does not generate his own current, but he transforms the city current to suit his purposes of lighting the house and of projecting the picture.

The main feature of the Hamilton Theatre on which I wish to call the attention of the reader, is the excellent ventilating system.

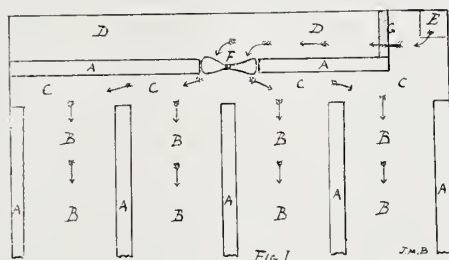


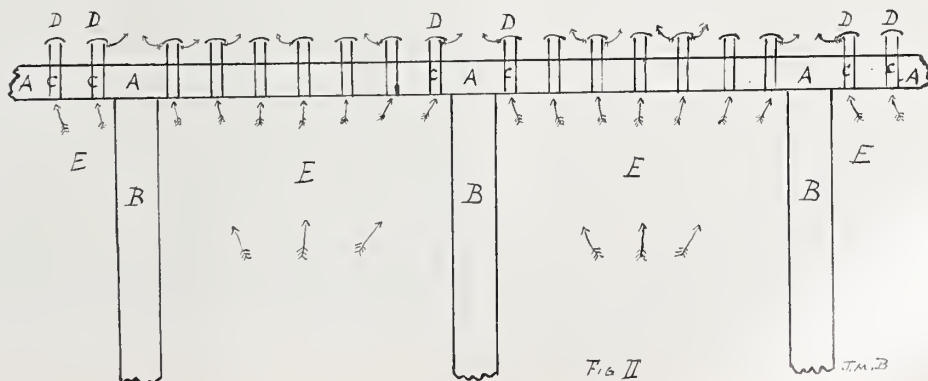
Figure I shows us the basement of the theatre. A A A are the walls supporting the building and the floor, and these walls are so arranged, as to give us four chambers or tunnels, B B B, a long corridor, C C C, and an air chamber, D D D. In the corner of the building in E we have an open shaft reaching the rear back alley. In F we have a powerful fan of 60-inch diameter. When the fan is in motion, it pulls the fresh street air through the shaft E into the chamber D D D, as shown by the arrows. Then the air is pushed into the corridor C C C, and in following the ar-

rows, we see this breeze of fresh air reach the four chambers B B B. In G we have an electric heater for the winter months, and as the fresh air is heated in passing through this apparatus, it is less uncomfortable when it reaches the auditorium. Mr. Hamilton is talking of placing an ammonia plant to cool the air for the hot summer days.

In following diagram Figure II, we have a sectional view of the concrete floor A A A supported by the walls B B B dividing the chambers E E E. The concrete floor is perforated with a number of holes, shown in C C C, one hole under each seat, except where the chair rests on one of the partition walls. These holes are not flush with the floor, but provided with some tubes surmounted by a sort of cap, D D D, they allow the air to circulate in a more even manner without raising the dust from the floor and without being a draught on the legs of the patrons, as can be seen by the arrows.

With this system of ventilating, the air is constantly changed from the floor to the ceiling, while fans on the side walls merely stir up the air over the heads of the audience. The side wall fans have a great drawback. If they are stationary they either blow too much on your face or back of the head according to the seat you occupy, or you derive no benefit from them if you happen to sit in the middle of the house. If they are of the revolving type, they blow a current of fresh air and, when they turn, feel like a hot wave coming upon you.

While the Hamilton is a large house, Mr. Hamilton does not believe in spoiling the beauty of his picture with a big
(Concluded on page 26.)



POUGHKEEPSIE AND NEWBURGH

Conditions vary with localities, and if it was my privilege to give a good word for the theatres of uptown New York, I have been disappointed with my trip on the Hudson River.

The trip proper was a lovely one, as the Hudson River is one of the finest spots in the world. The beautiful scenery acted on me like an omen of a successful business trip. Alas, motion pictures of Newburgh, Kingston and Poughkeepsie have proven a deception.

I will not say that the motion picture shows are not prosperous, as one manager is making enough money to start on the building of a 3,000 seat house; but, then, the business is controlled by this individual, who offers the longest program ever known.

Mr. George Cohen owns the vaudeville house at Newburgh, where in winter he shows several acts of vaudeville with five reels of pictures. In summertime he shows at his 5c. matinee seven reels, and at his 10c. evening show no less than nine reels, as on some days, according to the statement made by the young man in charge, Mr. Cohen exchanges his vaudeville house reels with the reels of his other photoplay house, "The Star," and by so doing increases his regular program.

Poughkeepsie, with an estimated population of 32,000 inhabitants, its wide main street lined with beautiful stores, its streets crowded with shoppers, is not a motion picture center. Poughkeepsie has two motion picture theatres and two vaudeville houses showing pictures on the side. This is a surprise, as I know many smaller towns that boast of more motion picture theatres.

The real two motion picture shows of Poughkeepsie cannot be called a credit to the town. The largest place, Cohen's Best Theatre, is located on the second and third floors of an old building erected in 1872. There is no outside appearance, and as to the interior—it is on the cheap order.

The only other motion picture show in town is the Arlington. It has a fair front that could be improved with less posters and a little more cleaning. The curtain is too large. Even with an inclined floor the heads of the persons sitting in the front seats appear on the curtain. The screen is dirty, the light is poor (although they use a mercury rectifier), and the pictures are old; enough to discourage any one. As to the music, I prefer to pass it in silence.

If the manager of the Arlington were to read the different trade papers he would find that a mercury rectifier is not everything—in fact, it is a useless luxury with a poor operator and a dirty curtain. A new screen and clean lenses would do more to improve the pictures than a mercury rectifier.

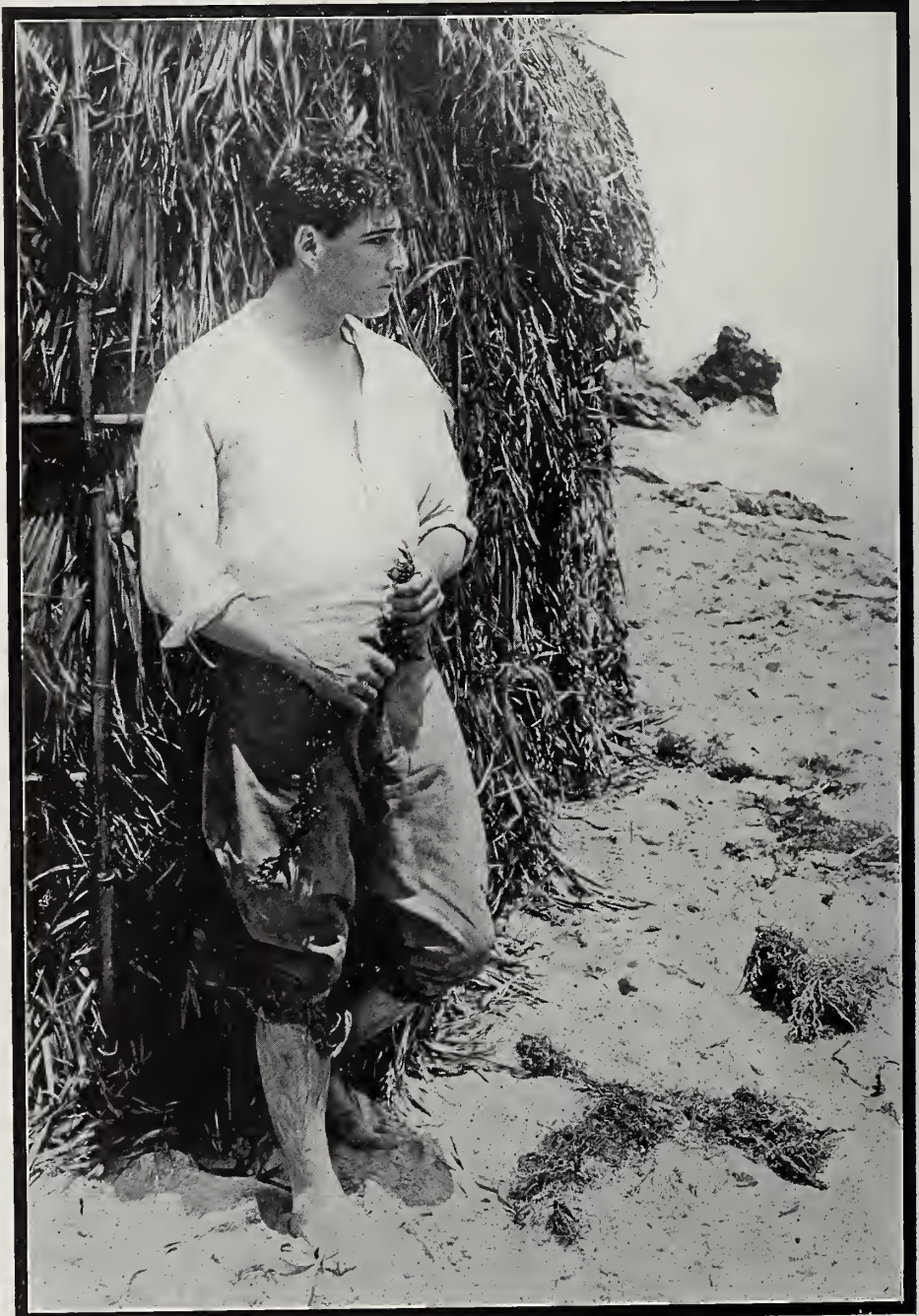
Mrs. Cohen claims that it is a hard road to travel, and she said: "Rents are increasing. We have to pay more for the films, and we must give more and more to get the patronage." The patrons

never asked for nine reels, and, as in most of the towns, the lovers of motion pictures of Poughkeepsie and Newburgh would be satisfied with three good reels, appropriate music and a clean, decent service.

Every one seems to be afraid of Poughkeepsie. Why be afraid? The day that any one will open a real motion picture theatre in Poughkeepsie the day of ridiculously long programs and of poorly projected pictures will be at an end, as the public calls for new productions shown as they

should be, with a clean, neat and courteous service. Notwithstanding the work of the men trying to monopolize the show business, motion pictures are making too many friends, even in the upper classes, to be confined to cheap theatres. Poughkeepsie has the trade for a refined motion picture theatre, and the day that some one will have the nerve to open a real first-class theatre they will find very little opposition in their way, as the town by the Hudson River has enough cultured patrons to support a first-class house.

(Continued on page 26.)



FOR THE FLAG [American]

"BRONCHO BILLY," THE MAN AND THE ACTOR.

Broncho Billy is a hero to all his admirers, and to that easily impressionable age of childhood, he is an ideal, and a worthy one. The characters he portrays are always noble types, even when the part is that of a highwayman; his own sterling qualities stamp all that he touches. His rugged face suggests a rocky headland; his smile and the light in his eyes, when the moon comes out in glory. There is not a weak feature or expression in his face; it is strength in human countenance. One is convinced there is not a mean trait in his nature; it is courage in human personality.

A little six-year-old, Dorothy Williams, was saved through an operation, and underwent the ordeal because the strongest appeal to her courage was that of her hero-worship of Broncho Billy, whom she had followed with appreciation and delight at the "movies," and had intuitively recognized his manly characteristics, especially his magnificent courage. Her own little home plays bore evidence of this admiration. The child had been taken sick with pneumonia, and after a siege of six weeks, wherein the ears had become involved, deafness resulting and later mastoiditis developing, an operation in the nick of time saved the little life. The operation was successful and Dorothy regained her hearing. However, the doctor said, "Those infected tonsils will have to come out—the sooner the better. I advise waiting only until she has gained strength and pulls out of this."

In the following September, Dorothy, peaked and anemic and with enlarged glands, the shadow of herself, was taken to the surgeon. He examined her and said gravely, "The tonsils must not be allowed to stay there any longer. She is continually absorbing poison and will

get no better. You don't know how soon those glands will be tubercular or whether they are not now." The operation was set for the following Monday. When Dorothy was stripped and carried into the operating room, wrapped in a sheet, terror seized her. She could not die the "ether death" again. No adult who has ever taken ether, wants a second dose. They will fight against it, turning deathly sick at the first odor, even with reason to guide them. The doctor had said to the family, "I will be frank with you in this. It is necessary that the tonsils come out, if the child is to be well. But the heart is in rather a bad condition—and—there is a chance. It is my duty to tell you. However, I have confidence it will come out all right."

There seemed to be an instinctive terror in the child as she sprang up from the slab as the ether cap was held over her face. She grasped her mother, who took her in her arms. "No! mamma, No! Oh, mamma, please, mamma—wait! Oh, don't let it be to-day, mamma. I'll come to-morrow, truly mamma. Oh, No! No! No!" The assistant surgeon had applied the stethoscope, and the mother watching keenly had seen a doubtful shake of his head. The child could not be pacified. Her pleadings and insistence were so pitiful and earnest that the nurses turned away to hide their tears, and the doctor and his assistant tried gently to quiet her. "There may be something wiser in this than we," her mother said solemnly, "I feel there is danger in this hour. May be it will be better to wait." "Very well," the surgeon replied, "she has worn herself completely out, and it would be inadvisable to undertake it now. The only thing is, I am going away for a month, starting to-morrow, and the operation will have to be postponed until my return, unless you decide to have another operate." It was concluded to take

chances and wait for the skillful surgeon in whom they had all confidence and whose marvelous fingers have saved the lives of so many.

Dorothy had given her promise to be ready, not to shrink back when they should call on her again. She showed no change of mind in the meantime, glad of the respite. She would go on the operating table and take the ether upon the doctor's return. The day came and the child was taken to the hospital once more. Once more she was stripped and carried by a white-robed nurse to the white operating room. The heart was in better condition this time. Her mother stood beside her. The ether cap was descending. The child started up, her eyes wild and staring. "Mamma!" her arms were stretched out in appeal, the gesture of Gethsemane, "I can't."

There was to be another fight, then. The surgeon said, "I told you it would be the same thing over again. It's always so. It does no good to wait. She'll fight as it is, anyway." Dorothy!" cried her mother desperately, "remember your promise—you gave your promise." Then an inspiration came, "REMEMBER BRONCHO BILLY! You know Broncho Billy is BRAVE, and he never breaks his word." It was like magic. The child, struggling against the pressure of the doctor's hands in her efforts to scramble from the table, looked once at her mother, and with an unutterable expression on her face, she laid her head down on the level, under the formidable-looking apparatus (they were going to start with gas) and murmured, "Broncho Billy!" There wasn't a sound in the room as the nurses and doctors exchanged a surprised look. It was the last word, as the black rubber cap was adjusted over her hair and her eyes closed. A moment of tenseness and silence, and then the breathing became labored and gurgling and strangling—those awful efforts of the lungs to sustain the life—while the doctor finally announced: "All right. Hand me the mouthgag." Then his low-voiced orders, his deft movements, his quick command, "Lower the head!"—"Another sponge!" twenty minutes crept by. Finally, "Well mother," the surgeon was saying in a relieved tone, "everything is O. K.—all through," and the nurse took the still figure in her arms and carried the child to bed. All was well. The operation that meant return to health was over, and among the earthly aids, along with the surgeon, whom shall we thank? Broncho Billy, with the power to inspire hearts to a high courage, especially the heart of a child, ready to absorb ideals. His personality was there in that operating room and made that operation possible. There is no better example of how the power to influence the minds and hearts of others may extend to unmeasured good.



WHEN THE BLOOD CALLS, [Nestor]

CHICAGO NOTES.

John E. Willis, formerly connected with the General Film Company as district manager with headquarters at Cleveland, has been appointed district manager of the Mutual Film Corporation for Chicago and the West. The territory which he will govern includes Minneapolis, Milwaukee, Chicago, Des Moines, Omaha, Kansas City, Denver and Indianapolis. Mr. Willis will make his headquarters in Chicago with the Majestic Film Service Co., which will shortly move to the Mallery Building. It is said that Mr. F. A. Farnham will continue as special representative in Chicago, with headquarters at the Washington Street Mutual office.

J. R. Freuler, Vice-President of the Mutual Film Corporation, is still in Europe. Mr. Flaherty, Manager of the Washington Street branch of this concern, received a postal from Mr. Freuler the first part of the week, in which he states that he at that time was in Cardiff, Wales, a country rich in beautiful scenery and healthful climate.

Harry E. Aiken, President and General Manager of the Mutual, and C. J. Hite, of the Majestic Film Co., passed through Chicago on Sunday, July 27th, on their return trip from Los Angeles to New York City.

The officers of the Independent Exchange Company, Messrs. Hopp, Plough and Bailey, met in New York City on Monday, August 4th, for the purpose of deciding on ways and means for closing out this company. The decision to take



For The Flag (American)

this action was arrived at at their recent meeting at Detroit, on July 25th.

The Francisco Theatre, at Madison and Francisco avenues, was recently sold by Mr. Bromley to Mr. Retter. Mr. Retter formerly owned the Ideal Theatre at 280 East 31st street. The Francisco has a seating capacity of about 300 seats and is about a year old.

We are told that Julius Stern of the Universal offices, sailed for Europe on Tuesday, July 29th. It is Mr. Stern's intention to visit the large film centres of the old world while on the other side.

FOR THE FLAG.

A two-part military drama production will be released by American Film Mfg Co., Monday, August 25th. This is a dramatization of love and intrigue in which J. Warren Kerrigan gives an interpretation of that type of American soldier imbued with the spirit of loyalty to his country and willing to serve his country at all hazards.

FOR THE CROWN.

A coming two-part production of the American Film Mfg. Co., is the second of the "Adventures of Jacques" series, replete with material, settings, costumes of the King Louis XIV period.

SORORITY INAUGURATES MOTION PICTURE CHAPTER.

National President of Mu Gamma Sorority extends invitation to Miss Vivian Rich of the Flying-A Stock Company, to become an honorary member of the motion picture chapter. Following is a copy of letter received by Miss Rich:

"My dear Miss Rich:

"The Mu Gamma Sorority is starting a motion picture chapter, and it is my pleasant duty to ask you to become an honorary member of it. Needless to say, we should feel honored by your acceptance. I shall be glad to answer any questions you may care to ask. Hoping for a favorable reply, I am,

"Cordially yours,

(Signed)

"EDITHA LATTA WATSON,
"National President,
"Mu Gamma Sorority,
"Pinos Altos, New Mexico."



The Beaten Path (Eclair)

(Concluded on page 18)

An Echo of the Open Market

(Continued from page 9)

feel in the caresses of the ex-convict that he was not her real lover.

Why is it that motion pictures are more popular than regular plays? The answer is very simple. The public is under the impression that motion pictures are real scenes from life. They know that the trees are real and not made of painted cardboard; that the waves are not a painted canvas moved by men crawling under it or by other machinery; that the boats are not mere shells pulled by ropes; or that the cows, chickens, etc., seen in the fields are not stuffed animals worked by strings; consequently they follow the story with great attention, believing that everything is true to life and nature. What a setback then when blunders appear and denounce the production as a faked affair!

The trade in general cannot blame Mr. Geo. Kleine for having refused to release "Quo Vadis" through the General Film Co., if he had done so, this beautiful and high-class production would be by this time sleeping on the shelves of the exchanges. No Exhibitors taking their service from the General Film Co. would have consented to show "Quo Vadis" for more than a couple of days, and if I am not misinformed, this great Cines film has been shown at the Astor Theatre for the last two months and is still on the boards.

While I cannot blame Mr. Geo. Kleine for protecting his own interests, I must admit that his policy has deprived many Exhibitors from making a little extra money, and we come to the argument of my interviewer, that the Exhibitor of today, in this free country, must take what he is given and see the master productions go to the play houses, as a direct competition to his own business. It is pretty tough, I must admit it, that when a man spends vast sums of money to erect a decent theatre, he must see the good productions go somewhere else. There is another drawback to Mr. Kleine's policy, the one to discredit our present motion picture theatres by showing that they are good enough to show the common everyday films, but not the proper places to show the productions appealing to a higher class.

There is no selfish motive in the policy of Mr. Kleine in refusing to release "Quo Vadis" through the General Film Co., but, on the contrary, a spirit to uplift motion pictures by presenting them to a public which does not patronize our regular motion picture theatres. Mr. Kleine has been long enough in the film business to study the present conditions and knows that with the spirit of the Exhibitors, calling for daily changes and no repeaters, it would be impossible to show the possibilities in store for cinematography in allowing the Exhibitors to control such a remarkable production. The lesson may be somewhat strong, but the Exhibitors will benefit by it and recognize the foolishness of the daily change.

Evidently Mr. Kleine profited by the experience of Mr. W. N. Selig. Mr. Selig, who has at heart the interests of the Exhibitors, refused to make barrels of money by showing his "Coming of Columbus" in the play houses, but released same through the General Film Co. Some Exhibitors, very few of them, showed the "Coming of Columbus" for a couple of days; the majority of them were satisfied to show it for a day only, while many more Exhibitors refused to book the "Coming of Columbus" on the ground that it had been shown in another theatre of the town. If I am well informed, the sales of the "Coming of Columbus" have been quadrupled in the open European market. Mr. Selig's experience is certainly no encouragement for the manufacturers of high productions, and this is why we see so many master productions ignore the regular motion picture houses to go to the play theatres.

We have reached an age where theory and logic seem to be ignored and an age when the business man wants to be educated by a costly experience. Let us hope that when the Exhibitors will realize the vast sums of money cashed by the play houses showing the special master productions they will come to the conclusion that there is good money in showing a good film for several days, not to say several weeks.

High-class theatres, where they charge as high as 50 cents and \$1 for a single admission for the cultured classes, are possible in Europe, where they have the open market. The managers can select their films, and if they do not find all that they want with the licensed manufacturers, they can call on the Mutual or the Universal or even book some independent features. The European man-

ager is master of his program: he can select what he wants and he has no excuse to offer for a bad show.

One Exhibitor near Chicago had arranged the following program: Monday, the dull day of the week, was to be known as the day for the children, and the manager wanted a program of funny pictures. Tuesday was to be known as the drama day, with the best selection of dramas. Thursday was to be known as the scientific day, with scenic and educational films. Friday was to be the day for the Indians and cowboys, etc. The manager had to abandon this program because he could not hold the exchange to send the proper films. The exchange would send on Monday all dramas, when the place was crowded with children looking for fun, and on Thursday the exchange would send comedies or Indian and cowboy pictures, when the audience was composed of patrons looking

(Concluded on page 20)

SLIDES of every description.

We are making release slides for all American and Reliance features, 25c. each; 5 different release slides, \$1.10. Player slides, 25c. each; \$2.75 per doz. State Service used, and we'll send list. Announcement slides, 25c. each; \$2.00 per doz. in 2 and 3 doz. lots. Send for catalog.

NIAGARA SLIDE COMPANY
Lockport :: :: New York

Film Rental. Our Customers are Limited. Opening for six more only.

ACT QUICK.

6 reels \$6.00 8 reels \$8.00 12 reels \$12.00

Posters and Features without extra cost.
Hurry and Hook up with US.

Moving Picture Sales Co., 540 Plymouth Pl., Chicago. Film Dept.

Does Your Theatre Lobby Attract the Passerby? IF NOT—WHY NOT?

BRASS LOBBY
FRAMES TO DISPLAY

Frame of Value

Our No. 1

One Sheet Hanging Poster
Frame, with glass front and
detachable Com-
po-board back **\$4.00**



No. 7, 3 Sheet Frame.

YOUR ADVERTISING
WILL ATTRACT

Frame of Value

Our No. 2

One Sheet Easel Poster
Frame, with glass front and
detachable Com-
po-board back **\$5.50**

ASK US FOR CATALOG AND FURTHER PRICES ON OTHER DESIGNS
THEATRE SPECIALTY MFG. CO., INC.

G. W. ARMSTRONG, President.

357 WEST 42nd STREET

NEW YORK

CHICAGO NOTES.

[Continued from page 16]

Among the big industrial contracts completed by the Industrial Motion Picture Co. so far this month are the pictures for the United States Gypsum Co., showing the Gypsum industry in America; the Peabody Coal Co., showing coal mining in southern Illinois; the Winchester Repeating Arms Co., showing fancy shooting with Winchester rifles and ammunition. The Industrial Motion Picture Co. has also made motion pictures for historical record of the following events this month. The outing held by the Indiana Society at Cedar Lake; the outing held by Wisconsin Society at Racine, Wis.; the outing held by the Hamilton Club at Highland Park, and the appointment of various apostles by Overseer Voliva at Zion City. This week the Industrial Motion Picture Co. will take pictures of the Traffic Club at Delwood.

Jos. Bernstein, the owner of the Motion Picture Sales Co., is the proud father of a seven-pound girl, born on Monday, July 21st. This little lady is the first-born, and besides being the sole topic of conversation with the elated parents, is also the admiration of Mr. and Mrs. Bernstein's many friends. The question of whether it looks more like Dad or its mother has not as yet been settled.

E. J. Eichenlaub, of America's Feature Film Co., is in the east in the interest of his firm. Mr. Eichenlaub is formulating plans for the broadening of his concern so as to take in other branches of the business.

A special meeting was held on Monday afternoon, August 4th, by the Chicago branch of the International Motion Picture Association, to which was invited every Exhibitor in the city of Chicago. The purpose of this meeting was to discuss the ordinance which is now going through the city council governing the ventilating systems to be used in the motion picture theatre in Chicago. In order that an intelligent and conclusive argument might be presented by the Exhibitors, the association authorized the committee appointed to employ not only legal talent, but also experts on ventilation. In order to defray the expense connected with such an investigation an assessment of \$25 was levied on each member. However, if it is found that the amount so collected is more than sufficient to cover the cost, the remainder will be returned pro rata. Some of those who were not members of the association also contributed, while others took advantage of a special offer made at the meeting and handed in their applications.

The association is making every effort to get a fair hearing on this ordinance, as it is rather drastic in its present form, and if it passes will materially effect the greater portions of the theatres in Chicago. In some instances it may require the entire reconstruction of the theatres.

The ordinance as it now stands to be presented is said to be more severe than in any other city. It requires 1,200 cubic feet per hour per person, while in New York City the requirement is only 500 cubic feet. This 1,200 feet is only on houses built previous to July 2, 1910. All houses built since then must have a ventilating system which will supply 1,500 cubic feet of air per hour per person. The committee appointed to investigate this ventilating problem consists of Robert R. Levy, chairman; Louis Zahler, A. C. Krebs, Charles Abrams and D. L. Schwartz.

GAUMONT'S THREE-REEL FEATURE FILM, "MONEY'S MERCILESS MIGHT."

(Released August 15, 1913.)

"Money's Merciless Might" is a tale of the American girl of to-day, sacrificing self for the sake of her widowed mother, left penniless by the death of a speculative broker. It takes us from the land of the dollar to Southern France, and much of the action passes amid the scenery of the Riviera.

The first part shows us the home of a prosperous American broker, Julius P. Leclere, the grandson of early French settlers in this country. His daughter, Suzanne, is possessed of beauty and charm, and her attractiveness appeals to many suitors. It remains for a young French aviator to capture the heart of Suzanne. It is a case of love at first sight, when the two meet on the aviation field. But Serge Renot, although capable and daring, proves to be unsound in his ideas of business morality, and is not blessed with a store of wealth. This information is ferreted out by the capital-

ist, William Runciman, who desires to marry the daughter of his friend Leclere. Runciman and Leclere visit Renot's Club and discover the young man gambling. Leclere is strengthened in his determination to put a stop to Renot's suit. But the broker's speculations fail one after another. Seized with heart failure, the broker dies.

This is a sad blow to the broker's womanfolk. Suzanne realizes that union with a penniless aviator is impossible, and that the only way that she and her mother can continue to live in comfort is for the daughter to make a rich marriage. So they resolve to spend one more season in Europe, and depart for the Riviera. Serge Renot returns to Paris.

At Cannes, Suzanne is introduced to a French lieutenant named de Vergne, the eldest son of a wealthy countess. The officer falls in love with the American girl. Suzanne likes him sufficiently to promise to become his wife. Here upon the scene appears William Runciman, whose creed is that money can procure anything he may want. Runciman invites Renot to Cannes and shows him Suzanne and de Vergne returning from a ride in the woods. Renot is mad. He challenges the army man to a duel. Next morning this duel takes place. De Vergne is badly wounded. Renot calls on the Lecleres, but Runciman has forestalled him. Suzanne tells the aviator that she can never forgive him, and that her former love has turned to hatred. She rushes to the house, where Countess de Vergne and her son reside to learn that her fiance and his mother have gone away.

A few days later Serge Renot writes a note to Suzanne appealing once more to her love, and saying that unless she will relent he will commit suicide in the air. Suzanne relents and hurries off to the



Money's Merciless Might [Gaumont]

aviation ground to prevent Serge carrying out his intention. She gets there too late. Renot has started. His aeroplane sails through the air like a swallow on the wing, when the explosion takes place. The aviator falls to the ground, crushed to death beneath the wreck of his machine.

A month passes. Suzanne and her mother are back in the New York house. It is a sad homecoming. The sheriffs have been busy. Everything of value bears a justice's seal upon it. Suzanne knows not what to do. At one time she contemplates suicide. The thought of her helpless mother being left alone to battle with the world deters her. Then she makes the supreme sacrifice. William Runciman has told her that when all else fails, when her friends have deserted her, when everything looks black, all she has to do is to send him the single word "Come." The story closes with Suzanne addressing a note to the financier, couched in the following brief manner: "Come!"

RICHARD C. TRAVERS OF ESSANAY, APPEARS IN NEW ROLE.

Photoplay artists are called upon to do many things, but it is seldom that an opportunity presents itself to make use of their accomplishments outside of their work. Such was not the case with Travers of the Essanay recently.

While at dinner with some friends, the waiter presented the card of a gentleman at an adjacent table, and asked Travers if he would kindly step over to his table as he wished to have a chat with him. Travers consented, thinking, of course, that it was some one who recognized him from the pictures. Such was not the case. The young man told of the predicament that he was in. He was much in love with a young lady,

but on account of a contemplated trip to Europe, her parents would not consent to the marriage until their return, two years from now. She was only allowed to go out accompanied by their chauffeur, who kept watch on all her movements.

As the young man was familiar with Travers' work, he explained that as he had overcome so many obstacles in the course of his picture love affairs, it would be easy for him to solve an everyday-life bit of trouble. Travers promised to meet the young man and his fiancée the following evening, and he would try and devise some way out of the fix. In the meantime, the young man was to obtain the license.

They met, as arranged; no definite plans had been made, but it occurred to Travers to put one of his many accomplishments to good use. Why not drive the machine himself? The young pair agreed. The chauffeur was sent for a package of cigarettes. Travers took his place at the wheel. Then came a ride through Lincoln Park and out Evanston Avenue, Chicago, to a parsonage. Then back to the bride's home, where eventually the "God bless you my children" was forthcoming. When Travers was seen at the Essanay Studio, the only comment he had to make was, "What's the use, why can't I do something like that for myself?"

"My Beautiful September Morn."

The objection which Mr. Comstock took some few months ago to the exhibition of a print of the picture "September Morn" in the window of an art store in New York, has inspired Mr. W. J. Hart, of the Hart Booking Bureau, 1465 Broadway, to write and publish a melodious little song suggested by the title of this picture. The theme of the verses is that of a young man so attracted by the beauty of the picture that he remains true to his pictorial ideal. The music of the verses is ear-haunting. We think it is just the type of song that would be popular in motion-picture theatres, where singing is featured. Mr. Hart is a versatile and accomplished young man, and he is under contract to a music-publishing firm to produce more work. He will probably pass from success to success. Professional copies may be obtained from Mr. Hart at the address given above.

MOTION PICTURES ATTRACT ALL. (Continued from page 7)

Regarding the interest taken by the community in pictures, Mrs. Hubert said: "There was a time when none here would have gone to see motion pictures, but now we often have to stand in the line and we see our friends there, too."

Mrs. Smalley said in part:

"I have hoped for some years to see the indifferent and often-condemning attitude held up by refined and cultured people toward motion pictures, give place to the same unblased inquiry which they extend to other public matters of equal and sometimes less importance.

(Concluded on page 20)

CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and Operator; long experience, for immediate engagement; best of references. Address M. 344, Exhibitors' Times.



MR. W. J. HART

An Echo of the Open Market

(Continued from page 17)

for educational and scenic productions. The manager begged the exchange and even offered to change the dates if the exchange could stick to a regular program, but it was asking too much, as the booker of the exchange would pay no attention, but suit himself.

In this country the theatres wishing to charge 15 cents and 25 cents are not better treated than their neighbors running a 5-cent show.

The American Exhibitor is in no enviable position if he wishes to cater to the best element. If he takes his service from the General Film Co. he can depend on a certain number of good productions, but he must be prepared to show some other films more or less to the taste of his refined audience. He does not fare better with the Mutual Corporation nor with the Universal Film Co. As to the field of feature films, it is a very dangerous one. We have many good features, real master productions, worth showing, but as every good thing is quickly copied, too many obscure film manufacturers have entered the field with worthless features. Some of them could make a passable one-reel subject, but they are padded, overstretched, to make a number of reels, and they fairly disgust the public.

When I supported the Motion Picture Exhibitors League of America, I was under the impression that the Exhibitors would come together, reason these different questions and bring out some sort of relief or benefit to all concerned. If the League had decided the Exhibitors to regularize the programs, it would have been possible to help every one. The large and expensive houses could have been assured a first-class program, while the medium class houses could have secured a good program of perhaps three reels, while the small houses, on the side streets, could have been allowed to show five reels, etc. The League could have made the European plan possible, the building of high-class houses at an admission of from 25 cents to 50 cents, the medium class houses at an admission of 10 cents, and the theatres of the working class at 5 cents. At one time I suggested that a good production should be shown for three months in first-class houses exclusively, then new copies made to be shown for three months in the medium houses, and after six months a third set of copies made to show in the 5-cent houses. If this plan was adopted all classes would have the same chance to see the good productions, with the difference that the patrons wishing to see the film during the first three months would have to go to the first-class houses, and those not able to pay 25 cents or 50 cents would have to wait six months before the film was shown in the 5-cent places. Many things could have been done by the League for the general benefit of the industry, and this could have been done, if the Exhibitors had stuck together and had shown enough confidence in each other. The deplorable split of the League will not last; better feelings will come to light, and each side will back down to meet

again in one strong national body, but, nevertheless, the split had the deplorable result to shake more or less the general confidence.

The manufacturers are not over-anxious to produce so many releases per week; they would prefer to make less films, but to give more attention to the details. The exchanges themselves do not relish much the idea of the daily change, as it is much more work for them for very little extra in the returns, and the Exhibitors themselves know that they can make more money by showing the films two and three days, provided they are good and can stand the boards.

Another reason for the lack of a sufficiently strong program to maintain refined theatres is due to the manufacturers themselves. They have grown too fast, and as they have never been checked in their triumphal march, they have the impression that they are the masters of the situation and can dictate. If the manufacturers were willing to accept some criticisms, they could correct themselves and gain the important knowledge of what the public wants. I well remember the day when the manufacturers would read the scenarios, revise them and take an interest in the producing of the films, but since the business has grown so fast and since they are compelled to release each from four to six reels per week, they had to abandon most of the work to directors and to what they call "scenario editors," and some of the scenario editors are a joke; they seem to have no common sense, otherwise they would not allow certain stories to go to the studio. If in the past the pictures were not as good as they are today in acting, staging and photographic quality, the stories were far better.

There is a growing demand for scenic and educational films, a proof that the better classes are taking seriously to motion pictures.

Motion Pictures Attract All

(Continued from page 19)

"It comes as a pleasant and grateful surprise that the representative women of Los Angeles are the first to give me encouragement.

"During two years of church army work I had ample opportunity to regret the limited field any individual worker would embrace even by a life of endeavor. And meeting with many in that field who spoke strange tongues, I came to realize the blessing a voiceless language would be.

"Naturally the first things to appeal to me where motion pictures were concerned, was the vast area one picture would cover and the millions of people who would understand its language.

"Unfortunately the first motion pictures were necessarily only experiments, crude and common or uninteresting.

Some Features High Priced.

"With the memory of the motion pictures' old reputation still green, the dignity of the intelligent public demands a feature picture such as the Kinemacolor

(Concluded on page 22)

LE COURRIER CINEMATOGRAPIQUE

28 Boulevard Saint Denis, Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinématographique.

Envoie numéro spécimen, sur demande.

Abonnement 12 fr. 50

Do You Need Good Singers and Entertainers?

ATTENTION:

Mr. Motion Picture Theatre Manager:—

The Fall season will soon be here and then the public will again demand high-class singers and entertainers. Just a moment please. What I was going to say is this; have you anyone that you have full confidence in securing your talent that will meet with the approval of your patrons? My long experience puts me in that position. I have under contract all the best singers and entertainers in the city and you may rest assured that anything I book is absolutely censored. One trial will convince you.

I handle everything theatrical.

FRED LINICK'S THEATRICAL AGENCY

FRED LINICK, General Manager.

68 W. WASHINGTON STREET

Hobbs Building Suite 45 and 46

CHICAGO, ILL.

Telephone Randolph 6010

My office is open from 10 A. M. to 8 P. M. to meet any disappointment that may arise.

Always Uniform—Always Accurate—
Always up to Agreement.



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This Policy has made the

**STANDARD FILM
EXCHANGE**

The **BIGGEST** and
BEST in every way.

We Supply Every
Grade of Service.

We promise Satisfaction
for any class of FILMS
you use.

Standard Film Exchange

168-172 W. Washington St., Chicago, Ill.

Louisville, Kentucky Office
TYLER BUILDING

319 JEFFERSON ST.

ADVERTISING THE PICTURE

(Continued from page 11)

class never tires to see a good play or hear a grand opera several times. The lower class read cheap, trashy novels for mere sensation; they even skip pages after pages to come to the climax, etc.; they have no time to recommend the cheap novel to friends, but rush to get a new one.

The poor advertising of the pioneers in the industry has done a lot of harm, has discouraged many men and women, forced them to shun our shows and brought this terrible campaign against motion pictures. It is on account of the unsightly advertisement that the ministers, church members, newspapers, state and municipal authorities have done everything to kill motion pictures. We know that most of the ordinances are unfair to the theatres, and we know that the legislators were compelled to take such measures to stay off the wave against motion pictures.

We have a National Board of Censorship, but this board is created to pass on the films and not on the posters, consequently the manager is allowed to exhibit in front of his theatre that which he cannot show on his screen. The law tries to keep children away from motion picture theatres, yet the law allows Exhibitors to obstruct the sidewalks with sensational posters in plain sight of every one, and free of charge, of scenes they cannot show on the inside on a paid admission.

But I am pleased to see that we have enough clean and honest men engaging in the show business with a desire to uplift motion pictures and induce the patronage of the better element. Such enterprises should be helped by the manufacturers by supplying them with the necessary good pictures.

I am not opposed to posters, but I do condemn an abuse of them, and I believe that the posters should be the exact representation of an actual scene of the film and not, as most of them are, a sensational scene drawn from the imagination of the artist.

This is the stumbling block. Because a manufacturer has a rather sensational title and a film weak in details of which he is skeptical, he asks the poster artist to compose something more sensational than what the film depicts.

The public has been so badly deceived that it is practically impossible to make people bite to a new poster. It is true that we have a few occasional hayseeds to fall in the trap, but I sincerely believe

that ugly and sensational posters are chasing out more respectable patrons than they are bringing in hayseeds. It is just because the public refused to bite to some of the new sensational posters that the managers came to this abuse of advertising sheets in the hope that by doubling the dose they would get better results.

If you use posters, create the impression that you think enough of the picture by framing the poster. A brass frame and an easel do not cost much; they will last a long time and will give a tone to your advertisement and create the impression that the picture is good enough to protect the poster. J. M. B.

FILM FOR RENT, \$1 a Reel
 SONG SLIDES AND POSTERS FREE
 WEEK'S PROGRAM IN ONE SHIPMENT
 Progressive Film Exchange, 440 S. Dearborn St., Chicago, Ill.

ANTI-TROUBLE
FILM SERVICE
 Best Films Carefully Inspected.
 All Makes Carefully Shipped.
 Two or Three Programs One Shipment.
 Posters Free, Trial Will Convince.
 Rental Price Only \$1.00 Per Reel.
LAKE SIDE FILM EXCHANGE
 538 S. Dearborn St. Chicago, Illinois

They will attract the Public to your Theatre

Lantern Slides for all makes of Films. Prepared with special pictures of the most striking scenes. Mailed to you at 25 cents each.

MANHATTAN SLIDE COMPANY
 124 EAST 14th STREET NEW YORK CITY

To Film Manufacturers: Scenario Writer and Editor desires to connect with high grade film manufacturing company. Many years of experience and innumerable successes to his credit. Good salary required. Address L. R. M., c/o the "Exhibitors' Times", 220 W. 42d St., N. Y. City.

The Famous American Professional Motion Picture Camera

A
 Guaranteed
 Scientific
 Motographic
 Equipment



Proven
 by Test
 the World's
 Very Best

Perforators
 Printers
 Tripods and
 Developing
 Outfits

Agents for
 Eastman
 Motion
 Picture Film

American Cinematograph Company
 617-631 Jackson Blvd. *Send for Catalogue T.* Chicago, Ill.

Post Cards of Popular Photo Players

again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet, complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Agents Wanted in the United States and Canada

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT
EXHIBITORS' ADVERTISING & SPECIALTY CO. 30 Union Square, N. Y.
 Arthur D. Jacobs, Pres. & Gen. Mgr.

Write for free Catalogue and Advertising Matter

[Continued from page 20]

Dunbar, or one of travel or educational value, shown in a high-priced theatre, if their presence is desired.

"The result is that those pictures are made especially for that audience, which is in no need of education, and as they are too long and expensive to be shown in cheap houses of varied programs, the five-cent audience gets no benefit from them and is no better off than if the high-class audience never had lent its support.

"The person who applauds loudest at an entertainment, is not necessarily the best judge of its merits, but applause is the only criterion the management has of the success of his offering.

"The program that is most loudly applauded either by attendance or public notice, is the one the manufacturer is going to include as most popular.

"Unfortunately few people of superior minds lean toward noise, and the manufacturer's opinion is left at the mercy of those who do.

Program Can Be Artistic.

"The big feature producers have already the co-operation of people worth while, but I am presenting the cause of the one-reel picture seen in five and ten-cent houses. There is no reason why these programs cannot be both artistic and educational, if any audience can be interested that will appreciate and demand it.

"And as the pictures must find a sale all over the world to make them pay, the directors and authors are sorely taxed to meet all requirements and yet turn out an entertaining picture or even point a moral convincingly.

FILM SHOWS ON OCEAN LINERS.

From "The New York Times."

Transatlantic liners may soon add another time to their list of "home comforts." It is proposed to introduce motion pictures as part of the entertainment on the voyage.

"The New York Times" correspondent learns that there has been a movement for the last year on the part of several large concerns to get concessions from the steamship companies to give film shows on board, but that it has met considerable opposition on account of the declaration of the fire underwriters that the films were inflammable and would increase the insurance rates.

Within the next few days there will be another meeting of the North Atlantic Conference in Liverpool, at which promoters will try to show that their new films are fireproof. They hope to get permits to start the shows before the big rush back to America is over for the present season.

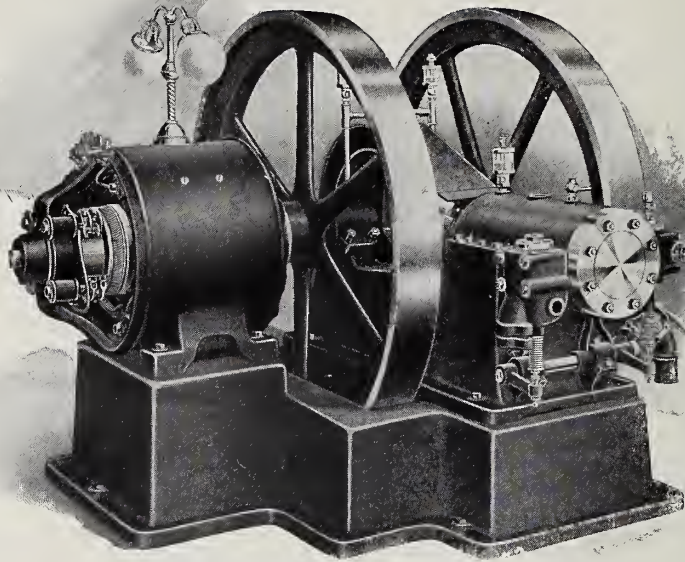
The idea of the promoters is to establish shows on board the twelve biggest boats and to run performances

nightly in the first cabin saloon and to arrange special nights for the second cabin. They believe that there will be enough money in the venture from subscriptions, for the steamship companies will naturally not allow any direct charge to be made to passengers. One of the promoters, Sydney Cohen, formerly the representative of the Gaumont Film Company, will attend the conference in Liverpool.

It is understood that the project was first brought to the attention of the White Star Line, but was discouraged by Bruce Ismay, then Chairman of the Board of Directors, who said: "If we start this sort of thing we shall soon

have to engage Melba for one of our boats, because a rival line has secured the services of Caruso." But it is now believed that if the underwriters do not object the companies will grant permits when they learn that the idea has had a trial on Pacific liners which have run a number of educational development films showing the industrial development of various countries, and that the experiment has been successful. Films were also shown aboard the "Imperator" during the Kaiser's visit to Hamburg.

The class of films which it is proposed to show on the Atlantic liners is tropical. There may also be various plays and a lecturer for each show.



THE FOOS

ELECTRIC GENERATING SETS ESPECIALLY BUILT FOR MOTION PICTURE THEATRES

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Akron, Ohio."

BULLETIN SE 34

THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
SPRINGFIELD, OHIO

"The name of each manufacturer is on the film, and the manufacturer is grateful for serious communications and regards them seriously. The manager of the theatre would benefit by the same interest, and usually can be reached with ease.

"So much has been said about the glamour and danger of the motion picture work that I must touch briefly on that subject.

Life a Healthy One.

"In the first place I know of no more healthy life than the motion picture people live out of doors. I also know of none that induces greater physical weariness. And as health is one of the first steps toward right living, so is legitimate exhaustion one of the greatest foes to vice.

"Undesirable characters are to be found everywhere, but few of such characters could stand reporting for work every morning at 8 o'clock, working all day in the blazing sun or the cold, or whatever weather exists without comforts and enduring minor hardships in out-of-the-way places, such as poor food or none, many changes of costumes, bumping over rough roads and paying at all times strict attention to business.

"That routine soon weeds out the undesirables, as is evidenced by the delightful people who have succeeded in this business, most of whom welcomed it as a longed-for opportunity to be with their families in a permanent home."



THE IRON TRAIL, (101 Bison)

FRICTI BRUNETTE ENROLLS UNDER UNIVERSAL BANNER.

Following the announcement of Florence Lawrence's engagement to play leads with the Universal, comes the news that Miss Fritzi Brunette will

also star under the banners of the "whirling orb." Miss Brunette, who for a long time was leading woman in the Victor and Powers Companies, has made a reputation for her conscientious and intelligent work.

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THE Motion Picture Center is the motion picture market. It is a "Center" for all; it brings all together. Here the Exhibitor can talk to and buy direct from the manufacturer or his distributor. The novice can meet the specialist—in any line, and inquire and know before he plans or buys. The management of the "Center" is absolutely impartial; the buying is open and competitive; the responsibility is also that of the manufacturer himself.

Check this list over for what you want:

Motion Picture Machines	Fire Extinguishers, Artificial Plants	Film Tins, Carbons
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Studio Supplies, Feature Films	Theatre Brokerage	Condensers—Wire Guages
Educational Films	Employment Bureau, Reels	Asbestos Wire, etc., etc.
Asbestos Booths, Disinfectants	Reel Cases, Film Cement	

--and then call and see for yourself this novel, handsome department store of motion picture supplies.

Motion Picture Center, Inc. 1465 BROADWAY, Cor. 42nd Street
Entire 6th floor NEW YORK CITY

LICENSED RELEASE DATES

BIOGRAPH.

July 7—The Noisy Suitors (Com.).
 July 10—The Enemy's Baby (Dr.).
 July 12—The Mistake (Dr.).
 July 14—A Gambler's Honor (Dr.).
 July 17—The Sweat-Box (Com.).
 July 17—A Chinese Puzzle (Com.).
 July 19—During the Round-Up (Dr.).
 July 28—The Vengeance of Galora (Dr.).
 July 31—Mister Spriggs Buys a Dog (Com.).
 July 31—Those Little Flowers (Com.).
 Aug. 2—The Monument (Dr.).
 Aug. 2—When Love Forgives (Dr.).
 Aug. 4—The Widow's Kids (Com.).
 Aug. 7—Under the Shadow of the Law (Dr.).
 Aug. 8—The Reformers, or The Lost Art of Minding One's Business (2-Reel Dr.).
 Aug. 11—I Was Meant for You (Dr.).
 Aug. 14—Papa's Baby (Com.).
 Come Seben, Leben (Com.).
 Aug. 16—An Indian's Loyalty (Dr.).

Licensed Releases Calendar for the Week of Aug. 11.

MONDAY, AUGUST 11.

BIOGRAPH—I Was Meant for You (Dr.).
 KALEM—For Her Sister's Sake (Dr.).
 LUBIN—The Outlaw's Gratitude (Dr.).
 PATHEPLAY—Pathe's Weekly No. 39 (News).
 Release date in the West. See previous release sheet.
 Pathe's Weekly No. 40 (News).
 Release date in the East.
 SELIG—The Flight of the Crow (Two Reels) (Dr.).
 VITAGRAPH—When the Press Speaks (Com.).
 EDISON—The Treasure of Captain Kidd (Dr.).

TUESDAY, AUGUST 12.

EDISON—The Rightful Heir (Dr.).
 ESSANAY—The Edge of Things (W. Dr.).
 ECLIPSE—The Mong Fu Tong (Two Reels) (Dr.).
 PATHEPLAY—Every Double Causes Trouble (Com.).
 SELIG—The Magician Fisherman (Com.).
 The Broken Vase (Dr.).
 VITAGRAPH—Bingle's Nightmare (Com.).
 Joys of a Jealous Wife (Com.).
 LUBIN—Into the Light (Dr.).

WEDNESDAY, AUGUST 13.

EDISON—Battle Fields around Chattanooga (Sc.).
 The Right Number but the Wrong House (Com.).
 KALEM—The Skeleton in the Closet (2-Reel Dr.).
 ESSANAY—Good Night, Nurse (Com.).
 Up Lookout Mountain on the Electric Incline (Scenic).
 PATHEPLAY—The Erring Brother (Dr.).
 VITAGRAPH—The Flirt (Dr.).
 SELIG—The Coast of Chance (Dr.).

THURSDAY, AUGUST 14.

BIOGRAPH—Papa's Baby (Com.).
 Come Seben, Leben (Com.).
 ESSANAY—The World Above (Dr.).
 LUBIN—Good for Evil (2-Reel Dr.).
 MELIES—The Robber of Angkor (Dr.).
 PATHEPLAY—The House Divided (Dr.).
 SELIG—An Apache's Gratitude (Dr.).
 VITAGRAPH—Keeping Husbands Home (Com.).
 PATHEPLAY—Pathe's Weekly No. 40 (News).
 Release date in the West.
 Pathe's Weekly No. 41 (News).
 Release date in the East.
 PATHEPLAY—The House Divided (Dr.).

FRIDAY, AUGUST 15.

EDISON—The Coast Guard's Sister (Dr.).
 ESSANAY—Alkali Ike's Gal (Two Reels.) (Dr.).
 KALEM—The Millionaire and the Goose (Com.).
 The Amateur Burglar (Com.).
 PATHEPLAY—Cosmopolitan Life of Cairo (Egypt). (Col.) (Travel).
 On the Lakes of Bayrisch (Bavaria), (Col.) (Scenic).
 Picturesque Jura (France), (Col.) (Travel).
 SELIG—Moro Pastimes (Edu.).
 The Monetary Standard (Com.).
 VITAGRAPH—The Lady and the Glove (Dr.).
 LUBIN—Over the Crib (Dr.).

SATURDAY, AUGUST 16.

EDISON—The Pied Piper of Hamelin (Dr.).
 ESSANAY—The Man in the Cabin (W. Dr.).
 LUBIN—Dregs (Dr.).
 Surprise for Four (Com.).
 PATHEPLAY—The Turning Point (Dr.).
 VITAGRAPH—Father and Son (Two Reels) (Dr.).
 KALEM—The Escape (Dr.).
 BIOGRAPH—An Indian's Loyalty (Dr.).

CINES.

(G. Kleine.)

May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).

EDISON.

July 11—In Old Dutch Times (Dr.).
 July 12—The Diamond Crown.
 July 14—A Pair of Foils (Com.).
 July 16—The Dream Fairy (Dr.).
 July 18—In Abbeville Court House (Dr.).
 July 19—On the Broad Stairway (Dr.).
 July 28—The Greed of Osman Bey (Dr.).
 July 29—The Bells (Dr.).
 July 30—Grand Canyon of Arizona (Sc.).
 July 30—As the Tooth Came Out (Com.).
 Aug. 1—The Red Old Hills of Georgia (Dr.).
 Aug. 2—The Robbers (Dr.).
 Aug. 4—The Substitute Stenographer (Dr.).
 Aug. 5—Dolly Varden (Dr.).
 Aug. 6—The Romance of Rowena (Com.).
 Aug. 8—His Greatest Victory (Dr.).
 Aug. 9—By Fire and Water (Dr.).
 Aug. 11—The Treasure of Captain Kidd (Dr.).
 Aug. 12—The Rightful Heir (Dr.).
 Aug. 13—Battle Fields around Chattanooga (Sc.).
 The Right Number, but the Wrong House (Com.).
 Aug. 15—The Coast Guard's Sister (Dr.).
 Aug. 16—The Pied Piper of Hamelin (Dr.).

ESSANAY.

July 15—Something Rotten in Havana (Com.).
 July 15—When Ignorance Is Bliss (Com.).
 July 16—The Great Raymond (Novelty).
 July 17—The Heart of a Gambler (Dr.).
 July 18—Every Thief Leaves a Clue (Dr.).
 July 19—The Two Ranchmen (Com.-Dr.).
 July 20—The Call of the Plains (Dr.).
 July 29—Bread Upon the Waters (Dr.).
 July 31—Tit for Tat (Com.).
 July 31—Through the Cumberland Mountains, Tenn. (Travel).
 Aug. 1—Such Is Life (Com.).
 Aug. 1—His Wife's Friends (Com.).
 Aug. 2—The Tenderfoot Sheriff (West. Dr.).
 Aug. 4—King Robert of Sicily (2-Reel Dr.).
 Aug. 5—Homespun (Dr.).
 Aug. 6—Their Promise (Com. Dr.).
 Aug. 7—The Incriminating Letter (Com.).
 Aug. 8—Rescuing Dave (Com.).
 Aug. 9—Broncho Billy and the Navajo Maid (Dr.).
 Aug. 12—The Edge of Things (W. Dr.).
 Aug. 13—Good Night, Nurse (Com.).
 Up Lookout Mountain on the Electric Incline (Sc.).
 Aug. 14—The World Above (Dr.).
 Aug. 15—Alkali Ike's Gal (Two-Reel Dr.).
 Aug. 16—The Man in the Cabin (W. Dr.).

KALEM.

July 11—Cosmopolitan New York (Top.).
 July 12—Rounding Up the Counterfeiters (Dr.).
 July 14—The Lost Diamond (Dr.).
 July 16—A Thief in the Night (Dr.).
 July 16—The Fight at Grizzly Gulch (Dr.), Part I.
 July 16—The Fight at Grizzly Gulch (Dr.), Part II.
 July 18—What the Doctor Ordered (Com.).
 July 18—The Concrete Industry (Indus.).
 July 19—The Smuggler (Dr.).
 July 28—The Flying Switch (Dr.).
 July 28—The Girl and the Gangster (Dr.), Part I.
 July 28—The Girl and the Gangster (Dr.), Part II.
 July 30—Birds of Prey (Dr.).
 Aug. 1—Hoodooed on His Wedding Day (Com.).
 Aug. 1—The Wonders of the Briny Deep (Zoology).
 Aug. 2—A Virginia Feud (Dr.).
 Aug. 4—Intemperance (Dr.).
 Aug. 6—Shipwrecked (2-Reel Dr.).
 Aug. 8—The Hobo and the Hobble Skirt (Com.).
 Coney Island (Scenic).
 Aug. 9—The Alibi (Dr.).
 Aug. 11—For Her Sister's Sake (Dr.).
 Aug. 13—The Skeleton in the Closet (Two-Reel Dr.).
 Aug. 15—The Millionaire and the Goose (Com.).
 The Amateur Burglar (Com.).
 Aug. 16—The Escape (Dr.).

LUBIN.

July 4—The Waiter's Strategy (Com.).
 July 4—The Wrong Handbag (Com.).
 July 5—His Niece from Ireland (Com.).
 July 7—The Mysterious Hand (Dr.).
 July 8—The Profits of Business (Dr.).
 July 9—A Hero Among Men (Dr.), Part I.
 July 9—A Hero Among Men (Dr.), Part II.
 July 10—When Love Loses Out (Com.).
 July 10—Building a Trust (Com.).
 July 11—On Her Wedding Day (Dr.).
 July 12—Her Only Boy (Dr.).
 July 14—The Apache Kind (Dr.).
 July 15—His Better Self (Dr.).
 July 17—The Wiles of Cupid (Dr.).
 July 18—The Hidden Bank Roll (Com.).
 July 18—When Mary Married (Com.).
 July 19—Jim's Reward (Dr.).
 July 28—A Widow's Wiles (Com.).
 July 28—Rastus Among the Zulus (Com.).
 Aug. 2—The Call of Her Heart (Dr.).
 July 30—A Dash for Liberty (Dr.), Part I.
 July 30—A Dash for Liberty (Dr.), Part II.
 July 31—The Fatal Scar (Dr.).
 Aug. 1—The New Gown (Dr.).
 Aug. 2—The Message of the Rose (Dr.).
 Aug. 4—The Governor (Dr.).
 Aug. 5—Getting Married (Com.).
 Aug. 7—The Camera's Testimony (Dr.).
 Aug. 8—Her Husband's Wife (Dr.).
 Aug. 9—When Tony Pawned Louise (Dr.).
 Aug. 11—The Outlaw's Gratitude (Dr.).
 Aug. 12—Into the Light (Dr.).
 Aug. 14—Good for Evil (2-Reel Dr.).
 Aug. 15—Over the Crib (Dr.).
 Aug. 16—Dregs (Dr.).
 Surprise for Four (Com.).

MELIES.

June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Edu.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).
 Aug. 14—The Robber of Angkor (Dr.).

ECLIPSE.

(G. Kleine.)

June 4—The Armadillo (Zoo.).
 June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.
 Aug. 12—The Mong Fu Tong (2-Reel Dr.).

PATHEPLAY.

July 29—Curious Sea Creatures (Science and Nature).
 July 29—Daily Doings in Manila (Educ.).
 July 30—The Haunted House (Dr.).
 July 31—The Call of the Blood (West. Dr.).
 July 31—Pathe's Weekly No. 37 (News), (release date in the West).
 July 31—Pathe's Weekly No. 38 (News), (release date in the East).
 Aug. 1—A Study of Bird Life (Science and Nature).
 Aug. 1—Monte Carlo (Monaco), (Travel).
 Aug. 1—The Springtime of Life (Dr.), Part I.
 Aug. 1—The Springtime of Life (Dr.), Part II.
 Aug. 1—The Springtime of Life (Dr.), Part III.
 Aug. 2—Where Clouds and Mountains Meet (Travel).
 Aug. 2—Colombo, Capital of the Island of Ceylon (Travel).
 Aug. 4—Pathe's Weekly, No. 37 (News).
 Aug. 5—The Love Letter (Com.).
 Aug. 6—The Grand Canyon of New York—Ausable Chasm (Travel).
 With the Natives of New Zealand (Cust.).
 Aug. 7—When a Woman Wastes (Dr.).
 Aug. 7—Pathe's Weekly No. 38 (News).
 Aug. 7—Pathe's Weekly No. 39 (News).
 Aug. 8—Genoa, the Port of Italy (Col. Travel).
 Aug. 9—A Woman's Way (Dr.).
 Aug. 11—Pathe's Weekly No. 39 (News).
 Release date in the West. See previous release sheet.
 Aug. 11—Pathe's Weekly No. 40 (News).
 Release date in the East.
 Aug. 12—Every Double Causes Trouble (Com.).
 Aug. 13—The Erring Brother (Dr.).
 Aug. 14—The House Divided (Dr.).
 Aug. 14—Pathe's Weekly No. 40 (News).
 Release date in the West.
 Aug. 14—Pathe's Weekly No. 41 (News).
 Release date in the East.
 Aug. 15—Cosmopolitan Life of Cairo (Egypt), (Col.) (Travel).
 On the Lakes of Bayrisch (Bavaria), (Col.) (Scenic).
 Picturesque Jura (France), (Col.) (Travel).
 Aug. 16—The Turning Point (Dr.).

SELIG.

- July 2—Arabia and the Baby (Dr.).
- July 3—"In God We Trust" (Dr.).
- July 4—Sallie's Sure Shot (Dr.).
- July 7—The Trail of Cards (Dr.).
- July 8—Old Doc Yak (Com.).
- July 8—A Jolt from the Janitor (Com.).
- July 9—The Reformation of Dad (Com.).
- July 10—Made a Coward (Dr.).
- July 11—Budd Doble Comes Back (Dr.).
- July 12—A Wild Ride (Dr.), Part I.
- July 12—A Wild Ride (Dr.), Part II.
- July 14—The Only Chance (Dr.).
- July 15—The Tree and the Chaff (Dr.).
- July 16—Fancy Fowls (Educ.).
- July 16—Sweeney's Dream (Com.).
- July 17—Put to the Test (Dr.).
- July 18—A Moro Fish Drive at Jolo (Educ.).
- July 18—Granny's Old Armchair (Dr.).
- July 19—The Ne'er to Return Road (Dr.), Part I.
- July 19—The Ne'er to Return Road (Dr.), Part II.

- July 28—The Stolen Face (Dr.).
- July 29—Henrietta's Hair (Com.).
- July 29—Borrowing Trouble (Com.).
- July 30—The Taming of Texas Pete (Dr.).
- July 31—Man and His Other Self (Dr.).
- Aug. 1—Through Another Man's Eyes (Dr.).
- Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
- Aug. 5—The Mansion of Misery (Dr.).
- Aug. 6—The Stolen Moccasin (Dr.).
- Aug. 7—The Galloping Romeo (Com.).
- Aug. 8—Miss "Arabian Nights" (Com.).
- Aug. 11—The Flight of the Crow (2 Reels, Dr.).
- Aug. 12—The Magician Fisherman (Com.).
- Aug. 13—The Coast of Chance (Dr.).
- Aug. 14—An Apache's Gratitude (Dr.).
- Aug. 15—Moro Pastimes (Edu.).
- Brown's Monetary Standard (Com.).

VITAGRAPH.

- July 5—Love's Quarantine (Com.).
- July 7—The Glove (Dr.).
- July 8—Count Barber (Com.).
- July 9—Solitaires (Com.).
- July 9—A Millinery Bomb (Com.).
- July 10—The Carpenter (Dr.).
- July 11—The Spirit of the Orient (Dr.).
- July 12—The Moulding (Dr.).
- July 14—O'Hara as a Guardian Angel (Com. Dr.).
- July 14—The Diamond Mystery (Dr.), Part I.
- July 14—The Diamond Mystery (Dr.), Part II.
- July 15—My Lady of Idleness (Com. Dr.).
- July 16—The Master Painter (Dr.).
- July 17—Hubby's Toothache (Com.).
- July 17—Sandy and Shorty Work Together (Com.).
- July 18—The Yellow Streak (Dr.).
- July 19—The Taming of Betty (Com.).
- July 29—The Troublesome Daughters (Com.).
- July 30—The Sixth Commandment (Dr.).
- July 31—When Society Calls (Dr.).
- Aug. 1—Courage of the Commonplace (Dr.).
- Aug. 2—The Intruder (Dr.), Part I.
- Aug. 2—The Intruder (Dr.), Part II.
- Aug. 4—The Fortune Hunters of Hicksville (Com.).
- Aug. 5—A Faithful Servant (Dr.).
- Aug. 6—The Late Mr. Jones (Com.).
- Aug. 7—The Penalties of Reputation (Dr.).
- Aug. 8—A Gentleman of Fashion (Com.).
- Aug. 9—The Lineup (2-Reel Dr.).
- Aug. 11—When the Press Speaks (Com.).
- Aug. 12—Bingle's Nightmare (Com.).
- Aug. 13—The Flirt (Dr.).
- Aug. 14—Keeping Husbands Home (Com.).
- Aug. 15—The Lady and the Glove (Dr.).
- Aug. 16—Father and Son (2-Reels, Dr.).

Hart Booking Bureau

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Exclusive Supply Release Dates

DRAGON.

(Formerly Ryno)

- June 30—Our Future Heroes.
- July 7—Ticket of Leave Man (2 Reels).
- July 14—The Organist.
- July 21—Memories of Long Ago.
- July 28—Bride of the Sea.
- Aug. 4—The Blindness of Courage (3-Reels).
- Aug. 4—Off the Mainland.

GAUMONT.

- July 8—His Master's Double.
- July 8—Making of Tapestry.
- July 10—The Trombone Marathon.
- July 15—With Honor at Stake.
- July 17—The Tiny Troubadour.
- July 22—Palmistry.
- July 24—When the Cards Were Shuffled.
- July 24—Through Mountains Majestic.
- July 29—A Hair-Raising Affair.
- July 30—Weekly No. 73.
- July 31—A Resourceful Lothario.
- July 31—In the Land of Dates.
- Aug. 5—A Honeymoon Hoax.
- Aug. 6—Weekly No. 74.
- Aug. 7—Shooting the Wooer.
- Aug. 7—Up Mt. Blanc.
- Aug. 12—Tiny Tim and the Adventures of His Elephant.
- Aug. 12—Lakes of Salsbourg.
- Aug. 13—Weekly No. 75.
- Aug. 14—His Stomach and His Heart.
- Aug. 14—Magnets.
- Aug. 20—Weekly No. 76.
- Aug. 27—Weekly No. 77.

GREAT NORTHERN.

- May 17—The Three Comrades (Dr.).
- May 24—Professor's Travelling Adventures.
- May 24—Scenes on the Balkan Frontier.
- May 31—Where is Doggie (Com.).
- May 31—Loch Lomond (Scen.).
- June 7—Where is Doggie? (Com.).
- June 7—Loch Lomond (Scen.).
- June 14—An Unwelcome Wedding Gift (Com. Dr.).
- June 21—Shanghaied.
- June 28—Cupid's Score.
- June 28—Airship Fugitives (Feature).
- July 5—Winning a Prize.
- July 5—Trondhjem Railway.
- July 12—The Jolly Recruits.
- July 19—A Country Cousin.
- July 26—A Shot in the Dark.
- Aug. 9—Five Copies.

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
- May 23—Playing With the Fire (Dr.).
- May 30—The Dog and the Goat (Dr.).
- May 30—Pat, the Electrician (Com.).
- June 6—By the Aid of Wireless (Dr.).
- June 13—Engulfed (Dr.).

SOLAX.

- July 9—The Flea Circus.
- July 11—As the Bell Rings.
- July 16—Cooking for Trouble.
- July 2—An Unexpected Meeting.
- July 4—True Hearts.
- July 9—The Flea Circus.
- July 11—As the Bell Rings.
- July 16—Cooking for Trouble.
- July 18—The Intruder.
- July 23—That Dog.
- July 25—As Ye Sow.
- July 30—The Goat That Came Back.
- Aug. 1—When the Tide Turns.
- Aug. 6—The Heavenly Widow.
- Aug. 8—Falsely Accused.
- Aug. 13—Four Fools and a Maid.
- Aug. 15—A Drop of Blood.

Exclusive Supply Releases for the Week of Aug. 11.

TUESDAY, AUGUST 12.
GAUMONT—Tiny Tim and the Adventures of His Elephant.

GAUMONT—Lakes of Salsbourg.

WEDNESDAY, AUGUST 13.
GAUMONT—Weekly No. 75.

SOLAX—Four Fools and a Maid.

THURSDAY, AUGUST 14.
GAUMONT—His Stomach and His Heart.

GAUMONT—Magnets.

FRIDAY, AUGUST 15.
SOLAX—A Drop of Blood.

FEATURES.
LEWIS PENNANT.

- The Stain.
- The Hidden Message.
- Condemned to Death.

GREAT NORTHERN SPECIAL.

- Therese, the Adventuress.
- Woman Scorned.
- Last of the Old Mill.
- Dash for Liberty.

GAUMONT SPECIAL.

- Fantomas, the Phantom Crook.
- Money's Merciless Might.

FILM RELEASES OF AMERICA.

Doctor Nicholson and the Blue Diamond.

ITALA.

- Death Knell.
- Branded for Life.
- Unmasked.

SOLAX SPECIAL.

- The Pit and the Pendulum.
- Brennon of the Medusa.

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MIRROROIDE

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July 19, 1913.

J. H. Genter Co.,
Newburgh, N. Y.

Gentlemen:—

Received the Mirroroide screen in due time. Thanks for prompt delivery. Have installed same as per instructions and am getting the best of results. Relieves eye strain. Can leave windows and blinds open with good results, getting what fresh air there is without the use of fans, which only serve to stir up foul air. I have been asleep for the past few years or I should have had your screen before.

Thanking you again and wishing you success,

Respectfully yours,

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Lincoln, Me.

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Metalized Glass Products in any colored Bronze desired, \$1.00 per half pint.
Ready to Use. Stands 2200 Degrees Fahrenheit.

Motion Picture Theatre Construction Department

[Continued from page 13]

screen, and as the house is packed every evening, even during these hot and dull days, it seems to be another proof that the public does not call for a big picture, but for a good projection.

The Hamilton is commodious with wide staircases, plenty of room to circulate, retiring rooms for ladies and gentlemen, etc. In other words, the Hamilton is an up-to-date theatre and the kind of house that decides persons to patronize motion pictures.

PARK HOUSE THEATRE

is another first-class theatre built for the better class, but smaller and rather out of the busy section of Yonkers.

The walls are handsomely decorated with plastic relief ornaments, painted a sort of salmon color. The lighting of the house is out of the ordinary and produces a very pleasing effect. Light globes on the cornice over each column and smaller lamps are inserted in the plastic ornaments. In the first panel, the figure is shown holding a lamp in each hand, while in the second panel there is only one lamp as part of the plastic ornament.

While the exterior is very simple, it is of good taste and looks like a substantial building erected for a future generation. None of the ginger-bread decorations. Very few posters are displayed, one for each picture, and each poster is locked in a neat brass frame. The poster frames are not placed on easels as the lobby is rather small, but they hang on the front walls on each side of the doors and at a convenient height.

The manager of the Park Hill Theatre has promised to send us a cut of the house that we will publish in our next issue.

J. M. B.



POUGHKEEPSIE AND NEWBURGH

[Continued from page 14]

Last week I praised the Regent Theatre and other uptown New York houses, as we must reach the better classes if we wish to create a demand for better productions, and I hope that the manufacturers will appreciate these efforts. If the film exchanges were to refuse to give a service for more than three or five reels, according to the locations and admissions charged, jealous Exhibitors would not be able to put every one out of business, and as competition is the life of business, motion pictures would take a new boom along the Hudson River.

J. M. B.

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in three parts.

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We also have a first class Commercial Service at \$1.00 a reel. Over 1,000 subjects to select from.

Schiller Feature Film Co.
140 N. Dearborn St. Chicago, Ill.
Agents for LAPIN'S DRAMAGRAPH

IMP.
July 17—Her Nerve (Dr.).
July 19—Binks Ends the War, and In Cartoonland with Hy Mayer.
July 21—The Yogi (Dr.).
July 24—The Last of the Malisons.
July 26—Baron Bink's Bride and Summer Caricatures by Hy. Mayer.
July 28—The Stranger (Two Reel Dr.).
July 31—Lord Barry's Low Acquaintance (Com.).
Aug. 2—That Chinese Laundry, and Funny Fancies by Hy. Mayer.
Aug. 4—United at Gettysburg (Dr.).
Aug. 7—A Modern Romance (Com.-Dr.).
Aug. 9—The Cook Question, and Adventures of Mr. Phiffles, by Hy. Mayer.
Aug. 11—Mating (2-Reel Dr.).
Aug. 14—Lizbeth (Dr.).
Aug. 16—Poor Jake's Demise; and, In Laughland with Hy. Mayer (Split Com.).

NESTOR.
July 14—The Grit of the Gringo (Dr.).
July 16—The Operator and the Superintendent (Dr.).
July 18—The Tale of a Hat, and When His Courage Failed (Split Com.).
July 21—The Ranger's Way (Dr.).
July 23—Behind the Gun (Dr.).
July 25—Their Luck Day (Com.).
July 28—The Proof.
July 30—Comrades (Dr.).
Aug. 1—His Friend the Undertaker (Com.).
Aug. 4—The Second Home Coming (Dr.).
Aug. 6—Mona (Indian Dr.).
Aug. 8—The Girls and Dad, and Almost a Rescue (Com.).
Aug. 11—Darkfeather's Sacrifice (Ind. Dr.).
Aug. 13—Juanita (Dr.).
Aug. 15—Hawkeye to the Rescue (Com.).

POWERS.
July 9—Elsie's Aunt (Com.).
July 11—Morgan's Treasure (2-Reel Dr.).
July 16—Why Rags Left Home (Com.-Dr.).
July 18—The Awakening (Dr.).
July 23—Bobby's Magic Nickel (Com.).
July 25—The Actor (Dr.).
July 30—While the Children Slept (Com.-Dr.).
Aug. 1—Fate and Three (Dr.).
Aug. 6—The Village Blacksmith (Dr.).
Aug. 8—The Heart of a Heathen (2-Reel Dr.).
Aug. 13—The Great Towel Robbery (Com.).
Aug. 15—Fate's Vengeance (Dr.).

REX.
July 17—The Wrong Road (Dr.).
July 20—His Weakness Conquered (Dr.).
July 24—The Fallen Angel (Two Reel Dr.).
July 27—Mental Suicide (Dr.).
July 31—The Power of Heredity (Dr.).
Aug. 3—Civilized and Savage (Dr.).
Aug. 7—When the Prince Arrived (Dr.).
Aug. 10—Man's Duty (Dr.).
Aug. 14—Sally Scragg's Housemaid (Com. Dr.).
Aug. 17—The Animal (Dr.).

VICTOR.
July 18—Nihilist Vengeance (2-reel Dr.).
July 25—Marooned (Dr.).
Aug. 1—In After Years (Dr.).
Aug. 8—Nature's Vengeance (Dr.).
Aug. 15—The Heart of a Jewess (2-Reel Dr.).

101 BISON.
July 22—The Lawbreakers (Two Reel Dr.).
July 29—Robinson Crusoe (Three Reel Dr.).
Aug. 2—The Cave Dweller's Romance (Two Reel Dr.).
Aug. 5—The Death Stone of India (3-Reel Dr.).
Aug. 9—The Snake (2-Reel Dr.).
Aug. 12—Campaigning with Custer (2-Reel Dr.).
Aug. 16—Soldiers Three (2-Reel Dr.).

CRYSTAL.
July 22—The Broken Spell (Dr.).
July 29—The Paper Doll (Dr.).
Aug. 3—What Papa Got, and Her Little Darling (Split Reel).
Aug. 5—A Child's Influence (Dr.).
Aug. 10—Oh, You Scotch Lassie, and Starving for Love.
Aug. 12—How Women Love (Dr.).
Aug. 17—Pearl and the Tramp; and One Wife Too Much (Com.).

ECLAIR.
July 27—He Poses for His Portrait (Newlywed), and The Third Thief (Com.).
July 30—Soul to Soul (Two Reel Dr.).
July 30—Animated Weekly.
Aug. 3—Grease Paint Indians (Com.), and Holy Cities in Japan (Educ.).
Aug. 6—The Honor of Lady Beaumont (2-Reel Dr.).
Aug. 6—The Animated Weekly.
Aug. 10—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).
Aug. 13—The Thirst for Gold (2-Reel Dr.).
Aug. 17—Her Tutors (Com.).

FRONTIER.
July 19—The Half Breed Sheriff (Dr.).
July 24—The Frontier Twins' Heroism (Com.).
July 26—The Toll of the Desert (Dr.).
July 31—A Hasty Jilting (Com.).
Aug. 2—A Brand from the Burning (Dr.).
Aug. 7—Masquerading in Bear Canyon (Com. Dr.).
Aug. 9—On the Ranger's Roll of Honor (Dr.).
Aug. 14—The Suffragette Tames the Bandit (Com.).
Aug. 16—The Retribution of Ysobel (Dr.).

GEM.
June 30—Mistaken Intentions; and Teak Wood (Com., Scen.).
July 7—Billy, the Wise Guy (Com.).
July 14—Little Buster (Com.).
July 21—The Life Savers (Com.-Dr.).
July 28—Stars in My Crown (Dr.).
Aug. 4—Bob's Baby (Com.).
Aug. 11—A New Way to Win a Girl (Com.).

UNIVERSAL.
July 9—Animated Weekly (News).

Universal Releases for the Week of Aug. 11.

MONDAY, AUGUST 11.
IMP—Mating (2-Reel Dr.).
NESTOR—Darkfeather's Sacrifice (Ind. Dr.).
GEM—A New Way to Win a Girl (Com.).

TUESDAY, AUGUST 12.
BISON—Campaigning with Custer (2-Reel Dr.).
CRYSTAL—How Women Love (Dr.).

WEDNESDAY, AUG. 13.
NESTOR—Juanita (Dr.).
POWERS—The Great Towel Robbery (Com.).
ECLAIR—The Thirst for Gold (2-Reel Dr.).
THE ANIMATED WEEKLY.

THURSDAY, AUGUST 14.
IMP—Lizbeth (Dr.).
REX—Sally Scragg's Housemaid (Com. Dr.).
FRONTIER—The Suffragette Tames the Bandit (Com.).

FRIDAY, AUGUST 15.
NESTOR—Hawkeye to the Rescue (Com.).
POWERS—Fate's Vengeance (Dr.).
VICTOR—The Heart of a Jewess (2-Reel Dr.).

SATURDAY, AUGUST 16.
IMP—Poor Jake's Demise; and In Laughland with Hy. Mayer (Split Com.).
BISON—Soldiers Three (2-Reel Dr.).
FRONTIER—The Retribution of Ysobel (Dr.).

SUNDAY, AUGUST 17.
REX—The Animal (Dr.).
CRYSTAL—Pearl and the Tramp; and One Wife Too Much (Com.).
ECLAIR—Her Tutors (Com.).



IS HE YOUR USHER?

If he is, he should WIN

THE SOLID GOLD BADGE

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220 W. 42 St. N. Y. C.

A RAILROAD SMASH VITAGRAPHED.

"Let 'em come!" came the order from somebody, and 200 men and women, grouped in a field along the line of the single-track Raritan River Railroad, two miles out of South River, N. J., craned their necks toward the track and became rigid. A pistol shot was fired and from half a mile on either side of the waiting crowd came the shrill whistle of a locomotive.

Forty seconds intervened. With a roar that told of throttles opened wide the two engines—one of them drawing three reeling coaches—leaped toward each other and into the vista of the watchers. A moment passed. There was a mighty burst of noise. Steam and boiling water and flame and smoke broke over the scene. A shower of twisted steel rose and fell. Then the cloud of steam and smoke lifted. The engines had telescoped. There remained nothing but a great mass of broken metal.

A man ran from the crowd. "Great!" he howled. "She was a peach!"

For the first time in the history of motion pictures a film making company had wrecked two trains. The incident, which cost the Vitagraph Company of America more than \$35,000, will be made the central feature of a film drama. Six camera men, lined along the track, cranked their machines as the trains sped on. One operator, Harry A. Keepers, escaped death by three feet when a twenty-pound engine step buried itself in the ground at the edge of his stand.

The players of the company rode to the scene of the wreck-to-be early. The trip was planned quietly and no dwellers in the district knew of the coming "catastrophe." The several that were eventually attracted wondered when they saw heaped beside the company's special a pile of fearsome looking dummies, painted in ghastly coloring and destined to become victims of the disaster.

The wreck was staged and directed by Ralph W. Ince, director of the company, and A. V. Smith, one of the proprietors. Aiding them was C. M. Himmelberger, Superintendent of the Raritan River Road. Difficulty was experienced in so timing the starting of the engines that their collision would occur in focus of the cameras. Anticipating trouble, Mr. Ince stationed his six operators a hundred yards apart. If only five had been there it is likely the wreck would have gone unfiled from any advantageous point, as, through a miscalculation, the smash took place in line with the furthest camera stationed.

This machine was operated by Keepers. The young man clung to his crank during the pelting of broken steel about him. Not even when the heavy engine step whizzed down, close to him, did he stop the motion of his hand. Officials of the company asserted he must get the credit for having saved the company from losing the \$35,000 invested.

After the steam had cleared from the wreck the company's 200 players placed themselves within and close to the out-sides of the cars. Then a car was fired

and the "rescue" work was begun. Dummies and actors alike were handed limp from the burning wreckage, while women "survivors" and bereaved "relatives" waved their arms in despair. Seven times the hero of the film's story, who in real life is E. K. Lincoln, battered his way from the depths of the wreckage, stared gazedly about him, changed coats with a dummy and then hurried to the "side lines" to assure associates that "it sure is hot inside."

When all was over but the flare of the still burning coaches the company settled down under the trees to beer and sandwiches. The play was played out.

UNIVERSAL STARTS ITS JUNGLE SERIES.

"The Trail of the Tiger," is the title of the initial animal picture to be undertaken by the Universal West Coast

Studios at Hollywood, California. It was commenced on July 25th, and the first scenes have been successful. It will make use of some of the famous jungle beasts that the Universal Company has recently acquired.

Recent additions to Universal City's zoo include the two largest pythons in captivity. One is a Royal Python, 32 feet long, which weighs 380 pounds, and the other has a length of 36 feet, and tips the scales at 450 pounds.

GUSTAV FROHMAN AN INTERESTED VISITOR AT UNIVERSAL CITY.

Universal City recently entertained some distinguished visitors in the persons of Gustav Frohman, brother of Charles Frohman, and fellow members

(Concluded on page 31)

5	
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Prophecy Proclaims Photoplays Please Patrons	Essanay Establishes Exceptionally Excellent Examples



Just Out

Our 40-Page, Special, Moving Picture Souvenir and Premium Catalog has just come from the press. It is "cramped full" of the biggest bargains ever offered in Picture Show Specials. With each copy we will send you our leaflet, "**Free Plans to Increase Your Attendance.**" A postal will do. **Do it to-day.**

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NEW YORK

MUTUAL RELEASES

AMERICAN.

July 12—The Song of the Soup (Com.).
 July 12—A Garden City in California (Scen.).
 July 14—Truth in the Wilderness (Dr.), 2 parts.
 July 17—To Err Is Human (Dr.).
 July 19—At the Half-Breed's Mercy (Dr.).
 July 21—Jealousy's Trail. (Dr.).
 July 24—Tom Blake's Redemption (Dr.).
 July 26—She Will Never Know (Dr.).
 July 28—The Scapegoat (Two Reels).
 July 31—Mission Bells.
 Aug. 2—Single Handed Jim.
 Aug. 4—When Chemistry Counted.
 Aug. 7—Golden Gate Park and Environs (Sc.).
 Aug. 9—His Sister Lucia.
 Aug. 11—The Adventures of Jacques (2 Reels).
 Aug. 14—The Mystery of Tusa.
 Aug. 16—An Even Exchange.

BRONCHO.

July 16—Old Mammy's Secret Code (Dr.), 3 parts.
 July 23—Grand-Dad (Two reel Dr.).
 July 30—A War Time Mother's Sacrifice (Two Reels).
 Aug. 6—Jo. Hibbard's Claim.
 Aug. 13—The Quakeress (2 Reels).

EXCELSIOR.

April 21—The Man from the City.
 April 28—The Surveyors.
 May 5—Brothers All.

KAY-BEE.

June 20—The Failure of Success (2-reel).
 June 27—The Seal of Silence (2 Reels).
 July 4—The Crimson Stain.
 July 11—The Banshee (2-Part Dr.).
 July 18—The Red Mask (Dr.), 2 parts.
 July 25—Flotsam (Dr.), 2 parts.
 Aug. 1—Banzai (Two Reels).
 Aug. 8—The House of Bondage (3 reels).
 Aug. 15—The Flame in the Ashes (2 Reels).

KEYSTONE.

June 19—Out and In (Com.).
 June 23—A Bandit.
 June 23—Peeping Pete.
 June 26—His Crooked Career.
 June 26—Largest Boat Ever Launched Sideways.
 June 30—For the Love of Mabel.
 July 3—Rastus and the Game Cock.
 July 7—Safe in Jail (Com.).
 July 10—The Telltale Light (Com.).
 July 14—Love and Rubbish (Com.).
 July 17—A Noise from the Deep (Com.).
 July 21—The Peddler (Com.).
 July 21—Love and Courage (Com.).
 July 24—Get Rich Quick (Com.).
 July 28—Just Kids (Com.).
 July 31—Prof. Bean's Removal (Com.).
 Aug. 4—Cohen's Outing (Com.).
 Aug. 7—The Riot (Com.).
 Aug. 11—Title not reported.
 Aug. 14—Title not reported.

MAJESTIC.

July 13—Impulse (Dr.).
 July 15—A Japanese Courtship (Com.).
 July 19—His Way of Winning Her (Com.).
 July 19—Gold Creek Mining (Engr.).
 July 22—The Adventurous Girls (Com.).
 July 26—The Mighty Hunter (Com.).
 Aug. 5—Hearts and Hoofs (Com.).
 Aug. 9—The Devilish Doctor (Com.).
 Aug. 10—Title Not Reported.
 Aug. 12—The Doctor's Ruse (Com.).
 Aug. 16—A Fickle Tramp (Com.).
 Aug. 16—A Horse on Fred (Com.).

RELIANCE.

July 16—Her Rosary (Dr.).
 July 19—The Strange Way (Dr.).
 July 21—A Hospital Romance (Dr.).
 July 23—Maria Roma (Dr.).
 July 26—The Higher Justice (2 reel Dr.).
 July 28—Below the Dead Line.
 July 30—Rosita's Cross of Gold.
 Aug. 2—The Little Pirate.
 Aug. 4—The Doctor's Dilemma.
 Aug. 6—The Silly Sex (Com.).
 Aug. 9—The Fight for Rights (2 reels).
 Aug. 11—Kentucky Foes.
 Aug. 13—Runa Plays Cupid.
 Aug. 16—Of Such is the Kingdom.

THANHOUSER.

July 27—Willie, the Wild Man (Com.).
 July 29—Little Dorrit (Two reels).
 Aug. 1—In the Midst of Time.
 Aug. 3—Proposal by Proxy (Com.).
 Aug. 5—The Protector's Oldest Boy.
 Aug. 8—The Girl of the Cabaret.
 Aug. 10—Oh, Such a Beautiful Ocean (Com.).
 Aug. 12—The Missing Witness (2 Reels).
 Aug. 15—The Lie that Failed.
 Aug. 17—Waiting for Hubby (Com.).

MUTUAL.

July 24—Through Turkey (Ed. split reel with above).
 July 30—Mutual Weekly No. 31 (Top.).
 July 31—Mutual Educational, Funicus Wins the Race.
 July 31—Mutual Educational, Microscopic Animalculae.
 Aug. 6—Mutual Weekly No. 33 (Top.).
 Aug. 13—Mutual Weekly No. 33 (Topical).

PILOT.

June 12—When a Girl Loves (Dr.).
 June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).
 July 17—Granny (Dr.).
 July 31—Loyal Hearts.
 Aug. 7—The Green-Eyed Monster (Com.).
 Aug. 17—Getting the Evidence.

RAMO.

Aug. 6—Checkered Lives.

Mutual Releases for the Week of Aug. 11.

MONDAY, AUGUST 11.

KEYSTONE—Title not reported.
 AMERICAN—The Adventures of Jacques (2-Reels).
 RELIANCE—Kentucky Foes.

TUESDAY, AUGUST 12.

MAJESTIC—The Doctor's Ruse (Com.).
 THANHOUSER—The Missing Witness (2-Reels).

WEDNESDAY, AUGUST 13.

BRONCHO—The Quakeress (2 Reels.).
 RELIANCE—Runa Plays Cupid.
 MUTUAL WEEKLY—No. 33 (Topical).

THURSDAY, AUGUST 14.

KEYSTONE—Title not reported.
 AMERICAN—The Mystery of Tusa.
 PILOT—Getting the Evidence.

FRIDAY, AUGUST 15.

KAY-BEE—The Flame in the Ashes (2-Reels).
 THANHOUSER—The Lie that Failed.

SATURDAY, AUGUST 16.

RELIANCE—Of Such is the Kingdom.
 AMERICAN—An Even Exchange.
 MAJESTIC—A Fickle Tramp (Com.).
 MAJESTIC—A Horse on Fred (Com.).

SUNDAY, AUGUST 17.

THANHOUSER—Waiting for Hubby (Com.).
 PILOT—Getting the Evidence.

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Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
 Walter Chandler, Jr., Manager

Motion Pictures of the Better Kind

[Continued from page 8]

the contrast is still more depressing. And yet there are no buildings in the world better fitted for moving pictures than the very churches that are accumulating dust in their empty pews, and, more important still, losing their influence on the young and old by their negligence in this matter. Apart from all considerations of sectarianism or dogma, all good people prefer good clean entertainment and education to what is bad or even mediocre. Every church has a good organ, it also has no little musical talent; it has comfortable seats, and it has a pulpit or forum that should be a centre of sunshine and light for its neighborhood. It also has connected with it the best business men, or can get them interested if properly approached and informed and put to work. Why not annex the motion pictures and show your community what can be done with this great power? It would require the facing of some problems, but they are not insuperable, and the returns would be so great and so continuous that no church should hesitate, and I believe would not hesitate if the conditions and the rewards were properly understood.

First of all, the churches should comply with the law and with all the local regulations in regard to fire risks. While fireproof films are available, it is well to have fireproof booths from the start. There are several good projecting machines to be had—or a new type could be built for this special work. It should also be understood that motion pictures can

only be successfully shown with electric light. All makeshifts, such as calcium, gas, etc., are useless, and should never be countenanced. As the churches that would best profit by motion pictures are probably the ones that do not have electric light supply, they should install an electric light generating equipment. This would pay for itself in a year, and sooner if the church used the same outfit for general lighting. A licensed operator could now be picked up in every community. Finally, through an open church and educational exchange a satisfactory supply of the best pictures could be controlled for the churches. This exchange could be financed by well-to-do members of the churches, as a business proposition, and it would pay handsome returns on big capitalization. It must be kept out of the clutches of any faction now existing and must be the dictator to the whole world of motion picture manufacturers. Beginning by collecting what good pictures are now available, this exchange could in time order made up for its many special subjects illustrating the work and studies of the Church. Ministers could be asked to co-operate and write the scenarios; to help in having the right atmosphere, scenery, costumes, plot, etc., for all of which they would be paid. A high-class musical director should be employed to supervise the musical program to go with every motion picture, and to do this well will add enormous value to the setting, and at one move place the church motion pictures on a much higher plane than any now occupy. Solos and choruses and instru-

mental music should all be utilized. The Church has abundant material and no lack of talent ripe and ready for the using.

Some churches would not approve of using motion pictures on Sundays, although I believe the most of them will eventually be glad to do so. Others will use the pictures only one secular evening a week, many two or three nights, and some for special reasons may use them every week night. For every plan decided on the Exchange will have a profitable service. What better method could churches have for paying off their debts? What more pleasant and valuable plan for getting big congregations? How could ministers show more clearly how church money is spent than by giving motion pictures of actual mission scenes at home and abroad? And then think of the educational value of really good motion pictures. With such service as any church can give, acting through such an exchange, there need never be an empty seat. Is that a small matter for those who are interested in what is good and true and pure? And with this all it is practical and will pay as a money investment all who may risk their money in such an exchange. It will also pay the churches from a money standpoint. It will divert some of the present golden stream into better channels, and in this way will be twice blessed. But better than all, it will mold human lives—magnify the influence of the church—increase its membership, help its ministers and teachers, and make better men, women and children.

EXHIBITORS TIMES

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A subscription to the "Exhibitors Times" is the best investment the Motion Picture Exhibitor can make. It is indispensable to his success.

(Continued from page 28)

of the Blanche Bates Company presenting, "The Witness for the Defense," in Los Angeles. Manager Frohman regards the motion picture as the greatest force in civilization to-day, not even excepting the legitimate drama.

A TWO-PART DRAMA WITH A PURPOSE.

James Oppenheim, who is responsible for "The Fight for Right" in two reels offered by the Reliance, is a writer who has strong convictions and does not hesitate to let them influence his work.

In "The Fight for Right," Mr. Oppenheim uses a pathetic story as the foundation for a powerful argument against Prison Contract Labor. He also introduces corrupt politics, the twentieth century woman of affairs and a love story to give extra strength to the drama.

"The Doctor's Dilemma," is an example of what is often referred to as "high class" or "Broadway" melodrama. The doctor finds himself called upon to attend a dying man while he has received word that his wife and child are in need of immediate assistance. A sum of money belonging to the dying man complicates the situations which follow each other to a stage-fight climax.

The Motion Picture Exhibitors' League headquarters are working two stenographers overtime and the printing press is busy. President Neff's office is a regular bee-hive of activity.

The new Secretary will have his printed matter out and offices established by the first of next week. His address will be: Geo. W. Wiley, World Theatre, 8th and Highland Aves., Kansas City, Mo.

A large number of letters are being received from Illinois, New York, Wisconsin, Minnesota and Indiana, expressing their loyalty to the M. P. E. L. of America.

Extensive preparations are being made to hold Conventions in Indiana, Illinois and Wisconsin. The National Organization is waiting to hear from the President of the State of Minnesota as to the day and date of the Convention held in that State to fill the vacancies created.

A large number of letters are being received from New York stating that they will attend the Convention to be held the 11th of August.

With the transfer of a large portion of the stock of the Colonial Film Co. Inc., of Washington, from H. A. Dowling to A. C. Marks and J. Gordon Lathrop, a complete reorganization has been made. Officers for the ensuing year have been elected as follows: President, Sig. G. Boernstein; Vice-president, A. C. Marks; Secretary, Nelson M. McKernan; Treasurer, J. G. Lathrop.

The working staff of the company has been tripled, and its activities broadened to include practically all lines of motion picture work. It is planned to use the

present quarters of the company in the Owen Building for the general offices and to conduct the mechanical work in a new location.

The members of the company are all

young men well acquainted with their profession, headed by Mr. Boernstein, who has achieved an enviable reputation through his work for leading concerns of the country during the last five years.

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We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

RELIANCE

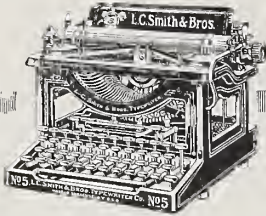
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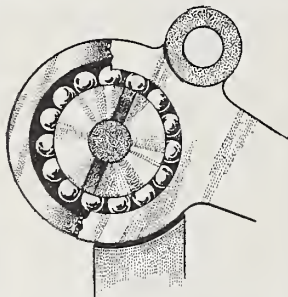
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EDISON JOTTINGS.

Charles Sutton, who has played important parts in Edison films for several years, does a powerful piece of character work as the hunchback in "The Rightful Heir." As a member of the Edison Western Company last winter Mr. Sutton took advantage of many excellent opportunities to display his talent as a dramatic actor.

Herbert Prior spends all his time, when not engaged in one of his clever characterizations, in piloting Mabel Trunnelle around in his benzine buggy. "Herb" is an accomplished chauffeur, but it is doubtful if he will ever be as good at the wheel as he is on the screen.

Frank McGlynn, late of the Chicago production of "Officer 666," made his return to Edison films felt once by the power of his acting. Mr. McGlynn's work has that gripping realism which holds an audience every second that he is on the screen.

Immediately upon her return from her honeymoon, Bessie Learn surprised the Edison players by driving up to the studio in her own automobile. All of which tends to show that the popular little actress is "a lady and a scholar and a good judge of husbands."

Ben Wilson has been doing capital work opposite Mary Fuller in several recent Edison releases, notably "The Robbers" and "The Romance of Rowena." We also find this talented actor playing the hero in the first of the new "Mary" stories. Mr. Wilson is another devotee of the midnight gasoline and spends all his spare time in his benzine buggy.

Dan Mason, the well-known character comedian who will be remembered in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," "It Happened in Nordland" and numerous other big successes, is enthusiastic over his affiliation with the Edison Company. He created some amusement in his first picture by retiring to one corner of the studio when the director had outlined the first scene. He seemed mapped in a brown study for several moments, and when asked the meaning of his retirement explained that he was thinking out his character. The result was his clever portrayal of "Professor William Nutt," which amply justified his "brown study" methods.

Miss Bessie Bannon, Horace G. Plimpton's charming and thoroughly business-like private secretary, has sailed for a six weeks' trip to Europe. Every caller at the Edison Studio will remember this tactful lady whose ability to guard Mr. Plimpton from the casual visitor—and many others—is a matter of classic history. Hers is a well-earned vacation, and we join in wishing Miss Bannon "the time of her life."

Mabel Trunnelle loves those "hair down and short skirt" parts which she plays so perfectly. This charming little lady with the eyes that talk volumes plays the delightful coquette in "Dolly Varden" in a way that wins her audience as well as Joe Willets. She enters into the spirit of the piece from start to finish and keeps one continually alert for the caprices of this charming girl.

Laura Sawyer's clever dramatic work has again been brought out in the detective stories in which she is playing the leading part. Her performances are invariably forceful, and she shows remarkable powers of repression in scenes which less capable players would spoil by overacting.

PIGS IS PIGS WITH MISS RICH.

Although Miss Rich, leading lady of one of the "Flying A" stock companies, was not raised on a farm, she is fond of all kinds of domestic animals. Last Sunday, with a party of friends, Miss Rich took a drive into the country, and as the day was extremely warm, they stopped at a ranch house to quench their thirst. The ranch owner is a picture enthusiast and recognizing Miss Rich, showed them every courtesy and took them around his place. Miss Rich was particularly attracted to a number of pigs, which she declared as "too cunning." The rancher immediately presented her with one of the little porkers. All went well until about a mile from Santa Barbara the pig got unruly and with one final squeal he hopped from her restraining grasp and hurried ranchward with Miss Rich in full chase. It is regretted that the camera man with his apparatus was not along, for the public would then have a glimpse of Miss Rich in a decidedly new role. Nobody dares to say pigs to Miss Rich around the studio.

SAVE THE CAMERA, HEIMERL!

Mr. Heimerl, one of the camera men for the American Film Mfg. Co., usually has the misfortune of getting into the most difficult situations, but is always cool headed in the face of danger. A short time ago he figured in an explosion, said to be the nearest a camera was ever gotten to a blast, and while photographing the dash of a posse after a fugitive in "The Flirt and the Bandit," release date soon to be announced, he was almost run down by a fractious horse that made for the camera and reared up over it beyond the control of the rider. With characteristic coolness Heimerl grabbed his camera and stepped quickly aside just as the horse came down on the spot he had vacated. When it was all over Heimerl was the coolest man present. "Was that close enough, Mr. Ricketts?" he asked. Mr. Ricketts very thoughtfully replied: "Too close! Take it over. Go to it, Al!"

"A Knife of Fire" is the title of an Edison film showing how steel is cut and welded to-day. This remarkably instructive film illustrates the use of the "Oxygraph," an apparatus operated by acetelene gas and oxygen. The jet of flame thus generated is 6,300 degrees Fahrenheit and is shown welding together two pieces of sheet steel in a miraculous manner. The Oxygraph is also shown cutting out fancy figures from half-inch sheet steel as one would cut cardboard with a sharp knife blade, then a piece of armorplate sixteen inches square is cut through by this little jet of flame in four minutes.

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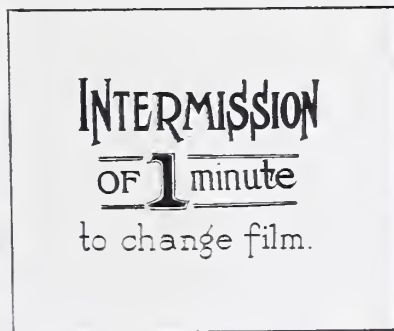


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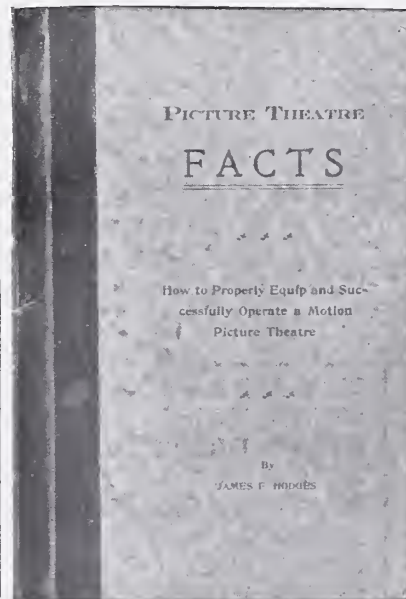


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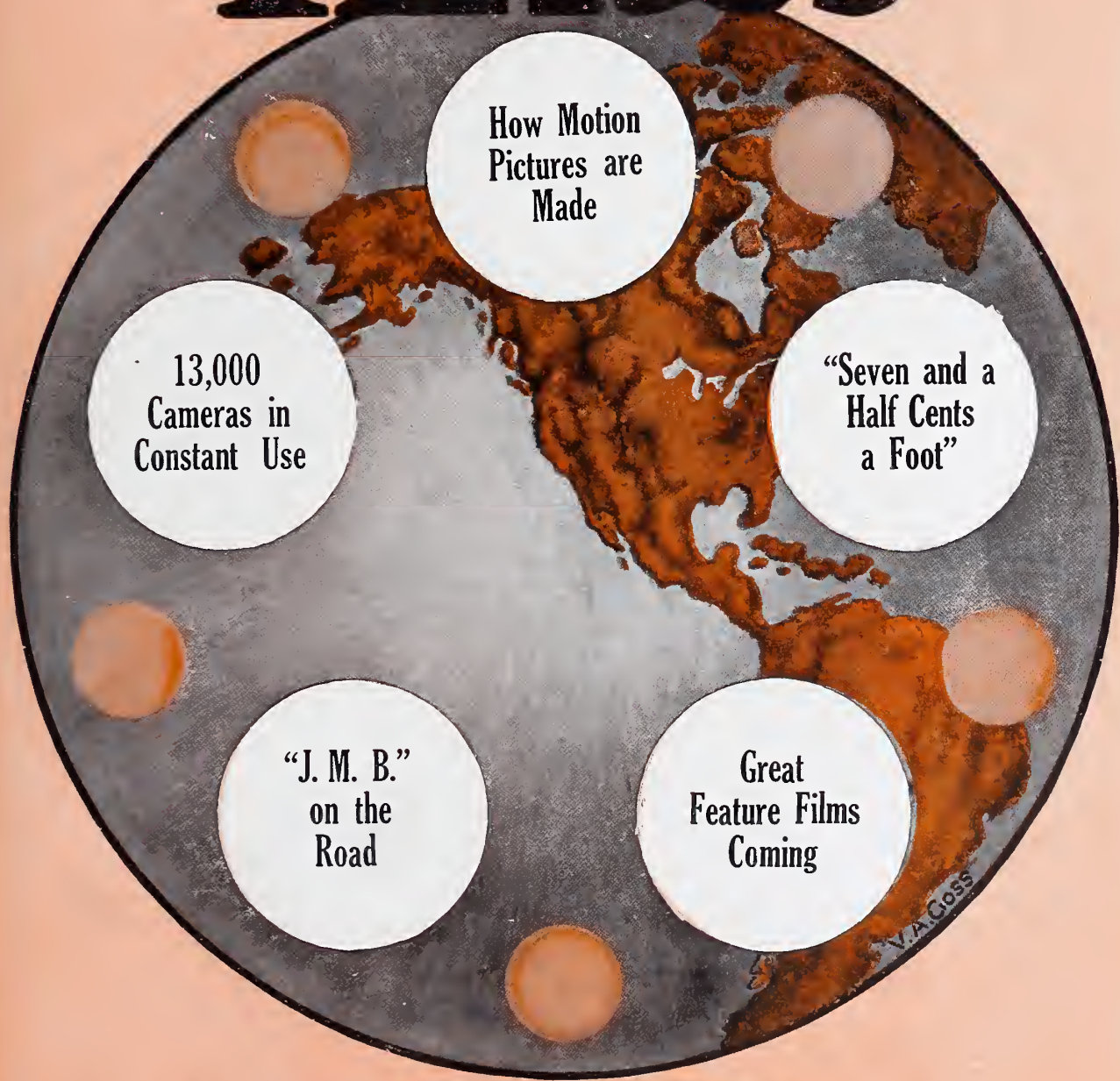
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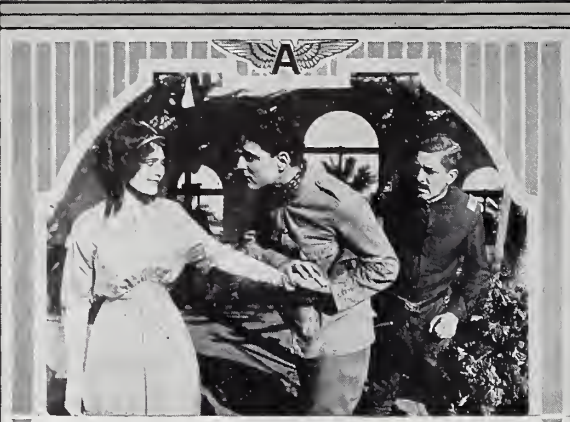
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Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
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Exhibitors' Times

Vol. 1, No. 13

August 16, 1913

Price 10 Cents

How Motion Pictures Are Made

In an early number of the "Exhibitors' Times" we shall commence a series of articles on the making of motion pictures, dealing with the subject "ab initio," that is, from the very beginning. One of the several disappointments of the late New York Exposition was the failure of the organizers to carry out what promised to be a popular part of the program, namely, to let the public and Exhibitor see exactly how motion pictures were made. There were literally thousands of people who went to the Grand Central Palace expecting to have this information handed to them in practical form. They were disappointed. Even to this day, a month after the closure of the Exposition, we hear the complaint expressed. In this respect we think that the Exposition authorities are deserving of censure for having broken faith with the public; a serious thing to do, as the public is apt to resent anything of the kind.

Irrespective of this unfortunate incident, we find, as we have found for years, that the desire to know how motion pictures are made is immeasurably wide-spread. Let us argue from the general to the particular. Take our own sphere and environment for illustration. It is the mere truth to say that never a week passes but that we are personally asked by intelligent members of the community, how pictures are made. When we give a brief description of the process, the interest and wonderment excited, compensate for any trouble that may be taken in giving the information.

People like to know. This is an age when knowledge is or should be, as widely diffused as possible. The greatest obstacle to the progress of the human race is ignorance. The greatest auxiliary to progress is knowledge, education, enlightenment. If we could con-

ceive of a condition of society or of the world, from which ignorance was banished, then the much predicated millennium would be at hand.

What we of the "Exhibitors' Times" most desire, is an absolute unravelment of all the "secrets" of motion picture making. Of course, there are no "secrets." But there is a great amount of ignorance. Some of that ignorance we hope to dispel in the course of these articles.

What we want the Exhibitor who reads this article to do is to circulate copies of the "Exhibitors' Times" containing these articles as widely as possible among the supporters and patrons of his theatre. What is more, we want the Exhibitor himself to try to understand that we are writing the articles primarily for him. We want him to know how the pictures he shows in his theatres are made. If he gets this information, he will surely take a closer interest in the qualities of his pictures. He will be able to talk back at the exchange-man or manufacturer who tries to tell him that a film is a good one when it is bad. The more the Exhibitor knows of the technique of the subject, the less chance he will have of being deceived with regard to the quality of the pictures he releases and shows.

We want the "Exhibitors' Times" to be as educational and instructive as possible. To that end we are commencing, this week, a column devoted to answers to correspondents. If any reader desires any information on any particular subject connected with the motion picture and he will send his question to us, we will endeavor to give him the information through the pages of the "Exhibitors' Times" for his and the general benefit.

Thirteen Thousand Motion Picture Cameras in Constant Use

A Great Army of Motion-Picture Makers.

In the month of September, the "Exhibitors' Times" will issue a Special Fall Number with an especially selected field of distribution that will represent an absolutely new departure in motion-picture journalism.

Here is the reason: It is computed that at the present time there are in use in the United States and Canada between 12,000 and 13,000 motion-picture cameras. Who uses these cameras? Not the manufacturers. There are probably not more than a hundred film manufacturers. Assign to each manufacturer five or six camera men and you get a total of five or six hundred actual professional users of motion-picture cameras.

Who uses the other 12,000 or 13,000 motion-picture cameras, which it is said are and which we believe to be in

use? First of all, before we answer our own question, it must be borne in mind that motion-picture cameras have been in use more or less for the best part of 20 years. The first motion-picture camera taking flexible celluloid films, was put in use in the summer of 1891. That is 21 years ago. How ridiculous, then, it is for the ignorant person to talk about the motion picture being in its infancy! The motion picture has really arrived at its majority, being at least 22 years old.

But this by the way. The first wide-spread use of the motion-picture camera dates from the year 1896. Prestwich, Pathe and one or two others began to make cameras about that time. The well-known Warwick

(Concluded on page 4)

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The "Exhibitors' Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the advancement of the Art and Industry of the Motion Picture.

Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

SOME BUSINESS ASPECTS OF MOTION PICTURE MAKING.

In the article headed 13,000 motion picture makers, we draw attention for the first time in print to the vast number of motion picture cameras that are in use throughout the country. The question that often arises in this connection is: How much money does it take to enter the business of motion picture making. To this question we have given many "viva voce" replies, and we think an article devoted to the subject will be of general interest. There are many new men coming into the field of motion picture making, and it is astonishing to note how unequipped they are, as a rule, with accurate knowledge as to the probable amount of money they would require. It is of constant occurrence that people break into the business, spend a great deal of money and then discover that they have undercapitalized their requirements and that they are obliged to get out of the business, leaving behind them only a stock of unsalable prints.

Supposing A or B wished to-day to enter the business of motion picture making, how much money would A or B require? That would depend, of course, upon the particular kind of business selected. We will suppose, for the purpose of giving information which we think will be of interest, that A decided to make a release of one reel a week. We will also suppose that he got his most valuable asset, a franchise, in other words, a market.

We went over the figures some time ago, and it appeared that factory charges, office help, producing

charges, printing, office, and help, posters and other incidentals, would necessitate a capital of at least \$50,000. It is an axiom in the business that you break even on 20 copies of a one-reel subject, and that all sold over this number make for profit. Experience during the last four years has borne out the truth of these basic figures. If any of our readers, therefore, are asked by their friends or desire the information themselves as to the minimum amount of capital required for a one-reel proposition, our figures may be considered as near the mark as practical experience allows. In regard to the educational and industrial ends of motion picture making, no precise figures or data can be given. This is very much a hap-hazard matter relying greatly upon the personal equation. But we can say this, that an intelligent man with good business methods and some assurance of ability in putting propositions of the kind before the heads of educational and industrial bodies in a clear manner, would require comparatively little capital. In fact, he would need little more than an office, because the camera help can be hired, and the printing can be put out.

There is, at the present time, in New York City one establishment if not two, almost entirely devoted to trade printing; that is to say, a great deal of the commercial and industrial work and nearly the whole of the isolated feature films are printed at these establishments. We have had in this connection, many inquiries put to us personally, by photographers of ability and experience as to whether there is room in the business of trade printing. We do not hesitate to say "Yes." We say so with all the more assurance that we are right because of the facts elicited in other articles of the "Exhibitors' Times" now and recently as to the great volume of motion picture making outside the dramatic and comedy ends of the business.

In Number 7 of the "Exhibitors' Times" we printed an article entitled, "A motion picture camera in every home." This is what we would, of course, like to see in the interests of the business. It may hardly come to that, but we think that the future before the motion picture camera, as an adjunct to general business and pleasure, is so great that the motion picture camera will be as common as the ordinary kodak is to-day.

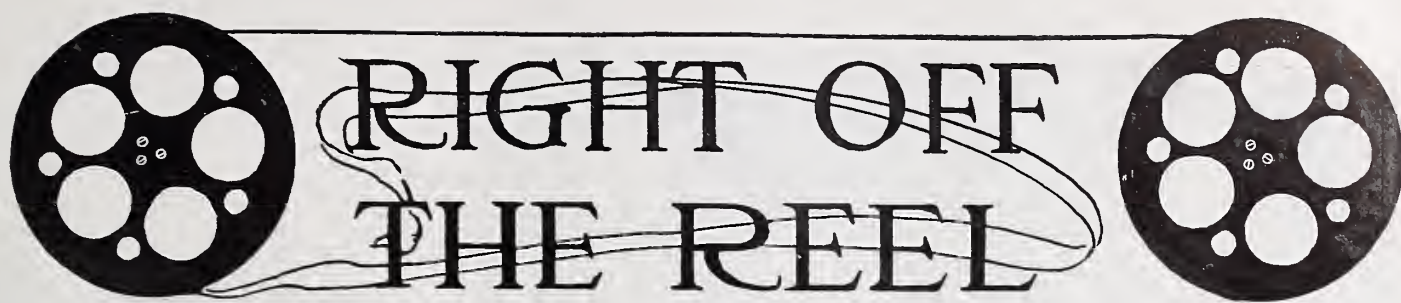
GENERAL FILM COMPANY TO RELEASE TWELVE FEATURE FILMS A WEEK.

Important Decision Affecting the Business.

Shortly the General Film Co. will, by its contributory manufacturers, release not less than twelve important multiple or feature films each week. At present the weekly output is seven.

It is understood that the feature films will be of the highest grade of excellence. Such an output of feature films from the General Co. will no doubt have a tremendous influence and effect upon the motion picture business of this country.

For one thing, it should tend to uplift the feature film branch of the business which, as has already been pointed out in these pages, has been seriously injured by the release of many unsuitable feature films.



RIGHT OFF THE REEL

By *A.B.*

Feature films, fudge! I am sick of the subject for the time being. So, lo and behold, the other Tuesday afternoon, as ever was, I ses to myself, ses I, me for a change of mental venue. When the stage-coach driver of the past needed a change he went and sat by the side of a friend who drove what Mr. Weller called a pair of 'osses. When the old-time waiter of downtown New York had an afternoon off he went and helped his friend to do his waiting at an uptown restaurant. So for a change this last Tuesday afternoon (as ever was) I went and paid ten cents (10c) and my first visit to a motion picture show in two years.

* * *

This doesn't say that I haven't been looking at motion pictures during that space of time. On the contrary, I have seen perhaps as variegated a collection of motion pictures in these 700-odd days as possibly any other man in the business—all sorts and conditions of pictures, all nationalities of pictures, many pictures that were never released, pictures in the making, pictures in the cutting. In fact, in those two years I have gone through the entire motion picture business once more, from the actual making of the picture to the actual selling. Seven hundred and thirty days isn't a long time, but it is extraordinary what a tremendous lot of experience and kinds of experience an ordinary unromantic reclusive man like myself can compress into that period. Amen!

* * *

So that being once more in the regular swing of motion picture journalism, I thought that I would switch my mind into a well-defined groove of motion picture studying. It was with that object in view that I reverted to former habits and habitudes, as I planked down my dime and be-took me to the frontest sit I could find in the Circle Theatre, Columbus Circle, New York City, just as I used to do in former days on Fourteenth street.

* * *

The question of music and the picture is a dominant one with J. M. B. and others just now. An agreeable surprise awaited me at the Circle Theatre. Such a surprise that it interfered with my appreciation of the picture, or rather that intense appreciation which a conscientious critic likes to give to the picture when he is looking at the picture for the purpose of writing about it. At the orchestra there sat ten charming ladies, gowned in white and playing the most excellent orchestra! musical accompaniments. There was "music and the picture" for you. These ladies played so nicely that I had all my work cut out to withdraw my attention from them and concentrate it upon the screen.

This Ladies' Symphony Orchestra, (I never heard of them before), certainly played and accompanied the pictures very nicely and evidently constituted a source of attraction to the house, which was well filled with a high-class audience. It pleased me to make acquaintance with all the other characteristics of a New York afternoon motion picture show. There was the young man who strolled on the stage with his hands in his side pockets and warbled a song while some of Scott & Van Alton's beautifully colored slides were projected on the screen. These slides showed a very nice looking "he" and "she" playing the usual love game. The young man dreaded (no! it was the pretty girl) "If you should meet some one nicer to-night." It was the usual thing of the sentimental kind which is popular with so many frequenters of motion picture houses, nicely sung to good slides.

* * *

Then there were four or five reels of pictures. These included the Mong-Fu-Tong (Kleine), the "Edge of Things" (Essanay), "Into the Light" (Lubin), "The Broken Vase" (Selig), and the "Magician Fisherman" (Selig), and I am free to say that I had a very good and cheap entertainment. I am also free to say that the many hundreds of other people who appeared to be like myself wanting an hour of relaxation seemed to be just as appreciative of the entertainment as I was. The Circle Theatre is a nicely conducted house. It was formerly an ordinary theatre. Nevertheless, it makes a nice picture house and the pictures are, if I may judge by experience of the other afternoon, always well projected.

* * *

As I came out of this theatre, I couldn't help but come back to the mood of thought which possessed me a few years ago when it was my custom and habit to go to the Circle Theatre and other theatres in the vicinity of Columbus Avenue and wondered why serious attempts are not made to build in this section of New York City special theatres for the purpose of housing motion pictures. The story runs that Mr. Kleine, of Chicago, is about to open on Broadway somewhere near the office of the "Exhibitors' Times" an especially erected motion picture theatre. It is curious to note that Broadway, or the section of the thoroughfare which is known as the shop window of the entertainment world of the United States, doesn't possess really high-class ornate theatres worthy of the motion picture theatre. There are adapted theatres, of course, theatres which rather than go dark show the picture, such as the Astor,

(Concluded on page 6)



BROKEN THREADS UNITED
(Essanay Two-Reel)

BROKEN THREADS UNITED.

Essanay 2-Reel Feature, released August 22.
In Broken Threads United we get two extremes, the extreme simplicity of country life, and the extreme wickedness of a city's lure. The studies of life in both these localities are delightfully worked in. We get flashes of one and then of the other, then again we have opportunity for more intimate comparison by the bringing of the city's evildoers into nature's simplicity, which breathes of goodness and purity. It lends opportunity for strong comparison. It shows how absolutely out of keeping the cunning of man's mind and its effects on the moulding of human nature in its evil purposes is with the surrounding naturalness. Then, again, we have the other view of the country in the city. That is, the effects of life in the country, the close association with nature for many years, and the confidence it breeds, and the lack of knowledge of the baser things in this life. It brings a shining ray into the midst of wrongdoing and blackened hearts whose only purpose it is to use this clean character for its evil purposes.

In the casting of Doris Mitchell, as the vampire, Producer Webster made a happy choice. Miss Mitchell plays to the role in a convincing and compelling manner, her appearance and type is the kind that is required for just such a part. She carries her part well through its difficult stages. Mr. Comeford, as Hiram Daniels, the farmer whose hair has grown gray in nature's services, is the character around whom the story centers. He assumes the part of this trusting character with a naturalness that is delightful.

Just two comprise the family of Hiram Daniels, himself and his pretty daughter Cloe (Ruth Stonehouse). The vacancy left by the death of the wife and mother is keenly felt by both. The
(Concluded on page 26)

Thirteen Thousand Motion Picture Cameras in Constant Use

(Continued from page 1)

camera appeared then. And ever since, there has been a steady output of motion-picture cameras in France, England, Germany and United States, to say nothing of Italy.

The 12,000 or more motion-picture cameras that are in use in this country are in the hands of a large class to which we propose making a direct appeal in our Special Fall Number. They comprise travelers, explorers, men of science, educators, publicists, entertainers, authors, artists, people who work for film manufacturers on speculation, investigators, makers of commercial and industrial motion pictures, makers of motion pictures for educational purposes, etc. Then we have the heads of colleges, universities, institutions and schools, we have exploiters of great railroad systems, we have engineers, naturalists, naval and military experts; we have in fact every department of modern applied knowledge utilizing the motion picture as a means of either increasing that knowledge or passing it on to others.

Then we have ministers of religion, missionaries and

others. We have, in fact, every important section of the community represented amongst the users of motion-picture cameras.

This class is rapidly on the increase for a reason that we pointed out inferentially last week in our article on the "Open Market." The reason is, that for the moderate sum of \$70.00 or \$80.00 you may now buy a practical motion-picture camera, whereas, a year or two ago you had to pay some hundreds of dollars. Having clearly defined the classes, besides the Exhibitors of motion pictures in theatres, to which this publication appeals, we will deal with greater elaborateness, and outline some of the features which we will lay before these classes in the paper next week.

In the meantime, we ask all the manufacturers of films, chemicals, cameras, lenses, projectors, screens, lecture-room equipment, etc., to take notice of our intention to reach an enormous section of the public amongst which their productions would find a comparatively new and remunerative market.

THE OPEN MARKET

Sixth and Concluding Article.

Those who have been waiting for the opening of the motion picture market in this country have not studied the situation as intelligently as they might have done or should have done. The open market is not to come. It is here. It has, in fact, been here for some time. There are any number of licensed houses throughout the country which have long been showing non-licensed pictures as well as licensed, without hindrance. But now, having regard to the action of the Federal Government, it is doubtful if the Patents Company would resort to the extreme step of taking away a motion picture Exhibitor's license. But we shall have to wait for developments before learning the exact position of the Patents Co. in this matter.

At any rate, eliminating the Patents Co., which is talked and written about a great deal more than the necessity of the case demands: supposing a new Exhibitor enters the field to-day. He wishes to get out a program irrespective of the licensed program. This he can readily do. He can take the Universal service, the Mutual service, or he can take the Exclusive service and fill up with State-right features. Or if he gets wise to the intricacies of the business, he can buy films from a dozen minor sources in order to keep his house going. This constitutes an open market.

But for the purpose of finally discussing this matter, supposing that the manufacturing licensees of the Patents Co., break away from that body, and the Patents Co. ceases to exist: there is then no bar, obstacle or hindrance to the individual Exhibitor picking and choosing at his will. He can make his program by picking or choosing from four or five different agencies that we have mentioned above. Thus we will have the manufacturers competing for his patronage. What is the result?

Clearly a competition of quality. The same condition of things will prevail here which prevails in the

European market as we explained last week. The fittest will survive.

Nobody, therefore, can object to the open market, and least of all such firms as Pathe, Biograph, Selig, Lubin, Vitagraph and others. These people have all the resources of accumulated experience, capital, ability and brains. They can make the best pictures that should be made.

Then there are the Universal, the Mutual and the other minor organizations who have had years of experience, have capital and have a market. This matter of the open market then resolves itself not into a market question at all. The market is open, as we have made clear. It is a question of OPEN COMPETITION. The Mutual, the General Film Co., the Universal and the Exclusive are in open competition against each other. It is competition of quality which is telling every moment of the day. And there isn't merely a competition in quality of pictures, but in quality of brains that make them, and there is the rub.

Nothing has been so striking in the progressive evolution of picture matters this last year as the wonderful success of the Mutual Film Corporation and its allied companies.

A year ago there wasn't any Mutual. Now, forty or fifty exchanges are controlled by this body. It has a big release list of which the New York Motion Picture products, the Reliance, the Thanouser and other brands are popular lines. The Mutual has flourished and expanded by leaps and bounds. Why is this? Because, there are brainy men at the head of the organization and there are competent motion picture makers among the contributory manufacturers. The Mutual is running the General Film pretty hard, but the competition disadvantages neither. It is a fight for quality. There was a "Battle of Gettysburg" which cost a for-

(Concluded on page 9)

FILM WAR SCENE ON LUBIN ESTATE ATTRACTS THOUSANDS.

War, shorn of its repellant features, but otherwise as thrilling as the real article, was viewed not long ago by Philadelphians for the price of a railroad ticket to Betzwood manor, the country estate of Siegmund Lubin, on the banks of the Schuylkill river. The estate contains 500 acres, two miles of water front on the Schuylkill river, more than 150 Texas bronchos, fifty head of fine Jersey cows, sheep, pigs, chickens and dogs galore. There are also geese, ducks, pigeons and turkeys, all of which manage to get into the limelight of the film occasionally.

Several thousand boys, girls and their parents flocked to Betzwood manor when a battle picture was to be taken. The weather was clear and perfect for the camera men and players. The military display was imposing, nearly a thousand men were camped with tents, commissariat departments, hundreds of horses and ten big guns. Siegmund Lubin, Ira M. Lowry and Colonel Joe Smiley directed the taking of the picture of which five scenes were run off a score of cameras.



THE REFORMED OUTLAW [Lubin]

RIGHT OFF THE REEL

(Continued from page 3)

Criterion, the Lyric. These don't meet the case. What is needed is a specially erected, sumptuously appointed theatre with an orchestra. So, you ladies of the Circle Symphony Orchestra Theatre—at least one of your admirers was started into this suggestive train of thought by his contemplation of your musical efforts. Bless you, ladies!

* * *

Of course, near the corner of Columbus Circle is the "white elephant" of the operatic and theatrical field, that ghastly financial failure and artistic folly, "The New Theatre." This place has continuously lost money since it was opened. It will continue to lose money, except very rarely when a "Joseph and His Brethren" comes along to pack the house for a few brief but lucrative weeks. But "Joseph and His Brethren" don't grow on trees. In a sense, motion pictures do. My proposition to Mr. Vanderbilt, Mr. Otto Kahn and their associates is to turn the New Theatre, Central Park West, into a motion picture house. If they would engage me as Ambassador Plenipotentiary (thank you, Brother Proctor) I will make the business pay handsomely. So could any business man with the knowledge of the game and the best interests of the motion picture at heart. I remember some time ago seeing a sign up in Columbus Circle advertising "Photo Plays De Luxe." Believe me, in the White Light district of New York, that is between Fifty-ninth and Thirty-fourth streets, there is unquestionably room for a high-grade motion picture house appealing to the better and more thoughtful classes of the community. Evidently we *must* come to it, so why not soon?

* * *

Or if the suggestion that this New Theatre be conducted for profit doesn't meet with general acceptance, I have something else up my sleeve. On a former occasion I suggested that the house be opened as a municipal motion picture theatre and was savagely jumped upon for my pains. No doubt I deserved it. If I were a motion picture theatre proprietor and saw such a suggestion, I might feel inclined to jump upon the suggester because it would strike me in one's tenderest part. *Item*, the pocket. The pocket IS the tenderest part. It is tenderer than the heart, especially in little old New York, where dollars count and hearts don't.

* * *

The city might do worse than lease such a building for the purpose of permanently showing educational and uplifting films. It might be made a kind of educational museum where the desired information was conveyed by means of motion pictures instead of immobile models. It is the case, regrettable though it be, that most museums are more or less dead letters. People don't go to them in anything like the numbers that they might or should. But I bet you that if instead of mummies and models and cases of specimens you had a permanent motion picture exposition of these things, the public would flock in all the day. And all the night, too. This is the first time this suggestion has been made, and I hope that if it is accepted by Mr. Gaynor or some of the public-spirited philanthropists at 287 Fourth avenue, they will credit me with the suggestion. Or, better still, appoint me curator of the motion picture museum at \$12,000 a year. If my friend, W. J. Bryan, can't live on that, I can.

* * *



BROKEN THREADS UNITED
(Essanay Two-Reel)

SELIG NOTES

FILSON & ERROL.

It seems like only a short time since the name FILSON AND ERROL, was one of the best to conjure with in the realm of vaudeville. They began with Tony Pastor and they ended up as "top-liners" in the bright lights that linn the porte cocheres in front of the modern vaudeville palaces. They were the first to produce Geo. Cohan's premier sketch, "The Tip on the Darby," at the old Star Theatre in New York, which gave the author so many modern successes, parts of the several millions that he has since accumulated. They used to end up their season prematurely early in Chicago, so that Al Filson could get back to his farm over at old St. Joe, Mich. He also struck oil in Oklahoma, which helped him along, but while he retired from the stage, he felt the lure of motion pictures and some while ago stopped orange farming in California to join the Selig Company. Now his wife, Lea Errol, has joined him in the same organization and they will reproduce some of their famous vaudeville sketches together at the big plant in Los Angeles, Cal.

(Concluded on page 20)

Seven and a Half Cents a Foot

Regrettable Price Cutting Amongst the Independent Factions.

In recent articles we have referred with approval to a movement among one section of the trade for advancing the price of motion picture films on a basis of quality. In former years the exchangeman was quite satisfied to pay 13c and 14c a foot for motion picture films. With the idea of raising the quality of the picture, the Independent Exchange Co. last winter was formed for the purpose of buying pictures from various manufacturers on a basis of quality. The pictures were to be judged on points: some would be worth perhaps 11c a foot, others 12c, 13c, 14c, up to 15c a foot. It was felt that the Exhibitor would be glad to take pictures which had been chosen on this plan. Indeed, you will see by the advertisements that some big films are being marketed at 15c a foot even now.

Opposed to this movement is one that has exactly the contrary effect, that of cheapening the picture. Several of the recently established minor firms are putting out "pictures" at 7½c a foot to the exchange. The usual price is 10c a foot. This tendency is to be deplored, because it depreciates quality. To a large extent, the quality of the picture is determined by the amount of money that is spent on it. For example, if you are dealing with a fine historical theme (let us say, of the sixteenth century, in a European country), you require handsome costumes, many actors and ac-

tresses, fine settings, etc. In other words, you must treat your picture just the same way as the ordinary stage director treats the stage, you must put it on properly and regardless of cost. That is how your picture should be made, and in figuring out the actual cost it will be found, we think, that films made according to this formula could hardly be marketed to the exchanges at 7½c a foot. Just imagine, a great Selig or Biograph being offered at these prices. The idea on the face of it is absurd.

Yet that is what these smaller manufacturers are doing at the present time. They are putting out what is nothing more nor less than junk. They are depreciating the quality of the picture and so injuring the business.

We think that Exhibitors would be well advised to take heed of what we are saying. Price cutting means deterioration of quality and the final disappearance of the price cutters from the business. It is a law which admits no exception.

Any business man will tell you that quality is the chief factor in upholding a brand of goods, just as lack of it is the surest way of making those goods unpopular.

These 7½c a foot manufacturers are harming the business and we feel it our duty to draw attention to this unfortunate element.

The Gaumont firm has lately entered into contracts for printing and developing, its plant has been overhauled, new machinery has been shipped from Paris to Flushing in order to render the plant up-to-date, and the Gaumont studios now rank with the largest and best equipped motion picture plants in the United States.

Eustace Hale Ball, formerly of Boston, who recently purchased the Historical Film Company, at 1 Madison avenue, New York, has secured the services of Walter R. Lewis, to manage his photographic department. Mr. Lewis has been prominent in portrait and newspaper photography throughout the country for twenty-two years and is proving successful in the cinematographic work. The city studios and laboratories of the Historical Film Co., have been opened on East Twenty-third street. The executive office remains in the Metropolitan Building.

Garfield Thompson, the photo-playwright and a former star with the Reliance and Majestic forces, will direct some of the early productions of the Historical Film Company.

Mr. Ball is beginning upon some historical scenarios written by Edward S. Ellis, B.A., the historian and author of the "History of the United States," "High 12," etc.

"Money's Merciless Might"
[Gaumont Release August 15th]



The picture on page 18 of last week's "Exhibitors' Times" which was said to be an illustration of "Money's Merciless Might" was wrongly placed. The above illustration is the correct one.

"TANNHAUSER"

Wagner's Great Work the Theme of a Thanhouser Three-Reel Feature

To reproduce adequately in photo drama form an inspiring masterpiece that has stirred the souls of humanity throughout the world with its immortal allegory is no small undertaking. When the Thanhouser Co. therefore set to work on this dramatic poem of Wagner's, the director evidently realized that, in justice to the public and the master, a literal filmization of his libretto would be as cumbersome as unnecessary. What the aim seems to have been was the proper and forceful interpretation of the spirit of the poem. And in this the Thanhouser Co. has succeeded admirably.

"Tannhäuser" may be considered a wonderfully beautiful fairy play for grown-ups. It symbolizes the eternal conflict that surges within every man from adolescence to senility: the passionate desire for the solely sensual gratification of the sex-instinct versus the spiritual craving for that higher, purer and more lasting love which ennobles through reverence. The hero is made to pass through alternate stages of pleasure, pain and exaltation, sometimes with carnal lust in the ascendancy and at other times with sweet renunciation victorious. After having been glutted with voluptuousness, then racked in the throes of bitter remorse, he is finally enveloped in balmy purity, his end typifying the apotheosis of the soul which vanquishes the flesh.

Wagner drew the sources of his story from the old German ballads and tales in which there was a singular blending of Teutonic and Roman mythology. The poet-composer took these scattered pagan fragments and welded them into a master work, glorifying it with

a spiritual motif. The Thanhouser Co.'s adaptation skilfully presents the allegorical struggle with the proper balance of the "higher" and "lower" desires to give the spectator a concise and artistic idea of the theme.

Tannhäuser, the minstrel-knight, appears at the castle of the Landgrave of Thuringia during a song festival. A prize is to be awarded to the worthiest singer. When all have finished, Tannhäuser bursts into a lay of such exquisite beauty that his hearers are entranced. The Landgrave's niece, Elizabeth, glows with a strange, tremulous emotion when she murmurs her praises to the handsome young Tannhäuser, who reciprocates this feeling. Later, when he learns that Elizabeth is engaged to Wolfram, an older knight, he journeys off in despair. In the course of his wanderings, the minstrel meets Venus, goddess of sinful love and the direct antithesis of the pure Elizabeth. The enchantress leads him to her abode in the subterranean realms, where nymphs and bacchantes sport in flashing lakes and waterfalls and dance on mossy banks in wild ecstasies. After a year of mad revels and excesses, he feels his life with Venus palling on him. He prays to heaven for deliverance and is transported back to the green valleys of the earth.

The Landgrave and his retinue come upon Tannhäuser as he is worshipping at a roadside shrine and persuade him to return to Wartburg castle. Elizabeth is overjoyed to see him; he adores her as some lovely,

(Concluded on page 10)

Big Demand for Cowboy Subjects

The American Film Mfg. Co., announce the release of "Red Sweeney's Defeat," Saturday, Sept. 13, 1913, a one-reel Western feature. Other subjects on the same order will follow, as there has been a big demand for this class of subjects.

New exchange blood will probably enter the film industry. Sidney Firestone, of New York City, representing a syndicate of men who struck ore is in negotiation with Joseph Miles, manager of the Exclusive Supply Corporation, for the handling of its Feature Program in the South. Widely-known managers of exchanges have been asked to join the new company and are reported to be optimistic about the prospects of the Exclusive Program there. Simultaneously with the opening of this office, another would be opened in New York.

Herman Rifkin, representing the Eastern Feature Film Company of Boston, is, with his associates, considering the Exclusive proposal for New England. W. E. Greene of Boston, with whom a number of the Exclusive's companies are now doing business, was also in New York last week.

[Concluded on page 15]



The Portals of Despair, [American]

THE LAST DAYS OF POMPEII

New Great Multiple Reel Feature Film Coming.

The success of "Quo Vadis" has brought its inevitable sequel; another picture on the same scale of grandeur and magnificence. As we said in our article on "Quo Vadis," it is the outstanding sensation of the hour in the film world. Its length and exhaustive completeness not only startled the people of the world, but created a demand and appetite for other pictures not less awe-inspiring. In fact, as many qualified film men have said to us time and time again these few weeks, "Quo Vadis" is revolutionizing the business. While it may not be quite allowed to have had this effect, it nevertheless must be conceded to have made an enormously progressive effect on the people's minds. The community is asking not for more of exactly the same kind of picture, but for pictures with the same thought and executive masterliness. They want great pictures. Per se, the motion picture is a great thing. It manifests great physical phenomena, but the general feeling has been that all the greatness of the picture has not yet been availed of by the manufacturers.

It is apparently to Mr. Geo. Kleine of Chicago, that we are to be indebted for the release of a picture that certainly in theme is quite as great as "Quo Vadis," "The Last Days of Pompeii."

There are not wanting those who say or assert that the last days of Pompeii were so made by divine agency. In the early years of Roman civilization profligacy had reached such great heights that few who take a retrospective glance at the happenings of those times

can fail to imagine that it really seemed as if some superhuman agency had been at work to scourge mankind when at its worst.

There is a great volcano in Italy, Mt. Vesuvius. To this day it is one of the sights of the world. A vast cloud of smoke broods over it, flames belch forth lava, hot molten lava which still trickles down the sides of this open-mouthed inferno.

In the first century the volcano Vesuvius had the greatest eruption of recorded history, molten lava flowed over the crater and swept upon the twin cities of Pompeii and Herculaneum. These great cities, marvels and monuments of architectural beauty with all the luxuries and refinements of Roman civilization, great public theatres, baths, rich in objects of art, inhabited by pleasure-loving Patricians. These cities were destroyed, buried under the molten lava which kept the cities from the sight of men for over seventeen centuries.

"The Last Days of Pompeii" has been a favorite theme for artists, novelists, and historians. Lord Lytton's fine novel on the subject gives in fictional form an idea of the life that was lived in Pompeii when the fatal eruption took place.

Such a theme as this supplies a great opportunity for the motion picture maker to produce a spectacle which will instruct and please motion picture audiences all over the world.

THE OPEN MARKET

(Continued from page 5)

tune to produce. This was a Mutual release. It is now up to the General companies to go one better in this regard, if it is necessary.

The fact of the matter is, everybody now-a-days wants the open market. Nobody wants it closed except those who are making inferior kinds of pictures. Even among the licensed manufacturers, there is no uniformity of quality. Some of the manufacturers spend more money on pictures than others. That is obvious. Competition of quality goes on even among the trust people.

All things considered, therefore, we are forced to the

conclusion that the opening of the market, or rather the increasing competition among manufacturers, is for the advantage of the motion picture itself. As we are constantly reminding the trade, the Exhibitors and the readers of this paper, the "Exhibitors' Times" stands for good pictures. By the opening of the market, by the introduction of this severe competition, good pictures are bound to result because bad ones will be eliminated.

Having discussed this matter at its fullest possible length, we here take leave of it.

CHICAGO NOTES

E. E. FULTON'S RISE.

Something like three years ago, E. E. Fulton took over the quarters formerly occupied by Wm. H. Swanson on Lake and LeSalle street, for the purpose of handling such merchandise as was used by the motion picture theatre manager. At the start these items were few and could easily have been counted on both hands. Mr. Fulton, however, had a big ambition to realize that could be only attained by a constant application and a close study of advancing conditions. That he gained that ambition, and that he even surpassed that ambition is obvious. In three years he has spread from 200 square feet of floor space to 9,600 square feet. This has been a rapid growth and a wonderful growth. Should the same

average continue in coming years, which is not impossible, Mr. Fulton and his establishment will be one of the largest of its kind in our country. Even to-day it ranks with any of them. During the first year of his activities his business was merely local, it gradually grew and spread until now it embraces this entire country and is slowly creeping into foreign ports.

As an evidence of his enterprise, Mr. Fulton has installed, at his own expense, a private theatre which will seat one hundred and forty people. This exhibition room is at the disposal of those who have their wares to demonstrate but have no exhibition room where they can give advance exhibitions of their film to prospective purchasers or renters. His

book, recently issued, which consists of one hundred and twenty pages and is called Fulton's A to Z List, is a very comprehensive compilation that catalogs practically everything necessary in the motion picture theatre. Besides being the Chicago representative of the Lubin films, he also handles many other exclusive lines for this territory, and is the sole selling agency of many articles of necessity to the Exhibitor. Mr. Fulton handles the Motiograph, Powers and Simplex machines and all their parts.

The Crystal theatre, located on 63rd and Hermitage avenue, was purchased last week by Joe Cooper and Louis Berman from Mr. John Cooper.

(Concluded on page 14)

"TANNHAUSER"

[Continued from page 8]

ethereal being. Wolfram, realizing that he is intruding, sadly consents to withdraw his betrothed pledge and leaves the way clear for the younger knight. Another minstrel contest is held. The prize will go to him who gives the most inspiring definition of love. Wolfram sings of love as a holy thing, pure and beautiful as a spring of limpid water, while Tannhäuser, under the sudden influence of Venus, impulsively describes his conception as one in which the essence is fleshy wantonness. Then he declares with unnatural vehemence that he has consorted in insensate bliss with the licentious goddess during his absence from Wartburg. The other knights are aroused to a frenzy and are only prevented from killing him through Elizabeth's intervention. The Landgrave banishes Tannhäuser from the castle, ordering him not to return until he has obtained the Pope's pardon after journeying on foot to Rome with a band of pilgrims. The Pontiff, however, does not absolve him, predicting that hope will no more bloom for the sinner than his staff will ever again put forth blossoms. Utterly crushed, Tannhäuser rushes into the wilderness and seeks the one thing left him: the caverns of Venus.

As Elizabeth prays that his soul be redeemed, Tannhäuser invokes Venus. Just as she comes to him, a vision of the chaste Elizabeth appears. The last conflict takes place, with purity the victor and lust forever conquered. The disconsolate knight learns that, owing to the miracle which has happened to the Pope's staff, he has been pardoned; but when he reaches Elizabeth she is dead. Unable any longer to endure earthly woes

Tannhäuser, finally purged through penitence, expires at the side of the virgin.

In producing this work the director showed a fine sense of artistic grouping in the interior and exterior ensemble scenes. With the limited lateral space available for camera posing much care must be taken to arrange crowds of characters so as to suggest great numbers without awkwardness. There must be balance and harmony of parts and effective handling of movement to bring out the main action of the foreground without sacrificing the illusion of depth and multitudes. It was therefore a pleasure to watch the "big" scenes of the castle hall and those depicting the abode of Venus with their natural landscape settings where graceful water naiads swam and sported and lovely nymphs whirled in elfin games and dances. There was some beautiful massing and subordination of unessentials in these views that delighted the esthetic taste.

Marguerite Snow was an ideal Elizabeth. She portrayed Wagner's noble heroine with unaffected dignity and sweet, girlish charm. Florence La Badie's Venus, although physically pleasing to behold, lacked the passion and bewitching allurements of the siren. It is regretted that this attractive young woman failed to make the most of her opportunities. James Cruze in the title role and Will Russell as Wolfram bore themselves with knightly grace and medieval ruggedness that were well sustained to the end. The rich and appropriate costuming greatly enhanced the artistic value of the production.

R. R.

* * *

RELIANCE NOTES.

Here is a list of coming Reliance releases:

PAUL SCARDON—"The Counsel for the Defense," August 20th.

IRVING CUMMINGS—"Success," August 23rd.

NORMA PHILLIPS—"The Girl Spy's Atonement," August 25th.

VIVIAN PRESCOTT—"Peg of the Polly P." August 27th.

EDGENA DE LESPINE—"The Social Secretary," August 30th.

CRIMMINS—(Of Crimmings & Gore), "Feeny's Social Experiment," September 1st.

STANLEY WALPOLE—"Between Home and Country," September 3rd.

"The Lubin Twins" have become the "Reliance Triplets," and are now preparing a series of comedies for early Reliance release. Reehm and Stull, of "Spooney Sam" fame, with the addition of Bobby Burns, make a trio which will first be seen in a comedy entitled "The Lead Nickel."

In the coming Forrest Halsey two-part drama "Success," Irving Cummings is supported by Vivian Prescott and Irene Hunt.

Although still in course of construction, the new studio plant shows signs of activity. The open air stage is completed and accommodates the three companies using it. The location abounds in beautiful scenery.

Francis Powers begins his work as a Reliance Director with a drama entitled "The Hardest Way."



The Counsel For The Defense (Reliance)

CINEMATOGRAPHY BEATS THE MAIL.

Impossible, you will say. Yet this fact occurred a short time ago. The races of Monte Carlo and the funeral of Lord Wolsey were on the screen of a motion

picture theatre of Peking, China, three days before the arrival of the mail from London. It appears that the films were sent by rail via Siberia, while newspapers followed their habitual route, via the sea.—From Cines Journal.

ON THE ROAD

Plainfield, N. J.

Plainfield is not a show town, but a burial ground for motion picture theatres. For the last five years, several men full of hope and enterprise, have sunk money in picture houses to find out that they were not smarter than others and had to close or be closed by the sheriff. These failures do not seem to be lessons, as new men spring up with the idea that Plainfield is a good show town and that the men who failed knew nothing of the game. There may be truth in such a statement, as there is an element in Plainfield which patronizes a motion picture theatre, but it is an exclusive patronage, and unless an Exhibitor makes up his mind to cater to this patronage alone, he had better not invest his money.

Plainfield is not what we can call a manufacturing town, but a residential section for the would-be-rich New Yorkers. The would-be-rich are a harder class to handle than millionaires. These would-be-rich would not be seen in a five-cent motion picture theatre.

The Proctor Theatre is the only motion picture show in Plainfield, and it is not an exclusive picture house, but a combination of vaudeville and pictures. If the Proctor does any business it is because it is not a regular motion picture theatre, but a regular playhouse. It is the old Academy of Music on Front street. The would-be-rich can patronize a play or opera house, but their dignity keeps them away from the motion picture theatre.

Proctor's, or the old Academy of Music, is a well-preserved building on a rear street with an entrance on Front street, the main shopping district, through a long and very spacious lobby.

The management is of the best, just what is wanted for this exclusive patronage, very courteous and polite.

The main point of attraction at the Proctor Theatre is the exquisite ladies' retiring room of which we give an illustration.



Ladies' Dressing Room
'Proctors,' Plainfield, N. J.

It is sumptuously furnished and in the care of a matron ready to do anything to please the patrons.

I understand that one new motion pic-

ture theatre is in course of construction, and that plans are being prepared for the erection of a second theatre. I hope that these new enterprising men will meet a better success than their predecessors.

Somerville, N. J.

Somerville is the pretty county seat of Somerset County, and although a small town without any manufacturing interests of any importance, is wealthy. It is near Somerville that Mr. Duke, the king tobacco man, has his estate.

For many years, Somerville had only one motion picture show, called the Bijou, where to-day, under new management, they show a remarkably good picture, flickerless, if I can use the term. They use an old Simplex machine in which the operator has adjusted a two-wing shutter. They show licensed pictures and the admission is 10c.

The Somerville Theatre is a new substantial building, free from ginger-bread decorations, but simple and tasteful as can be seen by the accompanying illustration.

It is a combination vaudeville and picture house with three acts of vaudeville and five reels for 10c, 20c and 30c, under the management of Mr. Frank Weed. The auditorium is beautiful in its great simplicity, and everything is conducted in an up-to-date manner; a polite and courteous service, in fact, everything to attract the refined patronage of Somerville.

Mr. F. Weed is modest in the display of posters, and although there are less posters than reels shown, this does not keep the patrons away, as they walk in without looking at the posters, fully assured to see a good clean show.

As a matter of justice I must say that the Bijou is modest in the display of posters.

Easton, Pa.

The poster fever has struck Easton, and some of the exhibits are ridiculous. The "Pastime" advertises the only mirror screen in Easton, and the only full orchestra, which would mean the most exclusive show in town, yet the ridiculous display of large sensational posters stamps the "Pastime" as a cheap place of amusement, while the "Jewel" on the other side of the street is the theatre coining the money. The "Jewel" has very few posters out, and the outside appearance is more refined. The "Neumeyer" is another theatre making an ugly display of posters, and what surprised me most, was to hear the manager of the "Neumeyer" tell me that he could do no business without posters and the same time complaining that the "Jewel" was doing all the business in town. I cannot reconcile the two expressions of the manager of the "Neumeyer" as if he can do no business without posters, how can the "Jewel" prosper with only a few posters, and if the "Jewel" can get the best patronage on a moderate display of posters, the

"Neumeyer" does not need to spoil the appearance of the theatre with so many ugly posters.

The Casino, one of the oldest houses of Easton, and at one time the most popular, went under and has changed hands several times. To-day the Casino is on the eve of new prosperity under



Somerville Theatre
Somerville, N. J.

its new manager—a man of experience with many novel ideas and ready to spend the necessary money to make a success. The new manager of the Casino is Louis D. Wieder, who started his career at the Fairyland Theatre, of Philadelphia, when said house was owned and managed by Mr. Dittenfass, formerly of the Champion Films. Mr. Wieder became the camera man of the Champion, then of the Universal Film Mfg. Co., and his last position was with the Pilot Film Co. Mr. Wieder is making his own local weekly, and this novelty with the improvements he is making, will assure the success of the Casino.

The Jewel on the main street is considered the leading house.

Easton boasts of a new theatre that will prove to be a refined place of amusement as soon as the last touches are finished and the fall season opens.

The auditorium is erected on a vacant lot in the rear of Third street, offering wide exits on side streets. A wide, spacious and handsomely decorated lobby connects the main entrance on Third street with the auditorium. Four extra large double doors of imitation mahogany and fancy glass with rich draperies, open in the lobby. The indirect lighting system is used. The ladies' retiring room and smoking room are handsomely fitted up.

The house is somewhat too wide for a motion picture theatre, but as is too often the case, the owners abandoned the entire work to a local architect and did not listen to the advice of practical men, or did not take the trouble to read the special magazines devoting so much time on the construction and management of a theatre.

Over the exit door is found a new sign worth a special notice. It is a triangular tin box with the letters cut in the sides, so the sign can be read from either side of the house. In the bottom

(Concluded on page 17)

The Operators Forum and Question Box

Conducted by Herbert Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors' Times

THE APPLICATION OF OHM'S LAW TO BRANCH CIRCUITS.

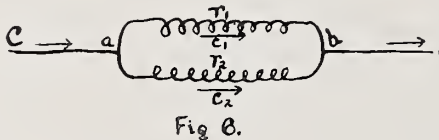
In last week's issue all that was said on Ohm's law applied only to closed circuits. What follows on this subject is applied to derived, or branch circuits, or circuits having resistance in multiple.

In treating upon derived circuits, we will consider only that part which is divided into branches, with each branch transmitting part of the total current.

It is necessary that the word "conductivity" be thoroughly understood before applying Ohm's law to derived circuits. Conductivity may be defined as the faculty with which a body transmits electricity, and is the opposite of resistance. Take, for example, copper, which is of low resistance, and high conductivity, while mercury is of high resistance, and low conductivity. In other words, conductivity is the reverse of resistance.

The conductivity of any conductor is unity divided by the resistance of the conductor, and conversely, the resistance of any conductor is unity divided by its conductivity.

Figure 6 represents a derived circuit of two branches, where R' and R'' equal the separate resistance of the two branches; C' and C'' equal the separate currents in each branch, and C equals the total current flowing in the main circuit.



When the current flows from a to b, the current will be equally divided between the two branches, providing the resistances be equal in each branch, thus if a current of 50 amperes is flowing in the main circuit, 25 amperes will flow through each branch. Therefore, it follows that $c' + c'' = C$ and $C - c'' = c'$. Should the resistance of the two branches be unequal, then the current would divide between them in inverse proportion to their respective resistances. In Fig. 6 the resistances of the two branches are r' and r'' . Therefore, $c' : c'' :: r' : r''$. This is expressed by the two following formulae:

$$\text{For branch No. 1, } c' = \frac{Cr''}{r' + r''}$$

That is, with two branches in parallel, dividing from a main circuit, the current in the first branch is equal to the current in the main circuit, multiplied by the resistance of the second branch, and the product divided by the sum of the resistances in branches 1 and 2.

The formula for the second branch is:

$$C'' = \frac{Cr'}{r' + r''}$$

which is explained as follows: The current in the second branch is equal to the current in the main circuit multiplied by the resistance of the first branch, and the product divided by the sum of the resistance of the two branches. For example:

Suppose we have a main circuit in which a current of 50 amperes is flowing, and the current is divided between two branches. The resistance, r' , of the first branch is 2 ohms, while the resistance of the second branch is 3 ohms. What is the respective current flowing in each of the two branches?

Solution: $r' = 2$ ohms, $r'' = 3$ ohms, $C = 50$ amperes. To find the current in the first branch we substitute these values in the formula, which gives:

$$C' = \frac{Cr''}{r' + r''} = \frac{50 \times 2}{2 + 3} = \frac{100}{5} = 20 \text{ amp.}$$

For the second branch:

$$C'' = \frac{Cr'}{r' + r''} = \frac{50 \times 2}{2 + 3} = \frac{100}{5} = 20 \text{ amp.}$$

It should be quite clear that two conductors connected in parallel will carry a current much more readily than one alone; that is, their joint conductivity is greater than either of their separate conductivities when taken alone. It therefore follows that the joint resistance of two conductors in parallel must be less than either of their separate resistances when taken alone. For example:

Take two conductors, each with a resistance of five ohms, and connect them in parallel. Their resistance jointly will be one-half their separate resistance, or 2.5 ohms.

When the separate resistances of two conductors in parallel are unequal, the determination of their joint resistance in parallel requires some calculation. In Fig. 6 the

conductivities of the branches are $\frac{1}{r'}$, and $\frac{1}{r''}$; therefore the joint conductivity when connected in parallel is

$$\frac{1}{r'} + \frac{1}{r''} = \frac{r'' + r'}{r' r''}$$

Now since the resistance of any conductor is inverse to its conductivity, their joint resistance in parallel is the inverse of their joint conductivity; therefore:

$$\text{Joint resistance} = R'' = \frac{r' r''}{r' + r''}$$

That is, the joint resistance of two conductors, connected in parallel, is equal to the product of their separate resistances, divided by the sum of their separate resistances.

For example: In Fig. 6 the resistance of branch 1 = 2 ohms; the resistance of branch 2 = 3 ohms. What is their joint resistance in parallel?

From the formula:

$$R'' = \frac{r' r''}{r' + r''} = \frac{2 \times 3}{2 + 3} = \frac{6}{5} = 1\frac{1}{5} \text{ ohms.}$$

In next week's issue will appear an article on Ohm's law as applied to circuits with three branches.

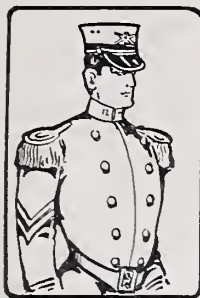
ANSWERS TO QUESTIONS.

H. C. M., Newton, N. J., writes asking for the best method for straightening his intermittent sprocket spindle on an Edison Model B machine, as his picture jumps, and he thinks the spindle is bent.

If you are sure the jump is caused by a bent intermittent spindle, you had better write the Edison Company and get a new one, or else send your bent one there to be tried up.

By trying to straighten it yourself you will only make matters worse, as it must run perfect, and they are tested in the factory with instruments reading to the one thousandth part of an inch.

The jump may possibly be caused by your intermittent sprocket being worn, or your aperture tension springs being set too loose or too tight.



APPEARANCE AND MANNERS



Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors' Times

In previous issues of the "Exhibitors' Times" I have quoted passages from a booklet on "Courtesy" issued by the Pennsylvania Railroad, passages from Mrs. E. Wheeler Wilcox and others to show that the question of good manners is spreading all over the world. To-day it is my privilege to quote some lines from a letter from the United Cigar Stores:

"Tidiness in the care of the stores is never to be overlooked. Just as important is cleanliness in the personal appearance of the salesman. No one serving behind the counter will be permitted to remove his coat, wear his hat, or in any other way wait upon customers in a state of undress.

"The reading of magazines and books is not allowed under any circumstances while salesmen are on duty.

"Salesmen must not smoke while on duty in a store. The chewing of tobacco, gum, toothpicks, etc., and singing or whistling, are also positively forbidden as practices objectionable during business hours.

"Salesmen must never leave their personal effects on store accessories (cuffs, collars, clothing, towels, brushes, brooms, dust rags, etc.) on the counters or show cases, or anywhere else in sight of customers.

"The foregoing rules are based on the supposition that in every relation to their duties our employees will keep within the lines of gentlemanly deportment. Do not overlook the fact that almost every one likes to be waited upon by a neatly, not slovenly, dressed salesman. Just as you 'size up' your customer, so does he form his opinion of you, and an unshaven face, uncleaned finger nails and soiled linen are bound to impress unfavorably. We, therefore, exact of our employees observance of the ordinary usages of well-bred men. Every one on the roll ought to have pride in being numbered in what it is hoped to make the model selling force of the world."

Most of the theatres are not very particular about the kind of help they employ, and many managers have an idea that as there is no real work attached to the position of the usher any man can fill the place. This is a great mistake.

If the usher does not need the knowledge of tools, of machines, etc., he must be well bred, he must have some manners, and he must use some common

sense. Any man can be taught how to use some tools or watch a machine, but very few can be taught good manners. Good manners are a gift and few young men have them, because good manners have been lost and it will take another generation before we can establish a new standard of good manners.

In this great age of progress, parents have neglected their children and the young ones grow up with a lot of very vulgar expressions that should never have been tolerated. For instance, it is very common to hear a young man call his mother the "old woman," and when a young fellow has so little respect for his own mother he is not the man to work in a theatre.

It is a great mistake to believe that any one can work in a motion picture theatre, as it takes a diplomat to make a good faithful usher. In a theatre you meet a lot of cranks of different colors and the usher must be well bred and enough of a diplomat to answer these cranks without offending them.

Many patrons go to a certain theatre to see either G. M. Anderson, Arthur Johnson or Costello, while others go to an independent house to see King Baggot or Florence Lawrence and a great army go to certain theatres because they like the manners of the doorman or of the ushers. In other words, the attendants of a motion picture theatre are a better drawing card than the posters and as the manager of the United Cigar Stores says: "Do not overlook the fact that almost everyone likes to be waited on by a neatly dressed salesman."

There is a fact that cannot be denied. The most prosperous motion picture theatres have a clean set of attendants and they keep them, while other theatres are changing constantly. At the Hippodrome of Lancaster, the usher told me with a certain pride that he had been working two years, in fact from the opening of the Hippodrome. This young man mentioned his salary for six days (no Sunday work) and although a small salary, as Lancaster does not pay high wages, this salary would make many managers of New York, Chicago and Philadelphia faint. This young man is getting for six days of work more than the double of what certain motion picture ushers of Broadway receive for seven days of work. It is safe to say that the manager of the Hippodrome can absent himself in perfect safety, as he

has good honest and faithful men in his employ and there is no wonder why the best element patronize the Hippodrome when they are assured the most courteous attention on the part of the attendants.

I can name other successful theatres where I am sure to meet the same courteous, polite and smiling ushers and doormen. It pays to have good honest attendants on whom you can depend and do not tempt them to be dishonest by asking them to dress and keep themselves clean on a too-low salary.

As I said, "appearances and manners" seems to be a generally universal topic. It seems that if we had a decay of good manners during the last generation we have recognized how good manners have an enormous commercial value in life and from every corner of the earth we can see a revival of good manners. I have made several quotations; they are still coming and in the next issue of the "Exhibitors' Times" I will be pleased to give the views of "Lord Rosebery," of England on "Appearance and Manners" in the address he made to the boys of the Royal Grammar School at Guildford.

J. M. B.

VITAGRAPH NOTES.

The Paris Branch of the Vitagraph Company is following the example of the main branch in America, by erecting one of the largest plants in Europe. It will be up-to-date in every respect with every modern improvement and every department in full relationship to the other.

Mr. R. A. Reader, Business Manager of the Vitagraph's interests in Europe, says the building of this factory will cost at least half a million—possibly more, before it is completed. His report of European conditions generally, and the extreme popularity of the Vitagraph Life Portrayals, has prompted the erection of larger facilities to meet the increasing demands for their productions.

NEW YORK MOTION PICTURE CORPORATION.

The third monthly dividend of one per cent. upon the capital stock of the New York Motion Picture Corporation was declared payable on August 15, 1913, to stockholders of record August 11, 1913.

CHICAGO NOTES

[Continued from page 9]

John R. Thompson, one of the city fathers of Chicago, and also the owner of a number of motion picture theatres in Chicago, will soon open another theatre in the loop, on the south side of Clark street between Madison and Monroe.

R. N. Rogers, formerly connected with the Feature Film Sales Co., and more recently associated with the M. & F. Feature Film Co., is now managing the affairs of the General Feature Film Co. While Mr. Rogers has not long been in the film game, nevertheless, he has mastered the many details of the exchange business and has a thorough knowledge of the branch he is entering. Messrs. Spencer and McMillen will continue with the company in one of the other branches.

The General Feature Film Co. has contracted for the exclusive rights in this territory to all features of the Great Northern, Gaumont, Solax and Itala releases. Commencing with September 1, this firm will release three multiple reels a week.

A GOOD IDEA.

The Olympian Theatre News, published by the Olympian Theatre, Madison street, at Fourteenth avenue, Seattle, Wash., is a newsy little sheet which cannot fail to interest the audiences of this nice-looking little theatre. According to the cut on the front page, Madison street, Seattle, must be a rustic spot, as there are trees in front of the house. We notice one very excellent idea in offering the use of the theatre for public welfare when it is unoccupied. This is what the News says:

"To eliminate waste is one of the most important rules of efficiency and progress. Idleness is, or makes for, waste.

"This theatre is used only about three and a half hours a day, and the other twenty odd hours it is idle. This is an unsatisfactory condition, and in order to remedy it, that is, in order to do away with a part of this waste in a manner that will benefit the public, the management offers, until further notice, the free use of the theatre during these periods of idleness, for meetings of any character in advancement of public welfare and happiness, or for raising funds to relieve distress.

"It is especially desired that religious, charitable, civic and educational organizations of recognized standing take advantage of this offer, but it is freely extended to social and fraternal societies as well. In specially worthy instances the services of the employees of the theatre will be included."

The Olympian Theatre Co. evidently have the best interests of the business at heart.

A record sale attesting to the drawing power of the feature film is the action of Sam Benjamin of Chicago, in purchasing the State rights of Iowa on a second copy of "Tigris." This is probably the first time in the history of State rights that two copies of such a long subject as "Tigris" have ever been sold for that State alone.

"The Death Knell," the Itala three-reel subject, is being actively booked by the Golden Gate Film Exchange of San Francisco and the Emby Feature Film Company of New York City, W. E. Greene of Boston, and the Attractive Feature Film Company of Philadelphia. The Weiland Feature Film Company of Pittsburgh, have bought the Itala two-reeler, "Branded for Life," as have also the M. & F. Feature Film Company of Chicago.

Lorimer Johnston has just completed a two-reel drama, entitled "For the Flag," which will carry from West Point to the Philippines. It will be somewhat of a war drama, but different from the usual.

THE ACTORS' FUND OF AMERICA

Created in behalf of the Dramatic Profession, and also maintaining on Staten Island, N. Y., a Home for the Aged and Retired.

Membership, per annum.....\$2.00
In Behalf of the "Home":

Donors\$100.00 per year
Patrons 25.00 per year
Members 10.00 per year

President, Daniel Frohman; Vice-President, Jos. E. Grismer; Treasurer, Wm. Farris; Secretary, E. D. Miner; Chairman Executive Committee, F. F. Mackay.

Offices—Long Acre Building, Broadway and 42d street, New York.

All communications to
W. C. AUSTIN, Assistant Secretary.



THE SMUGGLER'S SISTER [Reliance]

Big Demand for Cowboy Subjects

[Continued from page 8]

Lawrence Smith, of Chattanooga, Tenn., also contemplates opening Southern offices. H. Schwalbe, of Philadelphia, G. A. Edwards, President of the Electric Theatre Advertising Company, of Dayton, Ohio and W. H. Rudolph, of the same city, both have designs on Exclusive rights in their home state.

The force of Reliance stage directors has been strengthened by the addition of Francis Powers, formerly of Pathe Freres and late Director for the Universal Company.

Mr. Powers is a man of experience in stage craft, being known as an actor and author before he entered the motion picture field. For several years he was associated with David Belasco, making a number of contributions to the dramatic stage as a playwright.

The closing scenes of Forrest Halsey's latest motion picture drama "SUCCESS" give an idea of how different the story is from the usual run of subjects chosen for screen presentation. During a banquet tendered to a successful playwright, a poor girl artist struggling to make a bare living by painting cards, is dragged into the presence of the merrymakers by a wine-flushed youth who introduces her to his fellows as an excellent example of a "Failure."

The girl was the fiancée of the successful writer in the old days of work and discouragement, and as he meets her thus face to face, he rises amid a death-like silence and offers a toast to the "Failure": "To that great failure, Edgar Allan Poe. To the hanged spy, Nathan Hale, whose only one regret was that he had but one life to give his



Jack Meets His Waterloo, [American]

country. To another who failed, Robert E. Lee. And last, to the man they hanged between two thieves—the One who loved the failures!" Each toast is illustrated by double exposure photography and as the dissipated revellers cower in their chairs, the Cross of Calvary appears driving them panic-stricken from the banquet hall. The final picture shows the author, voted a success by the world at large, lying prone among the table decorations—a failure in the eyes of heaven.

In order to cope with the amount of work necessitated by the recent additions made to their Flushing plant, whereby the capacity and output of the firm has been more than doubled, the Gaumont Company has rented a suite in the World's Tower Building, 14 West 40th street, New York City, consisting of offices, projecting room, shipping department, and reception rooms. From Sept. 1st onward, a great deal of the office work will be transferred from Flushing to New York, and it will be a convenience for customers to see the principals in the city itself.

Warren Kerrigan, the American Film Mfg. Co.'s popular leading man, has been awarded the palm.

That Mr. Kerrigan needs no introduction to the motion picture public is attested by the result of the contest. His photograph has appeared in every trade paper, every periodical of consequence and in innumerable daily and weekly publications throughout the civilized world. He has made his appearance on the screen perhaps more frequently than any other actor in the world and he has been applauded more vociferously than has fallen to the honor of any one appearing before the footlights.

Mr. Kerrigan is a man who can well bear this honor and whose further efforts on the screen will not fail to emphasize his splendid histrionic ability.

A TWO-MINUTE CHAT WITH WARREN KERRIGAN, HANDSOME LEADING MAN OF "FLYING A" COMPANY.

The question has been put to me: "What do you consider your greatest achievement?" and to answer it is by no means an easy task.

(Concluded on page 32.)



Jack Meets His Waterloo, [American]

PHILADELPHIA NOTES

C. Campbell, of the American features, has maintained his prices during the summer for his features and deserves credit for upholding the feature industry in Philadelphia. The fall will soon be here, so will the appreciative audience and the Exhibitor to pay the honest price.

M. Lampert is the active representative of the General Amusement Company, who has booked their classical features of Mme. Sarah Bernhardt in "Camille" and "The Wandering Jew" successfully during the past season.

I. Summerfield, of the Improved Features, has sailed for Europe and expects to return with a quantity of extraordinarily good feature films in September. Howard Gosner will take care of the bookings during his absence. Sunday he was seen on the boardwalk at Atlantic City hustling among the big features.

Considerable progress is being made in Philadelphia toward the advancement of the motion picture industry and the Keen O Scope Company with their new offices promises to further the situation.

Robert Lynch announces the opening of the Pekin Feature Exchange at 1313 Vine street, which will handle a line of high-class productions of various subjects and made by prominent manufacturers of the world. B. Oranger, his booking agent, so far is more than pleased at having the opportunity of booking features which will more than be appreciated by the Exhibitor.

Harry B. Reynolds, proprietor of the Atlantic Pier Airdome of Wildwood, N. J., was in town last week booking a month in advance from all the leading feature exchanges. He reported excellent business for Wildwood and attributed his success to the fact of giving his patrons a program of features every night.

L. Criston, of the Globe Feature Exchange, has secured the Philadelphia agency for the Radium gold fiber screen, which intensifies the life-like portrayal of motion pictures and possesses a soft tone that is pleasing to the eye. The gold fiber screen was also awarded the highest favor at the New York motion picture convention last month. He is also selling Wurlitzer motion picture instruments to the Exhibitors.

Charles Campbell, of the American Feature Film Company, reports that July was one of his best months. "Zoe, a Woman's Last Card," their latest release, is now booked for a week's engagement at the Palace Theatre.

George Graff, of the Exclusive Film Service Company, is preparing for a big fall season and is ordering hundreds of new commercial reels.

The Prince Brothers, of the Prince Features, has just returned from Sea

Side Park, where they spent their vacation and had a great time.

The North American Films Corporation will release an eight-weeks' program in advance, consisting of twenty-eight features and comedies under the management of J. Madison.

Warner's Features will release three three-reel features every week in addition to four-five and six-reel subjects. The coming release is "The Clue to the Broken Finger." Their new policy will be inaugurated about September 1.

Mr. Emanuel, of the Ridge Avenue Theatre, did a splendid business with Sarah Bernhardt in "Camille," and also with Mme. Sans Gene.

A PROSPEROUS EXCHANGE.

Mr. Geo. W. Brandenburgh, of 233 N. Eighth street, Philadelphia, does not complain of the hot summer, at least he does not feel it in his business, but, on the contrary, his business has increased to such proportions that, unable to secure more space in the present building, he has leased two floors at 502 Vine street, where he will be located by the end of the present month.

Mr. Brandenburgh is not only kept busy with his film exchange, but the increasing demand for his cameras is taking much of his time.

KINEMACOLOR ADOPTS SIMPLEX.

Heretofore Kinemacolor projectors have all been manufactured in England, but owing to the impossibility of importing them rapidly enough to meet the demand, it was decided to make them in America. However, the trade could not wait for the building of a factory and the installation of machinery. At this juncture the Precision Machine Co. proposed to manufacture a projector for Kinemacolor, including all the latest improvements, such as the color reversal attachment, invented by Mr. Darby, of the New York office. The proposition was agreeable, and just before going abroad General Manager William H. Hickey placed an order for 100 machines.

Exhaustive tests prove that Simplex projectors are the best of all American-made machines for Kinemacolor projection. When run at normal speed 32 pictures are projected every second as compared with 16 pictures per second of the ordinary kind. This double strain, wear and tear, is successfully withstood by Simplex. Another wonderful achievement is the fact that Kinemacolor pictures can now be successfully projected with 35 amperes D. C., whereas 70 amperes D. C. were formerly required.

Kinemacolor captured the recent forest fires on Mount Tamalpais and in the Muir Woods, across the bay from San Francisco, by a combination of luck and pluck on the part of the operator, Alfred G. Gosden. He had been taking scenic snapshots in the mountains, and suddenly

found himself face to face with a real "fire effect." With the operator's instinct to "get a picture," he kept turning the reel until he was trapped by the fire and had to be rescued by United States soldiers from the nearby government forts. In making the get-away the photographer left his camera and films behind. Hurrying to the Columbia Theatre in San Francisco, Gosden equipped himself with another machine and returning to the conflagration succeeded in securing a new set of pictures.

UNIVERSAL TRAVELLERS TO CIRCLE THE WORLD.

Equipped with letters of introduction from William Jennings Bryan, Secretary of State, addressed to all the diplomatic and Consular Officers throughout the world, and a personal letter from Mayor William J. Gaynor, Carl Von Hoffman, the Universal camera man, accompanied by Mr. and Mrs. Frederick Lee, left for England on the steamer "Minnetonka," August 2nd.

Von Hoffman and his party, who will be known as the Universal Travellers, will circle the globe in an automobile which has been equipped for the purpose. Every important city in the world will be visited by the Universal Travellers, and they will take scenic views and close up studies of civic conditions.

The contemplated tour includes a visit to London and the British Isles, France, Germany, Switzerland, The Balkans, Italy, Spain, Africa and Australia. Von Hoffman does not expect to return to the home of the Universal for two and a half years. During that period all pictures taken en route will be released through the Universal Program.

A completely equipped hospital will be added to Universal City's list of metropolitan conveniences. Dr. Grover C. Proctor, a rising young resident physician and surgeon of Boston, is to be the physician in charge.

Miss Laura Oakley, chief of police of Universal City, the only woman in the world holding such a position, is wearing a gold chief's badge. It was presented to her by the Universal Film Manufacturing Company through I. Bernstein, general manager of the Pacific Coast branches of the Universal. Beautifully engraved are the words: "Chief of Police of Universal City," and in the center is the Universal Company's trademark, the whirling orb.

The presentation of the badge was made by Director Phillips Smalley at one of the delightful dancing parties given weekly on the largest motion picture stage in the world by the Universal Company to its employees.

Chief Oakley responded in a way that brought cheers for her from the assemblage. She spoke of the time when Universal City was only a thought, and how that thought had grown into the reality of the world's only city devoted exclusively to the manufacture of motion picture films. She referred to the near approach of the incorporation of Universal City as a city and reminded all that she would carry out the duty for which she had been chosen to preserve law and order.

ON THE ROAD

(Continued from page 11)
is a hole through which the rays of the light fall against the door and show the knob or latches to throw the exit door open. (See illustration.)

This new house called the "Third Street Theatre" is under the management of Mr. C. D. Buss, a young man with much experience and a strong believer in "Appearance and Manners." Mr. Buss is opposed to a vulgar display of posters and he believes that when the patrons know the house and pictures shown therein, they do not stop to look at the advertising sheets. Mr. Buss said: "If you make a too great display of posters, you may show one scene not exactly to the fancy of one patron and drive him away."

I am pleased to call the attention of the reader to this new theatre as with the new Somerville theatre, the Lyric of Reading, the Hippodrome of Lancaster, and others, we are surely on a march of progress and in the near future we will have in every town well-conducted motion picture theatres for the better classes. It will not be a mad competition on how many ugly and sensational posters to disfigure the sidewalk, nor on the extra long programs of 7 to 10 reels of old commercial films, nor a question of souvenirs, of contests, etc., but it will be a competition on the best manner to show the pictures, on the most courteous, clean and polite service.

An Exhibitor of Easton made the following remark: "I would like to show Mutual films, but it is out of the question because the Mutual Corporation allows the "Pastime" to show from seven to nine reels per day, more than their regular output. Would it not pay the Mutual Corporation better to divide the program between two houses instead of allowing such long shows. When a theatre shows so many reels, the manager cannot take a first-run service, and if the Mutual was to divide the program, they could have two houses showing first runs instead of one theatre showing commercial films."

I can say this regarding all the manufacturers, if they were to refuse service to the Exhibitors wishing to run too long programs, they would have more first runs out and less junk shown. It is no satisfaction to build a good theatre in a small town, then have to show some old films with missing titles, full of scratches and often so badly cut as to make the story incomprehensible.

Allentown, Pa.

A cheap peanut town. The theatres are no better than the hotels and the hotels are as bad as the theatres, yet both know how to charge. Regular traveling men hate to have to stop in Allentown, and lovers of motion pictures must hate the theatres because for the size of the town, Allentown has very few motion picture houses.

The only three theatres of Allentown, of any importance, are the Hippodrome, the Nicket and the Pergola—they are

somewhat pretentious in outside decorations, when you see them in the dead of night, but in daytime they are so covered with posters as to hide all the decorations and even the architecture. Some posters are enclosed in old wooden frames, most of them falling to pieces, while others, torn and dirty, are nailed with common carpet tacks.

The Hippodrome is showing a very bad picture, and if the Universal Film Mfg. Co. want to retain a reputation it would be well for them to refuse the service to the manager of the Hippodrome. All the pictures appeared on the screen as if they had been badly toned. The left side was of the reddish tint of an undertoned photograph, while the right side was of the hard blue color of an over-toned picture. All the pictures were discolored on account of a constant ghost on the screen. But then the manager prides himself on having the biggest pictures in Allentown, and for many miles around it. Yes, it is as big as he could have it, the screen reaches the ceiling and is so low that the heads of patrons in the front seats are in the way, although the floor has a good pitch. The screen is so big that to cover same with the projection they had to remove the operating booth on the side of the auditorium half way between the screen and the lobby.

An ice-cream parlor, managed by Greeks is offering free motion pictures. You buy a plate of ice cream and you enjoy—no, you curse yourself for being compelled to eat—your ice cream in a dark room and see something move on an old curtain. You are not sure if they are men, women or animals, as the old aluminum curtain is so dirty that you can see practically nothing. Such a free show is enough to discourage anyone from visiting motion picture theatres.

Reading, Pa.

Reading is another town for posters, and it is a great pity to see fine-looking theatres covered with ugly and sensational posters.

The Lyric, the largest and finest motion picture theatre with a good run of licensed pictures and appropriate music, is a disgrace with its extra display of posters and signs hanging from every corner and blocking the doors.

The Crescent Theatre was doing a good business with its scheme of coupons. The manager made an arrangement with a local bakery by which the Crescent redeems all the tickets issued by the bakery on a flat rate of so much per week. The tickets are not redeemed on Saturdays and holidays. To obtain these tickets, the patrons have to secure so many bread labels.

Lebanon, Pa.

Lebanon is not so crazy for posters. The Theatorium, one of the oldest houses, is still under the management of (Concluded on page 31)

TRY US For Printing, Developing, Titles and Camera work. We stand for quality from start to finish.

FILMS RENOVATED BY OUR OWN PARISIAN PROCESS.

Parisian Mfg. & Film Renovating Co.
4940 Wentworth Avenue Chicago, Ill.

Film Rental. Our Customers are Limited. Opening for six more only.

ACT QUICK.

6 reels \$6.00 8 reels \$8.00 12 reels \$12.00

Posters and Features without extra cost. Hurry and Hook up with US.

Moving Picture Sales Co., 540 Plymouth Pl., Chicago. Film Dept.

Does Your Theatre Lobby Attract the Passerby? IF NOT—WHY NOT?

BRASS LOBBY
FRAMES TO DISPLAY

Frame of Value

Our No. 1
One Sheet Hanging Poster
Frame, with glass front and
detachable Com-
po-board back **\$4.00**



No. 7, 3 Sheet Frame.

YOUR ADVERTISING
WILL ATTRACT

Frame of Value

Our No. 2
One Sheet Easel Poster
Frame, with glass front and
detachable Com-
po-board back **\$5.50**

ASK US FOR CATALOG AND FURTHER PRICES ON OTHER DESIGNS
THEATRE SPECIALTY MFG. CO., INC.

G. W. ARMSTRONG, President.

357 WEST 42nd STREET

NEW YORK

The Sherman Law and "Trusts"

Meeting the Wishes of the Government a Prudent Policy

In view of the probable result of the Federal Inquiry into the operations of the Motion Picture Patents Company, it may be of interest to cite the attitude of the Eastman Kodak Company in an analogous enquiry of which it was made the subject by the Government.

The appended authorized interview with Mr. George Eastman is quoted from our contemporary, *Camera Craft*:

"What we view as the main points at issue between our company and the Government are far from vital to the continued success of the company. They are substantially three: Operating our retail houses independently of our name, making of certain stencil goods, and our exclusive sales policy.

"There has never been any concealment as to the ownership of our various stock houses, and the adding of our name to their stationery and advertising matter will in no way affect them or us.

"We have always fought the system of making stencil goods and have, as a rule, refused offers to do it. It is a common custom in every trade, but one which works generally to the disadvantage of the manufacturer. It certainly will not hurt the sale of the stencil goods referred to, which we make, to put our name upon them.

"As to our exclusive sales policy, we differ from the position taken by the Government. We do not think it illegal or even unethical, and we know it has worked to the advantage of every one concerned, even to our competitors. One of the main points of this policy (respecting dealers in our patented goods handling no other similar goods) has been to prevent the substitution of goods that are the inferior of ours to unsuspecting customers. However, desiring to avoid a long and expensive litigation, the waste of time of our most important men and the unsettling of normal business conditions, we are willing to meet the wishes of the Government even on this point.

"Although we do not think the recent decision of the Supreme Court in the Bauer case respecting the resale prices of patented goods applies to our policy of selling goods, we propose to alter our terms of sale to the extent of extending discounts only to such dealers as do not compete unfairly. It is not thought that this Bauer decision gives license to piratical dealers to cut prices so as to drive out their smaller competitors, thus ruining them and injuring us by unfair competition.

"While in the formal part of the petition filed by the Government there is a prayer for dissolution, as is usual, I am informed, in all such cases, it is believed that full compliance with the main specific demands for changes of trade methods freely offered by this company will successfully meet all criticism and satisfy the trade at large and the Government.

"Aside from the economic principles which would be violated by such dissolution, it can clearly be shown that if the United States is to keep its lead in the photographic art which it has maintained for the last twenty years and meet competition in the markets of the world, the co-ordination of the manufacture of films, plates, papers and cameras must be continued. None except those intimately familiar with the art can realize the interdependence of these different articles as to changes and improvements. Qualities in plates influence results on paper. Changes in film influence changes in cameras, and so on; and no concern that is unable to furnish products in all of these lines, adapted one to the other, can hope to compete with the great foreign manufacturers who are straining every effort in similar directions. Color photography, which has been developed to a point where for the last six or seven years it has been possible for experts to obtain perfectly satisfactory results, has proved a commercial failure. Only a concern which has on its staff experts in all the various departments of the art can hope to bring this problem to a satisfactory solution commercially. By that I mean bring it within the reach of the ordinary Kodaker, who is not technically expert. The Eastman Kodak Company has spent already hundreds of thousands of dollars upon this problem, and it is partly the prospect in this line which led it to expend over one hundred thousand dollars in enlarging its research laboratory, which now has on its staff some of the best experts in the world. It is only a concern that has a varied output that could get the good out of such a laboratory.

"The Government has been engaged in the investigation of our business ever since October, 1911, and has gone most exhaustively into the history of the company and its methods since the inception of the business, and while we do not agree with its view of our sales policy, we realize that there is a chance for an honest difference of opinion upon any such question, and we are bound to say that the Government has been perfectly fair in the way it has conducted the investigation."

SOME LITTLE DISCOMFORTS OF THE ACTOR'S WORK.

It is not all "athletic exercise and alcoholic refreshment," being a motion-picture actor or actress, as we are glad to see that the leading lights of the profession are finding out. Quite recently, Mr. Arthur Bouchier, one of the leading Shakespearian actors in London, was induced to go to Germany for the purpose of assisting in the production of "Macbeth." He was paid, with his wife, Miss Vanbrugh who played Lady Macbeth, a very handsome sum of money. Nevertheless, the actor complained of the discomforts of the work, sitting about for many hours, getting very tired and weary

before he was through.

In his ordinary stage work, Mr. Bouchier, who is a star, has a handsome dressing room in his own theatre. He can leave the dinner table of his club at, let us say 8 o'clock, be in his dressing room at ten past and on the stage at twenty to nine. An ideal condition of things for an actor! But in the film business, it is altogether different. Acting in or rather for the films, is not a kid-glove affair. You are not always called in advance, and not always sitting tete-a-tete with be-diamonded duchesses, or playing Hamlet to a beautiful Ophelia or Romeo to an entrancing Juliet.

Mr. Bouchier is an Oxford man, a scholar and a gentleman.

Similarly, leading actresses accustomed to the luxury of the ordinary stage have to rough it in out-door work just as leading actors do. Of course, the discomfort to a woman of refinement is even greater than to a man of refinement.

Even in its best acting as a profession, except in few instances, is there discomforting work. In the picture field, the discomforts to which the heroes and the heroines of the screen are subjected are frequently accompanied by suffering and indignity.

We wish we had it in our power to discourage all would-be aspirants for screen honors by a plain unvarnished realistic representation of what acting work really means and implies. Still, whatever we wish, and whatever we did would not deter the stage-struck—especially the stage-struck young lady. If she is really stage-struck why then she will never be deterred.

We feel it our duty however, as a representative of a motion-picture paper to place on record the experiences of Mr. Bouchier for the information and benefit of its readers.

TAKING CARE OF BABY.

It remained for Harold Ballou, owner of the Olympian Theatre, Seattle, to find a new convenience for his patrons, and now it has been done other managers are wondering why it was not thought of before.

Mr. Ballou's theatre caters to a family trade, and many mothers have been in the habit of taking their young children and babies with them when they attended this playhouse. Mr. Ballou noticed that often when the babies became restless the mothers would have to take them out until they became quiet, and thus miss part of the performance.

This wrinkle in motion picture house conveniences is a retiring room for women, which is glass enclosed, and where the babies can squall to their hearts' content without disturbing anyone, while their happy mothers can see all of the fine points of the film through the windows of the room.

Among the other improvements are an indirect lighting system, redecoration of the walls, a new screen built further back to improve the projection of pictures, a new velvet stage curtain, and the entire renovation of the pipe organ, which is said to be the third largest in a motion picture house in the State and the only one in an up-town theatre.

SELIG RELEASES FOR WEEK OF AUGUST 25th.

On August 25th, the Selig Co. will release another drama in their series of detective features woven about the exploits of Prof. Locksly, the English detective. "The Water Rat," is the title of the feature and its two reels are filled with exploits in the life of a mysterious criminal, who outdoes the feats of "Raffles" of fiction.

"The Adventures of a Watch," is the title of the first half of a split-reel, which the Selig Co., will release on Aug. 26th. It is the story of a sentimental episode in the life of a fashionable woman.

"Betty," was the name of a Western girl who made good in spite of many handicaps, won wealth and incidentally a husband, in the exceptionally interesting Western story, entitled "How Betty Made Good," which will be released by the Selig Co., on August 27th.

On August 28th, the Selig Polyscope Co., will release the first drama in a series of stories, which are centered about the rise and experiences of a clever detective, whose reasoning power enables him to unravel many baffling mysteries in high social and government circles. This character is known as "The Man in the Street." This first picture of the series is entitled "The Man in the Street," and, besides introducing the detective, shows how he secures his entry into the Croesus Club.



J. F. FAIRMAN
New Advertising Manager
of the "Exhibitors' Times"

On August 29th, "The Price of the Free" will be released by the Selig people. It is the story of a tramp who has become a hobo through adversity, but whose heart is made of better stuff than those who attempt to have sport at his expense.

POWERS NOTES.

Director J. Farrell Macdonald of the Venus Feature Films, the name by which the pictures filmed at the Tom Evans studios in Hollywood will be known, is engaged upon a story which is of unusual interest inasmuch as the story was written by poor Harrison DelRuth, who was shot and killed some months ago in Los Angeles. It is the last script he touched and is called "Circumstantial Evidence." As all of his scenarios were, this is a cleverly constructed photoplay with a novel idea well worked out. There is no mistaking the lesson this picture teaches; you can't get away from it; the danger of circumstantial evidence is shown with a sledge hammer blow which almost leaves one breathless. The photoplay is being magnificently acted by Joe Harris, William Nye, Vera Sisson, William Abbott and J. C. Hayden.

Harry C. Matthews, of the Venus Films is producing another delightful fantasy in a story taken partially from the "Arabian Nights." He worked up to this photoplay for some time and in point of view of costumes and scenery it is very beautiful indeed. The delightfulness of this fairy tale is apparent
(Concluded on page 22)

J. F. FAIRMAN, New Advertising Manager of "The Exhibitors' Times."

Mr. J. F. Fairman, the new advertising manager of the "Exhibitors' Times," is a gentleman known on both sides of the Atlantic in the field of motion picture journalism. He was for a long time the American representative of the Kinematograph Weekly, and formerly identified with several automobile publications. Mr. Fairman has always kept in touch with the motion picture field with a view one day of permanently connecting himself with the publication branch of it. This opportunity has come with the "Exhibitors' Times." It was contemplated to have Mr. Fairman with the "Exhibitors' Times" from its foundation, but it is only now that he has found himself at liberty to take up the duties of his post. We can cordially recommend Mr. Fairman to the notice of the motion picture field. He belongs, emphatically, to the class of good fellows, he is a genial man and a gentleman and while being a worthy and able representative of the "Exhibitors' Times" he is also, we know, a distinct acquisition to the motion picture business itself.

CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture; desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and Operator; long experience, for immediate engagement; best of references. Address M. 344, Exhibitors' Times.

LE COURRIER CINEMATOGRAPHIQUE

28 Boulevard Saint Denis, Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinématographique.

Envoie numéro spécimen, sur demande.

Abonnement 12 fr. 50

Do You Need Good Singers and Entertainers?

ATTENTION:

Mr. Motion Picture Theatre Manager:—

The Fall season will soon be here and then the public will again demand high-class singers and entertainers. Just a moment please. What I was going to say is this; have you anyone that you have full confidence in securing your talent that will meet with the approval of your patrons? My long experience puts me in that position. I have under contract all the best singers and entertainers in the city and you may rest assured that anything I book is absolutely censured. One trial will convince you.

I handle everything theatrical.

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My office is open from 10 A. M. to 8 P. M. to meet any disappointment that may arise.

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Feature Film Specialists

Largest stock of best selected special feature subjects in the world.

Controlling factory outputs of the best American and Foreign Feature Films.

Largest Feature Film Exchange Offices on the American Continent.

WRITE THE NEAREST OFFICE

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Chicago, Ill.
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Room 304 Business College Building
804½ PINE STREET

UNION FILM CO.

SELIG NOTES.

(Continued from page 6)

Among the new additions to the Selig Stock Company at Edendale, Cal., are Joseph King, W. K. Rhyno, Norval MacGregor and Miss Mabel Van Buren. The last named lady was formerly associated with Kinemacolor. Edw. J. (Jack) Le Saint, formerly leading actor well known to theatre patrons and late director for Kinemacolor, has joined the Selig forces and is the father and producer of a new drama, entitled "Between the Rifle Sights."

FAMOUS DETECTIVE STORY WRITER WITH SELIG.

Wm. E. Wing, who for several years past has supplied silent dramas for the Biograph, has signed his exclusive service to W. N. Selig, to be stationed at the Los Angeles Studio, and is now engaged upon a three-reel mystery detective story. His first big release is "When Men Forget."

THE SELIG WILD-ANIMAL FARM IN CALIFORNIA.

The Selig Wild-Animal Farm on the old Mission Road, has become one of the noted places in the neighborhood of Los Angeles. Everything that the cunning of landscape gardeners could suggest has been done to make this a rare botanical garden; impressive in palm-line vistas, in shady tarns and all the natural environment for its savage habitants. Last week "Papa Puma" was surprised when "Mama Puma" heard the news that three Puma pups were welcome strangers in her den. The infants are lithe and likable, as playful as domestic kittens and very popular with the women of the Selig Companies. Supt. Thomas Persons has been very busy since he was placed in charge of the park and has erected a studio building with dressing rooms and a large stage where interior scenes can be given in proximity with the exteriors and the animals can be used if necessary. The jungle portion of the big park has been enhanced by the planting of many additional Indian and African trees, shrubs and all the foreign flora befitting the fauna that make this park the equal of any zoo in America. Two of the Selig Stock Companies are constantly at work in this park. The river that runs through the park can serve with equal truth, the Zambezi, the Nile, the Ganges, or the Amazon.

TRAPPING AND BOTANIZING FOR THE SELIG ZOO.

Prof. Frederick Starr and Roy F. Barton, the former of the Chicago University, and the latter formerly associated with the United States Reclamation Service in the Philippines, last week started from Chicago for the Pacific Coast and thence direct to the Philippines where they expect to devote their time during the next year to collecting and pictorializing for the Selig Polyscope Company. They will send trees, plants and wild animals, as well as make motion picture films, quaint and characteristic scenes in our far island possessions.

Dr. E. B. McDowell, now in Rome, who has been laboring in the far East for a few years past for the Selig Company, has sent forward many rare specimens of botanical wonders from China, Japan and India, that have already found a place in the Selig Wild-Animal Farm near Los Angeles.

Dr. Francis B. Von Teuber, a well-known scientist and geographer, is now exclusively in the Selig service, and last week touched at Jamaica on his way to South America where he is to head extensive explorations along the Amazon from the mouth to its source. His instructions are to secure everything of interest or value that can add to the splendid collection of the Wild-Animal Farm. He will penetrate the fastnesses of the Amazonian wilderness and visit places heretofore a stranger to the white man, but known to the rubber hunters and the Indians of the Amazon.

NEW BLOOD IN THE EDENDALE STOCK.

Elmer Grandon, actor and director, formerly associated with the Imp, has joined the Selig Stock forces at Los Angeles, bringing with him Guy Oliver, Stella Rosetta, Mr. and Mrs. W. H. Brown of the Kinemacolor, camera man McKenzie, likewise Betty Shade, (formerly leading lady with the American), Madeline Post, Ethel Davis and Francis Newberg, leading man with the Kalem and Vitagraph.

SELIG MILITARY FILMS.

Last week at Ft. Riley, Kans., Gov. Hedges and his entire staff as well as all the officers of the post, saw a number of motion picture films that had been made for the Selig Polyscope Co., by Chaplain Dickson of the United States Army. The Kansas City "Star," whose correspondent was present wrote: "The concensus of opinion was, that the films were the finest military pictures that have ever been produced. The photography was perfect and the scenes went on the screen with almost the same pleasure to the eye, that a person would view the scene within nature."

At times the camera was so close to the cannon that every detail of the recoil of the service charge could be seen the same as in the field. Into action and out of action, through the woods, stringing wire, and across ditches rushed the red guidon. Even hardened campaigners thrilled as they watched—every person shown in these pictures was an officer or soldier of the regular army. There was no posing or love scenes; it was a masterly dignified presentation of the American soldier as he really is.

Beginning with the release of Monday, August 11th, when the thrilling Mildred Mason drama "Kentucky Foes" is offered, this week's Reliance program shows great variety. "Kentucky Foes" is a story of a Kentucky feud, melodramatic in tone.

On Wednesday, August 13th, a love-drama will be presented entitled, "Runa Plays Cupid," in which Runa Hodges and Edgena de Lespine make an excellent

contrast to the character portrayed by John Pratt who enjoyed popularity as baritone in musical comedy before entering the field of picture drama.

The release of Saturday, August 16th, is a story founded upon that verse from the Holy Scriptures: "Suffer the little children to come unto me and forbid them not for of such is the Kingdom of Heaven." This offering appeals to both old and young and is presented under the title, "Of Such Is the Kingdom."

A GREAT PAINTED SCENE FROM MOTION PICTURES.

Edward Langley, one of the artists of the Selig Co., at Los Angeles, recently prepared a scene in the Edendale Glass Studio, to be used in the photoplay of Rex Beach's famous romance, "The Spoilers," which is said to be the largest interior scenic setting ever used in a photoplay (barring the palace scene in "The Coming of Columbus," which eclipsed all others in the matter of depth and detail). This scene represents the interior of "The Northern," a resort famous in the wild infancy of Nome, Alaska, when fortunes were won and lost in a night at the whirling roulette wheel and life was esteemed indifferently. This hall was a combination for dancing, gambling and more legitimate forms of amusement, and was the center of life in the northern metropolis during the gold rush days. The setting of this scene was twenty-eight feet wide, sixteen feet high and eighty-five feet deep, and it included a practical stage, the boxes and the thirst booths, distinguished in its famous prototype.

SELIG'S "SPOILERS" TO COST OVER \$125,000.

In the Nome street scenes made last week by the Selig Co., at their Los Angeles studios, in the production of Rex Beach's "The Spoilers," the director used 225 people in addition to the company of principals and a company of National Guard that was also used. The extra people were used for three successive days. The cost of these street scenes alone, with the setting, was far in excess of \$5,000. These scenes form but a small part of the completed production. An expenditure of over \$10,000 was incurred the week previous to this in the production of the scenes showing the dynamiting of the "Midas" Mine. The total cost of the eight-reel production will come to over \$125,000.

Plots Wanted for Motion Picture Plays

You can write them. We teach you by mail in 10 easy lessons. Manufacturers pay from \$25 to \$100 for each play accepted. Demand increasing. Details FREE.

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FILM FOR RENT, \$1 a Reel

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WEEK'S PROGRAM IN ONE SHIPMENT
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ANTI-TROUBLE FILM SERVICE
Best Films Carefully Inspected.
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Two or Three Programs One Shipment.
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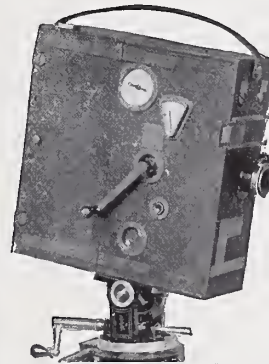
Lantern Slides for all makes of Films. Prepared with special pictures of the most striking scenes. Mailed to you at 25 cents each.

MANHATTAN SLIDE COMPANY
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To Film Manufacturers: Scenario Writer and Editor desires to connect with high grade film manufacturing company. Many years of experience and innumerable successes to his credit. Good salary required. Address L. R. M., c/o the "Exhibitors' Times", 220 W. 42d St., N. Y. City.

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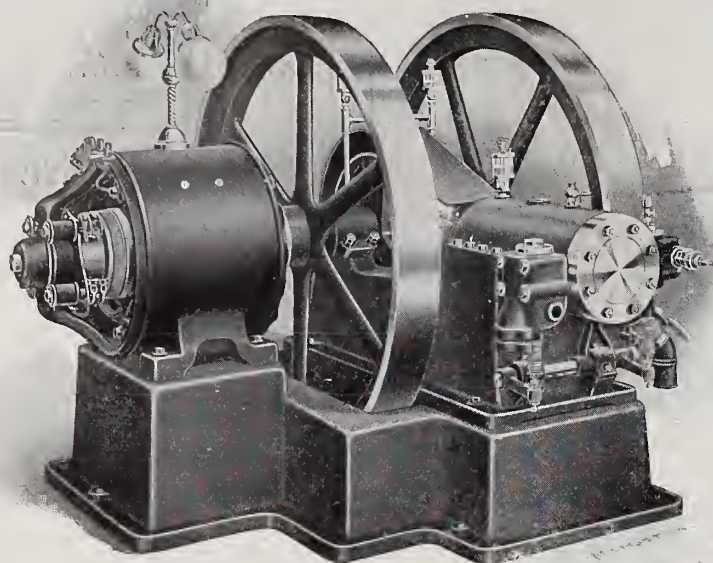
again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price \$4.00 per 1,000; 5,000 lots, \$3.50 per 1,000; 10,000 lots, \$3.00 per 1,000 or will send free booklet, complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming. Order Through Your Exchange If You Prefer.

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EXHIBITORS' ADVERTISING & SPECIALTY CO. 30 Union Square, N. Y.
Arthur D. Jacobs, Pres. & Gen. Mgr.

Write for free Catalogue and Advertising Matter



THE FOOS

ELECTRIC GENERATING SETS ESPECIALLY BUILT FOR MOTION PICTURE THEATRES

**DIRECT CURRENT LOW VOLTAGE OUTFITS THAT
REDUCE ELECTRIC BILLS 50 TO 75 PER CENT**

“OUR plant operates to within five per cent of rated capacity for twelve or thirteen hours a day, seven days a week. The regulation for load variation is excellent and has to take care of a variation from constant load (momentarily) of 96 amp. Generator is rated at 80 amperes. The cost of operation is about twenty per cent of that charged for Central Station service. The light is absolutely steady and produces a wonderful result in pictures projected—over that secured through the use of alternating Central Station service. This plant has been in operation since 1911 and has given us no trouble whatever. We consider the 15 H. P. Generating Set the ideal outfit for the average picture theatre. Ample capacity and none going to waste.

Yours very truly,

BOTSUM BROS.

A. P. Botsum, Mgr.
Akron, Ohio.”

BULLETIN SE 34

**THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
SPRINGFIELD, OHIO**

POWERS NOTES.

(Continued from page 19)

when one gets a slight idea of the tale. Three young men love one girl. The Sultan, the father, tells the men to go in to the world, and the one who brings the most wonderful thing back gets the girl. They return and the eldest looks through the telescope and sees the girl on the point of death; the second provides the magic carpet which takes them to her; the youngest provides the apple which has the life-saving qualities.

All are equal and the final test is to find out who can shoot an arrow the farthest. The youngest has no chance and the girl loves him best. She seeks the geni of the apple, and a plan is formed

which works out rightly, and all is happy in the end.

Elsie Albert is a charming girl, of course, and Seymour Hastings, Jefferson Osbourne and Allen Forrest are the sons. Baby Early is the geni of the apple.

The swimming tank at the Tom Evans studios is finished and several of the members of the company have been enjoying baths there. It was built for Mr. Matthews' present picture, but it was decided to make it a permanent tank for the benefit of everybody.

J. Farrell Macdonald used four real, live policemen from the Los Angeles force recently. There was a certain thing he wanted done right and he got

it, and the men covered themselves with glory upon their first stage appearance. Cigars and a good tip, thanks.

Elsie Albert made the best part of the dress she is wearing in Mr. Matthews' fairy story and a splendid head piece. Miss Albert is a good needlewoman and is fond of it, too.

One of the regular employees at the Venus studios is a maker of papier mache articles and he fashions "bronze" vases and other ornaments according to demand and request. The work is wonderful and the man can fashion pretty well anything, and with the help of Charles Wallace, the scene painter, not a soul could possibly tell the difference on the screen, and, indeed, it is not possible to see the difference without close inspection in the open. Be it a small jar or a fountain it can be turned out in short order now at the place of Tom Evans.

Tom Evans has instituted a delightful custom at his Hollywood studios. The pictures are shown from a building on a screen erected under the trees in the garden. Benches are provided, and the people congregate of an evening and enjoy their projection. It is amusing to hear Baby Earle criticize her own work. She keeps the audience in a constant smile. "Huh, I don't think I did that very well!" "My, didn't I make a funny face then," and so on.

The Tom Evans will be known as the "Venus" films, and apart from their excellent direction and the acting they will surely be known by reason of the excellency of the photography. Both Stephen S. Norton, who cranks for Mr. Matthews, and Harry Gant, who holds down the camera end for Mr. Macdonald, are forever striving after new effects, and getting them, too. Mr. Gant is quite a character in his way. He was a cowboy and looks it. He first worked in the pictures with the Edison company, and his chief asset was his ability to fall off a horse without dislocating his neck. He used to fool around the camera a lot, and before he knew where he was he turned the crank one day when the regular was sick. After leaving the Edison people he joined the Powers forces.

Hansel and Gretel is the offering now being produced by Director Harry C. Matthews. It is an odd and fascinating fairy story. Miss Mai Wells is the witch, and what a witch she makes, too. She scares the children and charms snakes and things, and looks delightfully awful. One expects to see her get on a broomstick and disappear. The children will enjoy the play where the witch gets tipped into the oven when she is trying to get the children in. She is made into gingerbread, and it serves her right. Miss Wells and Baby Early and Master Matty carry off the honors in this, although they are closely run by John Cooke as the brother of the witch, Joe Burke as the Sandman and Elsie Albert as the Dream Lady.

Answers To Correspondents

Number of Motion Picture Theatres.

J. W. (Scranton, Pa.) asks: Can you tell me exactly how many motion picture theatres there are in the world?

In reply: This is a difficult question to answer. There are, it is computed, between 15,000 and 20,000 in the United States and Canada, about 6,000 in the British Isles, 3,000 in France and 2,000 in Germany. These are fairly reliable figures. Probably throughout the world there would be a hundred thousand places at least at which the motion picture is shown.

Prices for Scenarios.

Scenarist (Sayville, L. I.) asks the average price paid for motion picture scenarios.

In reply: Prices range from about \$10 up. Some people profess to pay \$50, \$75 and even more. We do not think that these prices are paid in real money. The editor of this paper has had experience as scenario editor and his firm seldom paid more than \$25. Very frequently they paid \$15, and still more frequently \$10. Of course, in adapting a book or play for screen purposes, special terms could be made.

Motion Picture Hand Cameras.

Reverend W. Turner writes to say that he is interested in motion picture making and desires to learn where he can obtain a camera which can be held in the hand and which will produce pictures not showing duplication of outlines.

In reply: Several cameras of the kind

required by our correspondent are imminent. There is the Probynski, then Edison is said to be producing an electrically controlled camera and others are spoken of, but none are quite ready for the market. We will give the readers of this paper the earliest information upon this subject.

Dyes for Tinting Motion Pictures.

Dark Room Hand asks: Where can I get dyes for tinting pictures. I make short lengths, but do not know where to get the dyes for blue, green and sunlight effects, etc.

In reply: The Berlin Aniline Works Co., 213-215 Water St., New York City, supply dyes for the purpose.

Lenses for Cameras.

G. M. asks: Do Zeiss make lenses for motion picture cameras, if so where can I obtain them?

In reply, E. B. Meyrowitz, 237 Fifth Ave., New York City.

Mounts for Still Photos.

Photographer writes: I have a large number of photos to mount for distribution among motion picture houses. Can you tell me where I can get suitable card mounts?

In reply: The Ernst Oeser Co., 32 Union Sq., New York City.

Stereopticons.

Jabez Green (Beloit, Ill.) says: When I was in New York in July I saw a compact little form of stereopticon. I would

like to have one like it. I omitted to take the name of the maker. Can you put me wise?

In reply: Our correspondent probably refers to the stereopticon made by the Victor Animatograph Co., 1 Madison Ave., New York City. This is a very compact and efficient form of instrument. We advise Mr. Green and others interested in lantern slide projection work to write the Victor-Animatograph Co. at once.

Projection Lenses.

A correspondent whose name we cannot decipher, writes to ask where he can get the best projection lenses.

In reply: We do not discriminate in respect of quality of goods, but if our correspondent will write to the Gundlach Manhattan Optical Co., Rochester, New York, and ask for a catalogue of their projection lenses, he will get the information he wants.

Projection Machines.

A new Philadelphia Exhibitor asks us to recommend a projector. In reply: We advise our correspondent to write to the following companies for particulars, and, if possible, look at the machines at his local exchange. Precision Machine Co., 317 East 34th St., New York City, American Standard Machine Co., 101 Beekman St., New York City, Enterprise Optical Co., Chicago, Ill., Nicholas Power Co., 90 Gold St., New York City.

Director J. Farrell Macdonald, of the Evans forces, has just completed a series of classical photoplays which will probably be released as features. They have cost a mint of money and fill the highest demands for high-class picture plays. Throughout he has had stars for his puppets, and with his direction some thoughtful scenarios by Arthur Maude and the original and beautiful scene painting of Charles Wallace, and the results will surely be appreciated by the general public. Mr. Macdonald is now preparing for a series of modern dramas from the works of well-known authors and will have most of his old company with him.

In taking Hansel and Gretel, Mr. Matthews was in a canyon with several large snakes, some skulls, etc., for one of his witches scenes. As they were actually taking one scene there was a squeaking heard from above, and there rolled down the side of the hill a big snake with the head of a huge rat in his mouth. Stephen S. Norton, the camera man, managed to turn the camera around and take the novel happening, and the

snake took no notice of them but went on with its meal after crushing the rat with its coils.

AN UNCRACKABLE LANTERN SLIDE.

Users of advertising slides will be interested to learn that an uncrackable slide has been placed on the market by the Novelty Slide Co., of New York, manufactured on glass that is guaranteed against breakage from heat.

While slide advertising has given good results, advertisers have complained that so many slides cracked while in use that the cost of slides amounted to quite an item of expense. With the perfection of this wonderful discovery, slide breakage has now been eliminated, and slide publicity will gain a great many more users.

The Novelty uncrackable slides are made on durable glass, which is crystal white and produces fine transparencies. This glass permits of securing all the fine details of good photography, combined with lasting qualities.

A demonstration was recently made of this glass in the West Side Theatre,

Scranton, Pa. This house was selected because of the fact that slides would invariably crack within one day's use. The motion picture machine in the theatre draws 60 amperes of electricity, which is just double the average amperage, but to secure the proper results this heavy current is necessary. The proprietor had discontinued showing slides because of the breakage of them. This condition offered an opportunity to put the new slide to a severe test. A Novelty uncrackable slide was placed in the machine and the full power applied. The proprietor waited for the familiar sound of the cracking slide. One minute, two minutes, five minutes (the proprietor and operator were puzzled), fifteen minutes, and then a full half hour had passed, and still the slide remained intact. The electric light was then switched off, and to demonstrate the fact that the Novelty uncrackable slide was not susceptible to sudden change of temperature the tested slide was placed in a pail of ice water. After a few minutes chilling it was taken out, wet, but the glass uncracked and undamaged.

LICENSED RELEASE DATES

BIOGRAPH.

July 17—The Sweat-Box (Com.).
 July 17—A Chinese Puzzle (Com.).
 July 19—During the Round-Up (Dr.).
 July 28—The Vengeance of Galora (Dr.).
 July 31—Mister Spriggs Buys a Dog (Com.).
 July 31—Those Little Flowers (Com.).
 Aug. 2—The Monument (Dr.).
 Aug. 2—When Love Forgives (Dr.).
 Aug. 4—The Widow's Kids (Com.).
 Aug. 7—Under the Shadow of the Law (Dr.).
 Aug. 8—The Reformers, or The Lost Art of Minding One's Business (2-Reel Dr.).
 Aug. 11—I Was Meant for You (Dr.).
 Aug. 14—Papa's Baby (Com.).
 Aug. 14—Come Sehen, Leben (Com.).
 Aug. 16—An Indian's Loyalty (Dr.).
 Aug. 18—Father's Chicken Dinner (Com.).
 Aug. 18—The Suffragette Minstrels (Com.).
 Aug. 21—The Work Habit (Dr.).
 Aug. 23—Two Men of the Desert (Dr.).

Licensed Releases Calendar for the Week of Aug. 18.

MONDAY, AUGUST 18.

BIOGRAPH—The Suffragette Minstrels (Com.).
 Father's Chicken Dinner (Com.).
 KALEM—The Substitute Engineer (Dr.).
 LUBIN—Mary's Temptation (Dr.).
 PATHEPLAY—Pathe's Weekly No. 41 (News).
 Release date in the West. (See previous release sheet.)
 PATHEPLAY—Pathe's Weekly No. 42 (News).
 Release date in the East.
 SELIG—The Child of the Sea (2-Reel Dr.).
 VITAGRAPH—Slim Driscoll, Samaritan (Dr.).
 EDISON—Starved Out (Com.).

TUESDAY, AUGUST 19.

EDISON—Flood Tide (Dr.).
 ESSANAY—The Whip Hand (Dr.).
 ECLIPSE—The Clown's Revenge (2-Reel Dr.).
 PATHEPLAY—Napoleon Whiffles, Esq. (Com.).
 SELIG—Tobias Turns the Tables (Com.).
 VITAGRAPH—Those Troublesome Tresses
 LUBIN—Black Beauty (Dr.).

WEDNESDAY, AUGUST 20.

EDISON—First Aid to the Injured (Top.).
 Bobbie's Long Trousers (Com.).
 KALEM—Breaking into the Big League (2-Reel Dr.).
 ESSANAY—The Accidental Bandit (Com.).
 Making Hay with Special Machinery
 PATHEPLAY—Strange Traits of Serpents
 Auto Polo—the New Thriller (Ath.).
 VITAGRAPH—Better Days (Dr.).
 In and About Calcutta (Travel).
 SELIG—Scenes in Moroland (Educational).
 The Ten Thousand Dollar Toe (Com.).

THURSDAY, AUGUST 21.

BIOGRAPH—The Work Habit (Dr.).
 ESSANAY—The Sheriff of Cochise (Dr.).
 LUBIN—The Burning Rivet (2-Reel Dr.).
 MELIES—In the Land of Fire.
 PATHEPLAY—Stung (Com.).
 SELIG—Fate Fashions a Letter (Dr.).
 VITAGRAPH—A Maid of Mandalay (Dr.).
 PATHEPLAY—Pathe's Weekly No. 42 (News).
 Release date in the West.
 PATHEPLAY—Pathe's Weekly No. 43 (News).
 Release Date in the East.

FRIDAY, AUGUST 22.

EDISON—The Mystery of West Sedgwick (2-Reel Dr.).
 ESSANAY—The Power of Conscience (2-Reel Dr.).
 KALEM—Fool Luck (Com.).
 Deceiving Uncle Asa (Com.).
 PATHEPLAY—The Lizard (Zoological).
 Visit to the Ruins of Pompeii (Col.).
 SELIG—The Good Indian (Dr.).
 VITAGRAPH—Playing the Pipers (Com.).
 LUBIN—The Rag Bag (Com.).
 Smashing Time (Com.).

SATURDAY, AUGUST 23.

EDISON—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).
 ESSANAY—Broncho Billy's Mistake (Dr.).
 LUBIN—The Tenderfoot Hero (Dr.).
 PATHEPLAY—The Mexican Gambler (Dr.).
 VITAGRAPH—The Feudists (2-Reel Com.).
 KALEM—The Smuggler's Last Deal (Dr.).
 BIOGRAPH—Two Men of the Desert (Dr.).

CINES.

(G. Kleine.)

May 24—Curing a Would-Be Aviator (Com.).
 May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).

EDISON.

July 30—As the Tooth Came Out (Com.).
 Aug. 1—The Red Old Hills of Georgia (Dr.).
 Aug. 2—The Robbers (Dr.).
 Aug. 4—The Substitute Stenographer (Dr.).
 Aug. 5—Dolly Varden (Dr.).
 Aug. 6—The Romance of Rowena (Com.).
 Aug. 8—His Greatest Victory (Dr.).
 Aug. 9—By Fire and Water (Dr.).
 Aug. 11—The Treasure of Captain Kidd (Dr.).
 Aug. 12—The Rightful Heir (Dr.).
 Aug. 13—Battle Fields around Chattanooga (Sc.).
 The Right Number, but the Wrong House (Com.).
 Aug. 15—The Coast Guard's Sister (Dr.).
 Aug. 16—The Pied Piper of Hamelin (Dr.).
 Aug. 18—Starved Out (Com.).
 Aug. 19—Flood Tide (Dr.).
 Aug. 20—First Aid to the Injured (Top.).
 Bobbie's Long Trousers (Com.).
 Aug. 22—The Mystery of West Sedgwick (2-Reel Dr.).
 Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary"), (Dr.).

ESSANAY.

July 29—The Call of the Plains (Dr.).
 July 30—Bread Upon the Waters (Dr.).
 July 31—Tit for Tat (Com.).
 July 31—Through the Cumberland Mountains, Tenn. (Travel).
 Aug. 1—Such Is Life (Com.).
 Aug. 1—His Wife's Friends (Com.).
 Aug. 2—The Tenderfoot Sheriff (West. Dr.).
 Aug. 4—King Robert of Sicily (2-Reel Dr.).
 Aug. 5—Homespun (Dr.).
 Aug. 6—Their Promise (Com. Dr.).
 Aug. 7—The Incriminating Letter (Com.).
 Aug. 8—Rescuing Dave (Com.).
 Aug. 9—Broncho Billy and the Navajo Maid (Dr.).
 Aug. 12—The Edge of Things (W. Dr.).
 Aug. 13—Good Night, Nurse (Com.).
 Up Lookout Mountain on the Electric Incline (Sc.).
 Aug. 14—The World Above (Dr.).
 Aug. 15—Alkali Ike's Gal (Two-Reel Dr.).
 Aug. 16—The Man in the Cabin (W. Dr.).
 Aug. 19—The Whip Hand (Dr.).
 Aug. 20—The Accidental Bandit (Com.).
 Making Hay with Special Machinery (Indus.).
 Aug. 21—The Sheriff of Cochise (Dr.).
 Aug. 22—The Power of Conscience (2-Reel Dr.).
 Aug. 23—Broncho Billy's Mistake (Dr.).

KALEM.

July 16—The Fight at Grizzly Gulch (Dr.), Part II.
 July 18—What the Doctor Ordered (Com.).
 July 18—The Concrete Industry (Indus.).
 July 19—The Smuggler (Dr.).
 July 28—The Flying Switch (Dr.).
 July 28—The Girl and the Gangster (Dr.), Part I.
 July 28—The Girl and the Gangster (Dr.), Part II.
 Ju'y 30—Birds of Prey (Dr.).
 Aug. 1—Hoodooed on His Wedding Day (Com.).
 Aug. 1—The Wonders of the Briny Deep (Zoology).
 Aug. 2—A Virginia Feud (Dr.).
 Aug. 4—Intemperance (Dr.).
 Aug. 6—Shipwrecked (2-Reel Dr.).
 Aug. 8—The Hobo and the Hobble Skirt (Com.), Coney Island (Scenic).
 Aug. 9—The Alibi (Dr.).
 Aug. 11—For Her Sister's Sake (Dr.).
 Aug. 13—The Skeleton in the Closet (Two-Reel Dr.).
 Aug. 15—The Millionaire and the Goose (Com.).
 The Amateur Burglar (Com.).
 Aug. 16—The Escape (Dr.).
 Aug. 18—The Substitute Engineer (Dr.).
 Aug. 20—Breaking into the Big League (2-Reel Dr.).
 Aug. 22—Fool Luck (Com.).
 Deceiving Uncle Asa (Com.).
 Aug. 23—The Smuggler's Last Deal (Dr.).

LUBIN.

July 10—When Love Loses Out (Com.).
 July 10—Building a Trust (Com.).
 July 11—On Her Wedding Day (Dr.).
 July 12—Her Only Boy (Dr.).
 July 14—The Apache Kind (Dr.).
 July 15—His Better Self (Dr.).
 July 17—The Wiles of Cupid (Dr.), Part I.
 July 18—The Hidden Bank Roll (Com.).
 July 18—When Mary Married (Com.).
 July 19—Jim's Reward (Dr.).
 July 28—A Widow's Wiles (Com.).
 July 28—Rastus Among the Zulus (Com.).
 July 29—The Call of Her Heart (Dr.).
 July 30—A Dash for Liberty (Dr.), Part I.
 July 30—A Dash for Liberty (Dr.), Part II.
 July 31—The Fatal Scar (Dr.).
 Aug. 1—The New Gown (Dr.).
 Aug. 2—The Message of the Rose (Dr.).
 Aug. 4—The Governor (Dr.).
 Aug. 5—Getting Married (Com.).
 Aug. 7—The Camera's Testimony (Dr.).
 Aug. 8—Her Husband's Wife (Dr.).
 Aug. 9—When Tony Pawned Louise (Dr.).
 Aug. 11—The Outlaw's Gratitude (Dr.).
 Aug. 12—Into the Light (Dr.).
 Aug. 14—Good for Evil (2-Reel Dr.).
 Aug. 15—Over the Crib (Dr.).
 Aug. 16—Dregs (Dr.).
 Surprise for Four (Com.).
 Aug. 18—Mary's Temptation (Dr.).
 Aug. 19—Black Beauty (Dr.).
 Aug. 21—The Burning Rivet (2-Reel Dr.).
 Aug. 22—The Rag Bag (Com.).
 Aug. 22—Smashing Time (Com.).
 Aug. 23—The Tenderfoot Hero (Dr.).

MELIES.

June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Edu.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).
 Aug. 14—The Robber of Angkor (Dr.).
 Aug. 21—In the Land of Fire.

ECLIPSE.

(G. Kleine.)

June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.
 Aug. 12—The Mong Fu Tong (2-Reel Dr.).
 Aug. 19—The Clown's Revenge (2-Reel Dr.).

PATHEPLAY.

Aug. 2—Colombo, Capital of the Island of Ceylon (Travel).
 Aug. 4—Pathe's Weekly, No. 37 (News).
 Aug. 5—The Love Letter (Com.).
 Aug. 6—The Grand Canyon of New York—Ausable Chasm (Travel). With the Natives of New Zealand (Cust.).
 Aug. 7—When a Woman Wastes (Dr.).
 Aug. 7—Pathe's Weekly No. 38 (News).
 Aug. 7—Pathe's Weekly No. 39 (News).
 Aug. 8—Genoa, the Port of Italy (Col. Travel).
 Aug. 9—A Woman's Way (Dr.).
 Aug. 11—Pathe's Weekly No. 39 (News).
 Release date in the West. See previous release sheet.
 Aug. 11—Pathe's Weekly No. 40 (News).
 Release date in the East.
 Aug. 12—Every Double Causes Trouble (Com.).
 Aug. 13—The Erring Brother (Dr.).
 Aug. 14—The House Divided (Dr.).
 Aug. 14—Pathe's Weekly No. 40 (News).
 Release date in the West.
 Aug. 14—Pathe's Weekly No. 41 (News).
 Release date in the East.
 Aug. 15—Cosmopolitan Life of Cairo (Egypt), (Col.) (Travel).
 On the Lakes of Bayrisch (Bavaria), (Col.) (Scenic).
 Picturesque Jura (France), (Col.) (Travel).
 Aug. 16—The Turning Point (Dr.).
 Aug. 18—Pathe's Weekly No. 42 (News).
 Release date in the East.
 Aug. 18—Pathe's Weekly No. 41 (News).
 Release date in the West. (See previous sheet.)
 Aug. 19—Napoleon Whiffles, Esq. (Com.).
 Aug. 20—Strange Traits of Serpents (Zoological).
 Auto Polo—the New Thriller (Ath.).
 Aug. 21—Stung (Com.).
 Aug. 21—Pathe's Weekly No. 42 (News).
 Release date in the West.
 Aug. 21—Pathe's Weekly No. 43 (News).
 Release date in the East.
 Aug. 22—The Lizard (Zoological).
 Visit to the Ruins of Pompeii (Colored). (Archaeology).
 Aug. 23—The Mexican Gambler (Dr.).

SELIG.

July 9—The Reformation of Dad (Com.).
 July 10—Made a Coward (Dr.).
 July 11—Budd Doble Comes Back (Dr.).
 July 12—A Wild Ride (Dr.), Part I.
 July 12—A Wild Ride (Dr.), Part II.
 July 14—The Only Chance (Dr.).
 July 15—The Tree and the Chaff (Dr.).
 July 16—Fancy Fowls (Educ.).
 July 16—Sweeney's Dream (Com.).
 July 17—Put to the Test (Dr.).
 July 18—A Moro Fish Drive at Jolo (Educ.).
 July 18—Granny's Old Armchair (Dr.).
 July 19—The Ne'er to Return Road (Dr.), Part I.
 July 19—The Ne'er to Return Road (Dr.), Part II.
 July 28—The Stolen Face (Dr.).
 July 29—Henrietta's Hair (Com.).
 July 29—Borrowing Trouble (Com.).
 July 30—The Taming of Texas Pete (Dr.).
 July 31—Man and His Other Self (Dr.).
 Aug. 1—Through Another Man's Eyes (Dr.).
 Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
 Aug. 5—The Mansion of Misery (Dr.).
 Aug. 6—The Stolen Moccasin (Dr.).
 Aug. 7—The Galloping Romeo (Com.).
 The Grocer's Revenge (Com.).
 Aug. 8—Miss "Arabian Nights" (Com.).
 Aug. 11—The Flight of the Crow (2 Reels, Dr.).
 Aug. 12—The Magician Fisherman (Com.).
 The Broken Vase (Dr.).
 Aug. 13—The Coast of Chance (Dr.).
 Aug. 14—An Apache's Gratitude (Dr.).
 Aug. 15—Moro Pastimes (Educ.).
 Brown's Monetary Standard (Com.).
 Aug. 18—The Child of the Sea (2-Reel Dr.).
 Aug. 19—Tobias Turns the Tables (Com.).
 Aug. 20—Scenes in Moroland (Educ.).
 The Ten Thousand Dollar Toe (Com.).
 Aug. 21—Fate Fashions a Letter (Dr.).
 Aug. 22—The Good Indian (Dr.).

VITAGRAPH.

July 12—The Moulding (Dr.).
 July 14—O'Hara as a Guardian Angel (Com. Dr.).
 July 14—The Diamond Mystery (Dr.), Part I.
 July 14—The Diamond Mystery (Dr.), Part II.
 July 15—My Lady of Idleness (Com. Dr.).
 July 16—The Master Painter (Dr.).
 July 17—Hubby's Toothache (Com.).
 July 17—Sandy and Shorty Work Together (Com.).
 July 18—The Yellow Streak (Dr.).
 July 19—The Taming of Betty (Com.).
 July 29—The Troublesome Daughters (Com.).
 July 30—The Sixth Commandment (Dr.).
 July 31—When Society Calls (Dr.).
 Aug. 1—Courage of the Commonplace (Dr.).
 Aug. 2—The Intruder (Dr.), Part I.
 Aug. 2—The Intruder (Dr.), Part II.
 Aug. 4—The Fortune Hunters of Hicksville (Com.).
 Aug. 5—A Faithful Servant (Dr.).
 Aug. 6—The Late Mr. Jones (Com.).
 Aug. 7—The Penalties of Reputation (Dr.).
 Aug. 8—A Gentleman of Fashion (Com.).
 Aug. 9—The Lineup (2-Reel Dr.).
 Aug. 11—When the Press Speaks (Com.).
 Aug. 12—Bingle's Nightmare (Com.).
 Joys of a Jealous Wife (Com.).
 Aug. 13—The Flirt (Dr.).
 Aug. 14—Keeping Husbands Home (Com.).
 Aug. 15—The Lady and the Glove (Dr.).
 Aug. 16—Father and Son (2-Reels, Dr.).
 Aug. 18—Slim Driscoll, Samaritan (Dr.).
 Aug. 19—Those Troublesome Tresses (Com.).
 Aug. 20—Better Days (Dr.).
 In and About Calcutta (Travel).
 Aug. 21—A Maid of Mandalay (Dr.).
 Aug. 22—Playing the Pipers (Com.).
 Aug. 23—The Feudists (2-Reel Com.).

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Exclusive Supply Release Dates

DRAGON.
(Formerly Ryno)

July 7—Ticket of Leave Man (2 Reels).
 July 14—The Organist.
 July 21—Memories of Long Ago.
 July 28—Bride of the Sea.
 Aug. 4—The Blindness of Courage (3-Reels).
 Aug. 4—Off the Mainland.
 Aug. 11—Sea Waif.

GAUMONT.

July 17—The Tiny Troubadour.
 July 22—Palmistry.
 July 24—When the Cards Were Shuffled.
 July 24—Through Mountains Majestic.
 July 29—A Hair-Raising Affair.
 July 30—Weekly No. 73.
 July 31—A Resourceful Lothario.
 July 31—In the Land of Dates.
 Aug. 5—A Honeymoon Hoax.
 Aug. 6—Weekly No. 74.
 Aug. 7—Shooing the Wooer.
 Aug. 7—Up Mr. Blanc.
 Aug. 12—Tiny Tim and the Adventures of His Elephant.

Aug. 12—Lakes of Salsbourg.
 Aug. 13—Weekly No. 75.
 Aug. 14—His Stomach and His Heart.
 Aug. 14—Magnets.
 Aug. 19—An Explorer's Tragedy.
 Aug. 20—Weekly No. 76.
 Aug. 21—A Three-Mendous Proposition.
 Aug. 26—Saved by His Child.
 Aug. 27—Weekly No. 77.
 Aug. 28—Two Jilted Lovers.

GREAT NORTHERN.

May 24—Professor's Travelling Adventures.
 May 24—Scenes on the Balkan Frontier.
 May 31—Where is Doggie (Com.).
 May 31—Loch Lomond (Scen.).
 June 7—Where Is Doggie? (Com.).
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).

June 21—Shanghaied.
 June 23—Cupid's Score.
 June 28—Airship Fugitives (Feature).
 July 5—Winning a Prize.
 July 5—Trondhjem Railway.
 July 12—The Jolly Recruits.
 July 19—A Country Cousin.
 July 26—A Shot in the Dark.
 Aug. 9—Five Copies.
 Aug. 16—Mistaken Identity.

LUX.

R. Prieur.

May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

July 2—An Unexpected Meeting.
 July 4—True Hearts.
 July 9—The Flea Circus.
 July 11—As the Bell Rings.
 July 16—Cooking for Trouble.
 July 18—The Intruder.
 July 23—That Dog.
 July 25—As Ye Sow.
 July 30—The Goat That Came Back.
 Aug. 1—When the Tide Turns.
 Aug. 6—The Heavenly Widow.
 Aug. 8—Falsely Accused.
 Aug. 13—Four Fools and a Maid.
 Aug. 13—The Smuggler's Child.
 Aug. 15—A Drop of Blood.
 Aug. 27—A Terrible Night.
 Aug. 29—A Child's Intuition.

Exclusive Supply Releases for the
Week of Aug. 18.

MONDAY, AUGUST 18.

ITALA—Greater Love.

TUESDAY, AUGUST 19.

GAUMONT—An Explorer's Tragedy.

WEDNESDAY, AUGUST 20.

GAUMONT—Weekly No. 76.

GREAT NORTHERN—Steel King's Last Wish.

THURSDAY, AUGUST 21.

SOLAX—Brennon of the Moore.
He Stole From the Rich to Give to the Poor.

GAUMONT—A Three-Mendous Proposition.

FRIDAY, AUGUST 22.

SOLAX—The Smuggler's Child.

SATURDAY, AUGUST 23.

No Release.

FEATURES.

LEWIS PENNANT—Condemned to Death.
GAUMONT—Money's Merciless Might.
The Faithful Servitor.GREAT NORTHERN—Dash for Liberty (3 Reels).
Steel King's Last Wish.

ECLECTIC—Nero and Britannicus (3 Reels).

ITALA—Greater Love.

SOLAX—Pit and the Pendulum.
Brennon of the Moore.
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NEWBURGH, N. Y.

Metalized Glass Products in any colored Bronze desired, \$1.00 per half pint.
Ready to Use. Stands 2200 Degrees Fahrenheit.

Broken Threads United

[Continued from page 4]

lonesomeness and the need of a mother's cheering company is more emphasized when Hiram is compelled to go to the city on a business matter and leaves Cloe all alone in the little home in nature's garden.

Fate, in one of its peculiar whims, leads Daniel by an automobile whose occupant in entering drops her purse. In returning it to the lady, these two exchange cards, and Daniels promises to call. By cunning and clever suggestions Ann Taylor (Doris Mitchell), a notorious woman crook, causes Daniels to propose marriage to her. The marriage, which is a mock one, is performed by Ann's husband, disguised as a preacher.

Married, Daniels returns to his home with his recently assumed wife. Cloe's woman's instinct, however, will not permit her to give her stepmother a welcome. To her it is the rupturing of happy ties cemented by love of parents and the commonplace. Heartbroken, Cloe leaves for the city, telling no one of her destination. Accidentally while in the city she falls in with a motion picture company and is engaged to finish a certain picture.

When learning that Cloe has left home, Daniels, accompanied by her sweetheart, Jim Halliday (Richard Travers), leaves for the city in search of her. He finally takes his troubles to a detective to whom he shows a picture of his daughter and wife. The detective immediately recognizes the picture of Ann Taylor and discloses her identity to Daniels.

Jim and Daniels take a different course in the search for Cloe. Jim accidentally meets up with her while acting for the motion picture company. Daniels in the meantime has met Molly Sturges (Lillian Drew), Ann Taylor's assistant, who he thought was only a maid. She introduces him to Conners, her pal, and they all go to a restaurant where, in accordance with a letter of instructions from Ann, they are to do away with the old man. The detective, in the meanwhile, has gotten on their trail and sends for Jim, who has brought Cloe to the hotel.

Jim, together with the driver of the taxi, arrives at the "dive" just in time to save the old man from being doped. Molly and Conner are arrested.

Taylor learns of his associates' arrest, and goes to warn Ann. He, however, arrives too late to save her, the detective, with Jim, Daniels and Cloe, arrives just in time to effect the arrest of the two.

The film winds up showing Jim and Cloe happy in their love and Hiram watching them with a father's happy interest.

The scenes used for the interior of the Taylors' home is especially elaborate, as is also the costuming of Doris Mitchell. The photography is clear and exceptionally good on the detail and the acting is commendable throughout.

C. J. V.

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- The Wage Earners**
- The Cowboys Revenge**
- The Great American Detective**
- Sing Sing to Liberty**
- Damon & Pythias**
- Midnight Ride of**
- PAUL REVERE**
- Life of**
- NAPOLEON & JOSEPHINE**
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The Burning of Rome
- THE HIDDEN HAND**

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Agents for LAPIN'S DRAMAGRAPH

UNIVERSAL RELEASE DATES

IMP.

- July 26—Baron Bink's Bride and Summer Caricatures by Hy. Mayer.
- July 28—The Stranger (Two Reel Dr.).
- July 31—Lord Barry's Low Acquaintance (Com.).
- Aug. 2—That Chinese Laundry, and Funny Fancies by Hy. Mayer.
- Aug. 4—United at Gettysburg (Dr.).
- Aug. 7—A Modern Romance (Com.-Dr.).
- Aug. 9—The Cook Question, and Adventures of Mr. Phiffles, by Hy. Mayer.
- Aug. 11—Mating (2-Reel Dr.).
- Aug. 14—Lizbeth (Dr.).
- Aug. 16—Poor Jake's Demise; and, In Laughland with Hy. Mayer (Split Com.).
- Aug. 18—The Flower Girl and the Counterfeiter (Dr.).
- Aug. 21—In Search of Quiet (Com.).
- Aug. 23—The Statue; and Pen Laughs, by Hy. Mayer (Split).

NESTOR.

- July 21—The Ranger's Way (Dr.).
- July 23—Behind the Gun (Dr.).
- July 25—Their Luck Day (Com.).
- July 28—The Proof.
- July 30—Comrades (Dr.).
- Aug. 1—His Friend the Undertaker (Com.).
- Aug. 4—The Second Home Coming (Dr.).
- Aug. 6—Mona (Indian Dr.).
- Aug. 8—The Girls and Dad, and Almost a Rescue (Com.).
- Aug. 11—Darkfeather's Sacrifice (Ind. Dr.).
- Aug. 13—Juanita (Dr.).
- Aug. 15—Hawkeye to the Rescue (Com.).
- Aug. 18—The Maid of the Mountains (Dr.).
- Aug. 20—When the Blood Calls (Dr.).
- Aug. 22—When Cupid Won, and Some Runner (Split Com.).

POWERS.

- July 11—Morgan's Treasure (2-Reel Dr.).
- July 16—Why Rags Left Home (Com.-Dr.).
- July 18—The Awakening (Dr.).
- July 23—Bobby's Magic Nickel (Com.).
- July 25—The Actor (Dr.).
- July 30—While the Children Slept (Com.-Dr.).
- Aug. 1—Fate and Three (Dr.).
- Aug. 6—The Village Blacksmith (Dr.).
- Aug. 8—The Heart of a Heathen (2-Reel Dr.).
- Aug. 13—The Great Towel Robbery (Com.).
- Aug. 15—Fate's Vengeance (Dr.).
- Aug. 20—The Little Skipper (Dr.).
- Aug. 22—The Sea Urchin (Dr.).

REX.

- July 24—The Fallen Angel (Two Reel Dr.).
- July 27—Mental Suicide (Dr.).
- July 31—The Power of Heredity (Dr.).
- Aug. 3—Civilized and Savage (Dr.).
- Aug. 7—When the Prince Arrived (Dr.).
- Aug. 10—Man's Duty (Dr.).
- Aug. 14—Sally Scragg's Housemaid (Com. Dr.).
- Aug. 17—The Animal (Dr.).
- Aug. 21—The Harvest of Flame (2-Reel Dr.).
- Aug. 24—Just in Time (Dr.).

VICTOR.

- July 25—Marooned (Dr.).
- Aug. 1—In After Years (Dr.).
- Aug. 8—Nature's Vengeance (Dr.).
- Aug. 15—The Heart of a Jewess (2-Reel Dr.).
- Aug. 22—The Ghost (Dr.).

101 BISON.

- July 29—Robinson Crusoe (Three Reel Dr.).
- Aug. 2—The Cave Dweller's Romance (Two Reel Dr.).
- Aug. 5—The Death Stone of India (3-Reel Dr.).
- Aug. 9—The Snake (2-Reel Dr.).
- Aug. 12—Campaigning with Custer (2-Reel Dr.).
- Aug. 16—Soldiers Three (2-Reel Dr.).
- Aug. 18—The Iron Trial (2-Reel Ind. Dr.).

CRYSTAL.

- Aug. 5—A Child's Influence (Dr.).
- Aug. 10—Oh, You Scotch Lassie, and Starving for Love.
- Aug. 12—How Women Love (Dr.).
- Aug. 17—Pearl and the Tramp; and One Wife Too Much (Com.).
- Aug. 18—A Greater Influence (Dr.).
- Aug. 24—Caught in the Act; and Hypnotized (Split).

ECLAIR.

- July 27—He Poses for His Portrait (Newlywed), and The Third Thief (Com.).
- July 30—Soul to Soul (Two Reel Dr.).
- July 30—Animated Weekly.
- Aug. 3—Grease Paint Indians (Com.), and Holy Cities in Japan (Educ.).
- Aug. 6—The Honor of Lady Beaumont (2-Reel Dr.).
- Aug. 6—The Animated Weekly.
- Aug. 10—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).
- Aug. 13—The Thirst for Gold (2-Reel Dr.).
- Aug. 17—Her Tutors (Com.).
- Aug. 20—The Beaten Path (3-Reel Dr.).

FRONTIER.

- July 31—A Hasty Jilting (Com.).
- Aug. 2—A Brand from the Burning (Dr.).
- Aug. 7—Masquerading in Bear Canyon (Com. Dr.).
- Aug. 9—On the Ranger's Roll of Honor (Dr.).
- Aug. 14—The Suffragette Tames the Bandit (Com.).
- Aug. 16—The Retribution of Ysobel (Dr.).
- Aug. 21—Sailing under False Color (Com.).
- Aug. 23—The Eyes of the God of Friendship (Dr.).

GEM.

- July 14—Little Buster (Com.).
- July 21—The Life Savers (Com.-Dr.).
- July 28—Stars in My Crown (Dr.).
- Aug. 4—Bob's Baby (Com.).
- Aug. 11—A New Way to Win a Girl (Com.).
- Aug. 18—The Would-Be Detective (Com.); and The Elks at Rochester (Top.).

THE ANIMATED WEEKLY.

- Aug. 24—"13" at Table (Com.); and Sea Worms (Scientific).

**Universal Releases for the Week
of Aug. 18.**

MONDAY, AUGUST 18.

- IMP—The Flower Girl and the Counterfeiter (Dr.).
- NESTOR—The Maid of the Mountains (Dr.).
- GEM—The Would-Be Detective (Com.); and The Elks at Rochester (Topical).

TUESDAY, AUGUST 19.

- 101 BISON—The Iron Trial (2-Reel Ind. Dr.).
- CRYSTAL—A Greater Influence (Dr.).

WEDNESDAY, AUGUST 20.

- NESTOR—When the Blood Calls (Dr.).
- POWERS—The Little Skipper (Dr.).
- ECLAIR—The Beaten Path (3-Reel Dr.).
- The Animated Weekly.

THURSDAY, AUGUST 21.

- IMP—In Search of Quiet (Com.).
- REX—The Harvest of Flame (2-Reel Dr.).
- FRONTIER—Sailing Under False Color (Com.).

FRIDAY, AUGUST 22.

- NESTOR—When Cupid Won; and Some Runner (Split Com.).
- POWERS—The Sea Urchin (Dr.).
- VICTOR—The Ghost (Dr.).

SATURDAY, AUG. 23.

- IMP—The Statue; and Pen Laughs, by Hy. Mayer (Split).
- GREAT NORTHERN—The Great Circus Catastrophe (3 Reels).
- FRONTIER—The Eyes of the God of Friendship (Dr.).

SUNDAY, AUG. 24.

- REX—Just in Time (Dr.).
- CRYSTAL—Caught in the Act; and Hypnotized (Split).
- ECLAIR—"13" at Table (Com.); and Sea Worms (Scientific).



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block away. Good music, refined and homelike.

Chas Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
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- AMERICAN.**
July 17—To Err Is Human (Dr.).
July 19—At the Half-Breed's Mercy (Dr.).
July 21—Jealousy's Trail. (Dr.).
July 24—Tom Blake's Redemption (Dr.).
July 26—She Will Never Know (Dr.).
July 28—The Scapegoat (Two Reels).
July 31—Mission Bells.
Aug. 2—Single Handed Jim.
Aug. 4—When Chemistry Counted.
Aug. 7—Golden Gate Park and Environs (Sc.).
Aug. 9—His Sister Lucia.
Aug. 11—The Adventures of Jacques (2 Reels).
Aug. 14—The Mystery of Tusa.
Aug. 16—An Even Exchange.
Aug. 18—The Tide in the Affairs of Men.
Aug. 21—The Golden Heart.
Aug. 23—The Flesh of His Flesh.

- BRONCHO.**
July 23--Grand-Dad (Two reel Dr.).
July 30—A War Time Mother's Sacrifice (Two Reels).
Aug. 6—Jo. Hibbard's Claim.
Aug. 13—The Quakeress (2 Reels).
Aug. 20—The Heritage of Eve (2 Reels).

- EXCELSIOR.**
April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

- KAY-BEE.**
June 20—The Failure of Success (2-reel).
June 27—The Seal of Silence (2 Reels).
July 4—The Crimson Stain.
July 11—The Banshee (2-Part Dr.).
July 18—The Red Mask (Dr.), 2 parts.
July 25—Flotsam (Dr.), 2 parts.
Aug. 1—Banzai (Two Reels).
Aug. 8—The House of Bondage (3 reels).
Aug. 15—The Flame in the Ashes (2 Reels).
Aug. 22—An Orphan of War (2 Reels).

- KEYSTONE.**
June 23—A Bandit.
June 23—Peeping Pete.
June 26—His Crooked Carecr.]
June 26—Largest Boat Ever Launched Sideways.
June 30—For the Love of Mabel.
July 3—Rastus and the Game Cock.
July 7—Safe in Jail (Com.).
July 10—The Telltale Light (Com.).
July 14—Love and Rubbish (Com.).
July 17—A Noise from the Deep (Com.).
July 21—The Peddler (Com.).
July 21—Love and Courage (Com.).
July 24—Get Rich Quick (Com.).
July 28—Just Kids (Com.).
July 31—Prof. Bean's Removal (Com.).
Aug. 4—Cohen's Outing (Com.).
Aug. 7—The Riot (Com.).
Aug. 11—Title not reported.
Aug. 14—Title not reported.
Aug. 21—The Firebugs (2-Reel Com.).

- MAJESTIC.**
July 19—Gold Creek Mining (Engr.).
July 22—The Adventurous Girls (Com.).
July 26—The Mighty Hunter (Com.).
Aug. 5—Hearts and Hoofs (Com.).
Aug. 9—The Devilish Doctor (Com.).
Aug. 10—Title Not Reported.
Aug. 12—The Doctor's Ruse (Com.).
Aug. 16—A Fickle Tramp (Com.).
Aug. 16—A Horse on Fred (Com.).
Aug. 19—The Other Side of the Fence.
Aug. 23—Bashful Bachelor Billie (Com.).
Aug. 24—The Lady Killer (Com.).

- RELIANCE.**
July 23—Maria Roma (Dr.).
July 26—The Higher Justice (2 reel Dr.).
July 28—Below the Dead Line.
July 30—Rosita's Cross of Gold.
Aug. 2—The Little Pirate.
Aug. 4—The Doctor's Dilemma.
Aug. 6—The Silly Sex (Com.).
Aug. 9—The Fight for Rights (2 reels).
Aug. 11—Kentucky Foes.
Aug. 13—Runa Plays Cupid.
Aug. 16—Of Such is the Kingdom.
Aug. 18—The Smuggler's Sister.
Aug. 20—The Counsel for the Defense.
Aug. 23—Success.

- THANHOUSER.**
Aug. 3—Proposal by Proxy (Com.).
Aug. 5—The Protector's Oldest Boy.
Aug. 8—The Girl of the Cabaret.
Aug. 10—Oh, Such a Beautiful Ocean (Com.).
Aug. 12—The Missing Witness (2 Reels).
Aug. 15—The Lie that Failed.
Aug. 17—Waiting for Hubby (Com.).
Aug. 19—The Spirit of Envy.
Aug. 22—The Medium's Nemesis.
Aug. 24—An Unromantic Maiden (Com.).

- MUTUAL.**
July 24—Through Turkey (Ed. split reel with above).
July 30—Mutual Weekly No. 31 (Top.).
July 31—Mutual Educational, Funnicks Wins the Race.
July 31—Mutual Educational, Microscopic Animalculae.
Aug. 6—Mutual Weekly No. 33 (Top.).
Aug. 13—Mutual Weekly No. 33 (Topical).
Aug. 20—Mutual Weekly No. 34.

- PILOT.**
June 19—A Child of the Hills (Dr.).
June 26—An Innocent Conspiracy.
July 3—The Code of U.S.A.
July 10—Sanitary Gulch (Com.).
July 17—Granny (Dr.).
July 31—Loyal Hearts.
Aug. 7—The Green-Eyed Monster (Com.).
Aug. 17—Getting the Evidence.

- RAMO.**
Aug. 6—Checkeded Lives.

Mutual Releases for the Week of Aug. 18.

MONDAY, AUGUST 18.
AMERICAN—A Tide in the Affairs of Men.
RELIANCE—The Smuggler's Sister.

TUESDAY, AUGUST 19.
MAJESTIC—The Other Side of the Fence.
THANHOUSER—The Spirit of Envy.

WEDNESDAY, AUGUST 20.
BRONCHO—The Heritage of Eve (2 Reels).
RELIANCE—The Counsel for the Defense.
MUTUAL WEEKLY—No. 34. (Shipped this date.)

THURSDAY, AUGUST 21.
KEYSTONE—The Firebugs (2-Reel Com.).
AMERICAN—The Golden Heart.

FRIDAY, AUGUST 22.
KAYBEE—An Orphan of War (2 Reels).
THANHOUSER—The Medium's Nemesis.

SATURDAY, AUGUST 23.
RELIANCE—Success.
AMERICAN—Flesh of His Flesh.
MAJESTIC—Bashful Bachelor Billie (Com.).

SUNDAY, AUGUST 24.
THANHOUSER—An Unromantic Maiden, (Com.).
MAJESTIC—The Lady Killer (Com.).

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Studio at Mineola, L. I.

ON THE ROAD

[Continued from page 17]

its builder. Mr. Jackson, who has a string of houses in Pennsylvania.

The Hippodrome, the newest house, is a palace of comfort and erected with the new modern ideas of building motion picture theatres to last, and to offer all the possible comfort to uplift the industry and induce the better classes to be followers. The Hippodrome projects a beautiful picture on a mirror screen, the house is lighted with the indirect lighting system and everything is solid comfort with a most courteous service.

An Exhibitor of Lebanon claims that if our manufacturers were releasing less pictures they would have a better chance to nurse the details, and he added: "What is the use to sink vast sums of money in the building of fine theatres to draw a better patronage, when we cannot always offer a good program. I know by the work of certain manufacturers that they could do better and constantly improve, if they were not handicapped with so many releases per week."

I have heard this remark several times and it seems that the general complaint from the Exhibitor is that the quality is sacrificed for the quantity. It would pay the manufacturers to have a few conscientious men tour the country to visit the theatres and sit in the audience to catch the different flying remarks from the patrons, then get the candid opinion of the managers.

The third theatre of Lebanon, is the Scenic, at the corner of Cumberland and Eighth streets, doing a good steady business with an independent program.

Harrisburg, Pa.

For posters, Harrisburg is the worst city in Pennsylvania, and I am pleased to find it so, as I sincerely hope that when the legislators meet in the famous capital of chandeliers sold by the pound and of other graft items, they will be shocked at such a sight of ugly and sensational posters, and pass a law against the display of them. Harrisburg was known to have some beautiful theatres on Market street—the Victoria, the Photo Play, the Hippodrome, etc., but to-day you can see nothing of the exterior decorations, of the marble work, stained glass, etc., as everything is so covered with posters that the patrons have to dodge their way through them to find their way to the auditorium. Harrisburg is not only gone daffy on posters but on features, and we know that the posters of these feature films are the worst ever produced.

On account of the great depth of the lots, the auditoriums are very long and the lobbies very spacious, but to-day these lobbies are rigged up like a stage, ropes and pulleys from every corner to raise posters to the ceiling and against any available space on the walls.

The satisfaction is that Harrisburg has reached the limit and when the managers will realize that this great display does not increase the business, but is

an extra expense of time and money, they may come back to the old ways of no posters.

While Fourteenth street, New York, is bad enough, the managers can get a few more pointers from Harrisburg.

Lancaster, Pa.

It is a pleasure to reach a civilized place where the streets and sidewalks are not obstructed by an abuse of ugly and sensational posters. Lancaster Ex-
(Concluded on page 32)



FEATURE SLIDES

Return this ad. and 15c. and we will forward this beautiful slide. Slides of all features, 5 different ones, \$1.10. Wake up and advertise your business. The best slides in the World are made by us.

NIAGARA SLIDE CO., Lockport, N. Y.

ESSANAY

Prophesy
Proclaims
Photoplays
Please
Patrons

5
W
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K

Essanay
Establishes
Exceptionally
Excellent
Examples



ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

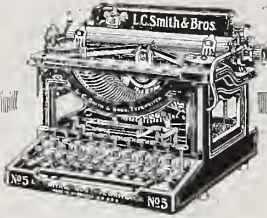
RELIANCE

MOTION PICTURE MACHINES AND
ACCESSORIESRepairing All Makes
Powers, Edison, Lubin

New and Second Hand Machines Bought and Sold

CHAS. H. BENNETT

50 North 9th Street, Philadelphia, Pa.

**It Wins***its way by service***L. C. Smith & Bros.
Typewriter***(Ball Bearing—Long Wearing)*

In buying a typewriter you want a satisfactory answer to three questions:

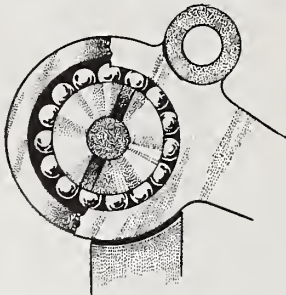
**What will it do for me?
How well will it do it?
How long will it do it?**

By answering these queries with the needs of the typewriter owner and user in mind, the L. C. Smith & Bros. Typewriter Company has attained the front rank in the typewriter field.

Some people think that a typewriter is a typewriter and that is all there is to it. Machines may look alike but there is a lot of difference in efficiency.

The new Model Five is built not only for straight correspondence but for tabulating, billing and in fact for every service needed in the average business.

Its ball bearings at all points where friction develops through action, permit close adjustment and insure correct and accurate typewriting.

*We would like the opportunity to tell you more about it.
Write for free book of our new Model Five.***L. C. SMITH & BROS.
TYPEWRITER CO.**Head Office for Domestic and Foreign Business
SYRACUSE, N. Y., U. S. A.
Branches in all Principal CitiesNew York City Branch
311 Broadway

ON THE ROAD

(Continued from page 31)

hibitors are sober in posters and what posters they exhibit are framed and properly arranged. In other words, the motion picture theatres of Lancaster are in keeping with the beautiful town, because there is not in my mind another town of the size of Lancaster that has so much improved in the last ten years. Lancaster has many office buildings, but if the town lacks real skyscrapers, there are enough handsome buildings and stores to be a credit to New York. The motion picture theatres from the smallest one, "The Reno" on King street, to the largest one, "The Hippodrome" on Queen street, have clean fronts and inspire an atmosphere of refinement.

As I had no time to make a complete canvass of Lancaster and no time to finish the photographs taken, I will postpone a description of the theatres of Lancaster to the following issue, with the promise that I have some good details on most of the houses, especially the Hippodrome, a model house in every respect.

As I had such a sad experience in Allentown, Reading and Harrisburg with posters, I deem it proper to reprint the following lines from the "Bioscope," of London, showing that I am not the only one to condemn such an abuse of ugly and sensational posters:

"Dressing the Window."

"The front of a picture theatre is largely similar to the window of a shop, and it should be 'dressed' with equal care. It is outside the establishment that you exhibit your samples of the goods to be had within, in such a manner that they shall appeal most forcibly to the passer-by. And, as everyone knows, this is quite an art in itself. You wouldn't plaster your theatre front indiscriminately with ill-sorted posters, any more than you would fling a pile of articles pell-mell into a shop window. Things must be arranged artistically, and on a definite system, so that your 'display' shall be as attractive as possible. The casual wayfarer who knows nothing about a particular theatre, naturally judges it largely by the appearance of its exterior, and will be enticed to enter or frightened away accordingly. Thus, although the quality of the program will always remain the most important consideration in a theatre, the 'dressing' of the front is, also, a matter demanding full attention, especially in big cities where the 'clientele' is a 'drifting' one."

Columbia, Pa.

I passed through Columbia on Saturday evening, the streets were crowded, so were the stores and ice-cream parlors, but the three motion picture theatres were not doing much. Why? Columbia needs a good, clean, decent show; they have passed the age of the little dumps showing old junk. The three theatres: The Star, The Happy Hour, The Halvin—are poor specimens of amusement places.

The Happy Hour, the oldest one, is located in an old, low frame building, and the appearance is so miserable from

the outside that ladies with white skirts are afraid to enter the place.

The Halvin is the next oldest theatre; it is a store in a brick building with a fair lobby and only 150 chairs. It never was a success; has changed hands several times and the man who runs it to-day, has no lease but pays \$5.00 for the privilege to retain the place on Saturday evenings.

The Star is the newest and largest, it occupies the store space of a good brick office building, but has practically no lobby. It has been erected in a very economical manner by the former owner of the Happy Hour. The chairs are on a floor level, and while there are a number of fans, they do not seem to do the work. The place was fairly crowded with noisy children and no one to keep even a semblance of order.

As only old pictures are shown in the three theatres, there is no temptation to visit them on the part of the middle and better classes, who have the money to take a trolley trip to Lancaster to see newer and better projected pictures.

The three above named theatres exist on the patronage from the workmen of the different local mills and factories.

The Dreamland, with a capacity of about 900 chairs and a good location, has been closed for some time and should tempt some enterprising Exhibitor, as Columbia is not a bad show town.

The Opera House was the cause of ruining the motion picture theatres of Columbia, because on account of the great capacity, an unscrupulous Exhibitor took charge of the house and ruined the other shows and himself by showing a too big program of vaudeville and pictures for 5c and 10c. The competition of the Opera House is removed as the building has been condemned as a permanent motion picture theatre.

J. M. B.

**A Two-Minute Chat With
Warren Kerrigan, Hand-
some Leading Man of
"Flying A" Company**

(Continued from page 15)

Frankly, there are several things that I could mention, but the one achievement I feel most grateful for is the manifest appreciation that is shown in the many letters that I receive each day from unknown and unseen friends in which they tell me of the enjoyment they get from seeing my different portrayals upon the screen. I want to be appreciated, for I actually experience the emotions that I am called upon to portray in the photo-plays each day.

I live in my work, for my work and for my mother, whom I prize as the dearest possession I have upon this earth. She is ever my source of inspiration and without her sympathetic cooperation my work would be almost in vain. I aim to follow her gentle advice in the purity of touch, wholesome manliness and clean gestures in my work.

I am always deeply gratified to receive letters from mothers who tell me of "how their sons have tried to copy my way in helping those in need and in being kind to all."

The Greatest Premium Offer Ever Made

THINGS YOU WANT. THINGS YOU NEED

Why not save money on your Slides and Disinfectants?

GET THEM FREE. Subscribe to the Best Motion Picture Newspaper—EXHIBITORS TIMES. Use the Blank below NOW.



Every Exhibitor should have a Clock Slide. Not a luxury, but a necessity. Retails at \$1.00. Given Free for one year's subscription to the "Exhibitors Times".



Brass Slides retail at 25 cents each. Four (4) Brass Announcement Slides given Free for one year's subscription, Two (2) Free for six months' subscription to the "Exhibitor Times".

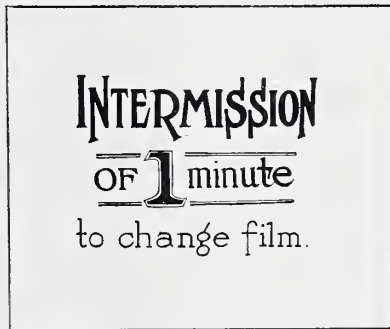


Mica Slides, the latest in slides. To introduce to every Exhibitor, we will give One (1) Free with six months' subscription, or Three (3) with one year's subscription to the "Exhibitors Times".

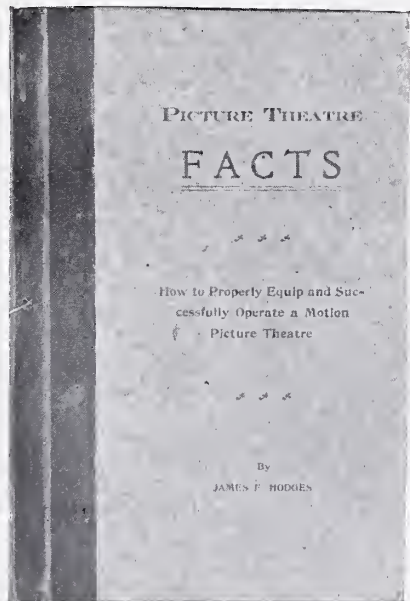


Rosenol, a Perfumed Disinfectant with a lasting odor. Retails at \$2.00 a gallon. One-half gallon given Free for one year's subscription to the "Exhibitors Times".

This offer is made to introduce the Best Motion Picture Newspaper to the Exhibitor. After you have read the paper for a short time you will be more than glad to remit the regular subscription price without any premium.



Two (2) regular Announcement Slides given Free for six months' subscription, or better still, Four (4) Free for one year's subscription to the "Exhibitors Times".



An added premium, "Picture Theatre Facts" a book that should be in every Exhibitor's hands. Retailing at \$1.00. Given Free for one year's subscription to the "Exhibitors Times".

FILL THIS OUT NOW

EXHIBITORS TIMES
220 West 42nd Street, New York

Gentlemen:—Enclosed please find _____ for _____
subscription to the "EXHIBITORS TIMES".

Please send me the following premium FREE:

Clock Slide _____	Regular Slide _____
Mica Slide _____	Rosenol _____
Brass Slide _____	Name _____
	Address _____

FILL THIS OUT NOW



"LET US HEAR FROM YOU"

Feature Men:



"LET US HEAR FROM YOU"

Stop! -- Look! -- Listen!

WE ARE PREPARING SOME *BIG THINGS*
FOR THE COMING SEASON.

WHEN You Are Ready For Fall and Winter Campaign
E Shall Be Here With The Goods.

Have You Seen Our Trio of Successes?

"The Love Romance of Sir Francis DRAKE"

(Hepwix—3 Reels—Full Paper)

"At the Foot of the SCAFFOLD"

(Hepwix—2 Reels—Full Paper)

"From Out The DEPTHS"

(Peerless—2 Reels—Full Paper)

(Thick type in titles signifies Telegraphic Code Word)

AMERICAN KINETO CORPORATION

1018 LONGACRE BUILDING

Broadway at 42nd Street

New York City



"LET US HEAR FROM YOU"



"LET US HEAR FROM YOU"

Exhibitors' Times



THE MOTION PICTURE NEWSPAPER
220 WEST 42nd STREET NEW YORK



Today "Flying A" productions are a means to exhibitors' success more potent than the protection of the sun disk fetish of the Egyptians and more certain than the security of the castle walls of medieval Europe ever were to the peoples of those ages.


While There's Life
How a Woman's selfish ambition brings about a tragedy.
Handsome One and Three Sheet Posters.
Release, Monday, Sept. 1, 1913

The Poisoned Chop
A dog, a chop and a tramp cause quick transitions from fear and misgiving to joy and contentment.
Handsome One and Three Sheet Posters.
Release, Thursday, Sept. 4, 1913

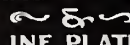
Mysterious Eyes
An Innkeeper's duplicity exposed and his scheme frustrated.
Handsome One and Three Sheet Posters.
Release, Saturday, Sept. 6, 1913

AMERICAN FILM MFG. CO., 6227-35 Evanston Ave., CHICAGO, ILL.

All Half-Tones in
This Issue
Made By
ATLAS
ENGRAVING

S. A. HUFFMAN  TREASURER

The
MODERN HIGH ART DESIGNERS
ILLUSTRATORS AND
PHOTO ENGRAVERS

HALF-TONE	TELEPHONE	3 & 4 COLOR
	6 9 7 7	PROCESS
LINE PLATES	GREELEY	PLATES

222 W. 39TH ST.
NEW YORK

PICTURE LIGHT



What have you for sale when you open your theatre tonight?

What do you sell for a dime or a nickel?

PICTURE LIGHT . . . nothing more . . . thats all . . . Amen—Brother Ben.

☐ The more Picture Light you give for a nickel or a dime, the bigger bargain you offer, the better pleased your patrons are, the greater advantage you have over your competitor and folks will come more because everybody wants all he can get, and in a motion picture theatre, he wants all the "Picture Light" he can get.

☐ Think once about this "Picture Light". It is your meal ticket. If your picture is so plain that every detail, every little line, every expression, every little thing that is in the film can be

seen and is clear and perfectly, wonderfully visible, then you have a "MIRROR SCREEN", otherwise you are cheating your patrons out of half your show and yourself of a fortune.

☐ So get busy and buy a "MIRROR SCREEN" or refund.

☐ A "Mirror Screen" gives back more "Picture Light" than any surface under the sun. It makes the light return and makes the weak and strong rays of light visible. It makes everything going on in the film visible.

☐ It makes the picture clear to every seat in the house.

☐ It can't hurt the eyes any more than you can hurt your eyes to look through a white shaded light.

☐ It has a SNOW-WHITE surface without any shine. No shine means no haze.

☐ It means illumination without irradiation, brilliancy without glare, softness without dullness, clearness without cutting.

☐ It means satisfaction to your patrons, to your banker and your prosperity.

Get A Snow-White Finish Today

MIRROR SCREEN COMPANY
SHELBYVILLE, IND.

F. J. Rembusch, Pres.

FRANK MANNING, General Sales Agent, 922 Sixth Ave., N. Y.,—Phone 401 Plaza. Eastern Representative

Exhibitors' Times

Vol. 1, No. 14

August 23, 1913

Price 10 Cents

IN PATHELAND

A Visit to the Jersey City Home of "The Rooster"

"Congress Street," said I, as I boarded the White Line car that took me from the Lackawanna Station, Hoboken, N. J., into the hitherto unknown territory of Jersey City. The conductor was fat and florid. The car was full of fat and florid-looking women and children, punctuated by an occasional man, also fat and florid. For I was in the Fatherland, and on my way to France, which is at Jersey City Heights.

When the car had got a few hundred yards, the fat and florid conductor looked at me and said: "You want the studio." And all the fat and florid people in the car looked at me, because they sensed the fact that I did want the studio. Everybody who boards these cars and is of my slightly histrionic appearance evidently "wants the studio."

Fame is of many kinds. If an inconspicuous stranger be seen in the neighborhood of a great country house, the aboriginals inevitably conclude that he is destined for "the house." The mission in life of an individual is signed all over to all other individuals, particularly if the first name be a stranger in the latter's locality. This is a kind of fame of which Messrs. Pathe and Mr. Berts should be, and probably are, proud. The fame of Pathe is manifested at Jersey City by the existence of a studio which attracts all American filmdom.

Outside the studio there were rows of automobiles and small groups of wondering children, and as I sat in the reception room looking out into the street I saw many couples of good-looking, bare-headed girls peering wonderingly at the Pathe building. A motion picture studio to most young ladies in their teens, and to many who have passed out of their teens, is an object of

ceaseless interest and curiosity. If you study their faces as I have done, and am always doing, you will read in them a whole maze of curiosity and wonderment (mixed with ambition), instigated by the imagined doings of a motion picture studio. Nearly every mother's daughter of them hankers more or less to participate in the work of the motion picture stage.

The Pathe Studio at Jersey City is situated on a hill. From that hill you obtain one of the most wonderful panoramas in this country of wonderful panoramic

prospects. The eye takes in a grand sweep of Manhattan from the east, starting on your right from the downtown sky-scrapers and veering around to the beautiful houses on Riverside Drive. At your feet is the jumbled up congeries of Hoboken, behind which you are conscious of the River Hudson. The sky-line silhouettes the towers of Manhattan.

This is an ideal spot for a motion picture studio, because it gives you a wonderful light, uninterrupted and unobstructed, for the taking of the pictures.

In the range of buildings (which are not yet completed, for by September 18th a large, new studio, now in course of construction, will be added to them) are all the equipments essential for the indoor taking of the motion picture. There is studio accommodation for half a dozen directors working simultaneously. Then you have machine shops, camera men's rooms, property rooms, scene painting docks, large office accommodation, and developing room facilities for making the negative and printing out trial strips. The Pathe prints are made at the Bound Brook factory, but by a rule of the house—a very good rule it is—permission is not given to strangers to inspect this branch of the business. The Exhibitor reader may be interested to know that in the printing of high-grade motion pictures there are many carefully thought out details and devices which have taken years to perfect. And you cannot blame a motion picture manufacturer for retaining to himself the fruit of his own inventiveness and ingenuity.

In the Pathe factory at Bound Brook the work is departmentalized and sectioned off. It is an expression of the plan of the unit system of manufacture, and the operation, therefore, makes for efficiency.

The Pathe Studio at Jersey City has a cosmopolitan aspect. It is partly because originally French and partly because necessarily American. When some years ago the Pathes were about to supplement their French-made reels by American-made pictures, there was some doubt as to whether the experiment would turn out a

(Concluded on page 4)

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The "Exhibitors' Times" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitor and the Advancement of the Art and Industry of the Motion Picture.

Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

THE EXCHANGE AND THE BUSINESS.

There is one phase of the motion picture business to which we made reference in our articles on the open market, to which sufficient importance is rarely assigned in all the mass of writing that is devoted to the motion picture in the general newspapers and those publications which deal especially with the subject. That is the exchange end of the business. In reality, as we have pointed out, the control of the business lies in the hands of the exchanges. The exchanges have the Exhibitor largely at their mercy. The exchange places orders or standing orders for films on data supplied by literature, conversation or advertising, and the exchange makes as much money as it can out of the Exhibitor by leasing out these films on pro rata terms.

In another part of this week's "Exhibitors' Times," we print a readable article showing the ways in which films are distributed by an exchange and reach the Exhibitor before being shown to the public. As general information, this is nice reading; as precise information to an Exhibitor it perhaps misses the mark.

The value of a film to an exchangeman is what it will fetch before it goes on the junk heap or is destroyed. This value is determined by the service that can be got out of it. The life of licensed films is sixty days—theoretically. Some of them escape destruction and are shown until they are all raininess and no picture. An independent film is permitted to die a slow and lingering death. At the present moment in the back blocks of all sections of the

earth there are being shown to the eyes of the outermost fringes of human civilization, independent films that were made one, two and three years ago.

If the reader will look at the release lists of the various groups of manufacturers, he will see that such and such a film is released on such and such a day or date. On that day or date the picture is a first-run picture; that is to say, it is shown simultaneously at those theatres throughout the country which can afford to pay for the first-run service. In other words, a man who runs a theatre will contract with his exchange for, let us say \$100 a week, for a twenty-one reel service of first-run pictures; that is, pictures released on a given day. So it passes from day to day, up to thirty, maybe sixty days. The newer the service, the more it costs, the older the service, the less it costs. So you can see that on this principle an exchange man can make a great deal of money out of films and has the whip hand of the Exhibitor unless the Exhibitor is powerful enough or rich enough to force his exchange to give him what the Exhibitor and his patrons, the public, demand.

This article is suggested by the rumor that Mr. Carl Laemmle, President of the Universal Film Manufacturing Co., is trying to buy out the business of his several brother exchange men in Chicago. There has been, recently, a great deal of controversial matter with reference to the Universal Film Manufacturing Co. printed in the newspapers. It all turned upon the exchange problem. A film releasing corporation which controls a string or chain of buying exchanges has the Exhibitor at his mercy. The Universal Film Mfg. Co. controls exchanges to the number of about forty. The more exchanges it controls, the greater becomes its hold upon the Exhibitor.

The Mutual Corporation controls about fifty exchanges. It is adding to the number. The General Film Co. control exchanges in every large city. The Exclusive and some of the minor factions, also control exchanges.

We do not say that on the whole the exchange end of the business is not handled with intelligence and justice. It is clearly to the interest of the General Film exchanges to treat with their Exhibitor patrons in a broad and intelligent spirit, so that the public may be indissolubly wedded to the motion picture. But in some of the minor factions of the business, this craving for exchange control constitutes a real danger. The men who want to get control are themselves makers of motion pictures and very bad makers, indeed. They are men of that type of mind that release feature films of indifferent qualities, against which this paper has felt it its duty to inveigh. Here in New York the danger of the exchange end of matters falling into unsuitable hands is not appreciated at its proper gravity. But we who have seen this matter from the outside at a distance, can realize that it has a great effect upon the business and not always a beneficial effect. It is not right that an exchange man should be both an exchange man and a manufacturer. It is very evident that he will not spend more money than he can in making pictures. So the pictures suffer, so does the Exhibitor, so does the public. At the present time the exchanges are controlling the output, qualitatively as well as quantitatively. We shall recur to this subject from time to time.

* * *

Owing to pressure on our space the articles "On The Road" and "Construction" are held over till next week.



RIGHT OFF THE REEL

By F.B.

I shall never forget the first and only time I flagged a train. It was the Twentieth Century. It was late at night and I was some hundreds of miles from New York City and I wanted to be in Chicago the next morning. I was told by the ticket agent that my only way to get to Chicago was to flag the Century. So I flagged the Century. At midnight I was led by a black railroad porter onto the tracks. Out of the darkness came the great train, headed by the great locomotive. It stopped for me. I got aboard and was soon in my lower. I had added another to my many adventures—I had flagged the most famous train in the world, the Twentieth Century Limited.

* * * *

Ever since I remember them making pictures, the Kalem Company has dealt with railroad locomotives and locomotive life as themes for their releases. They used to do this when I looked at Kalem pictures before; they are apparently doing it now that I am looking at Kalem pictures again. The other day I saw their recent release, "The Substitute Engineer." It dealt with the flagging of a train. The plot of the story wasn't as clear to me as it might have been. But enough! There were the huge locomotives, the long trains and the final avertment of a catastrophe by the flagging of a train.

* * * *

Railroad life has always been a favorite topic with dramatists and scenario writers and motion picture makers. But, gentlemen, don't spin out your story over a full reel; you seldom make it sufficiently exciting. That was the impression I had when I was looking at this Kalem picture. There was a good and a bad engineer, of course; the good one triumphed by flagging a train, and married the pretty girl whom he met behind the shop counter. Not much of a story in this. But, how we were all pleased to see these great trains in action on the screen. There is always a fascination in looking at a great train itself, and the fascination holds good on the screen. I certainly do admire the way in which the Kalem camera man takes close views of his trains.

* * * *

Probably the life of the railroad has never been adequately dealt with systematically in films. Michael Reynolds wrote a standard book on the subject in which he embodied many true tales of railroad life. It might be worth the while of some enterprising picture maker to get a copy of this book. It might be worth the while even of the Kalem Co. The railroad has a life all its own. It is only studied spasmodically by short story writers and scenario writers. The Kalem Co. should be encouraged to continue in this effort of specialization.

* * * *

Specialization in motion picture making, of course, has the potentiality of being the salvation of the business. To

revert to my *bete noir*, the fake feature film producer. He is the quack of the business, the empiric, the charlatan whose end is bound to be failure. It is the specialist who thrives and survives. It is so in all the arts, professions and trades. It must be so in motion picture making. Hence I say that specialism is one of the few things likely to lead to the salvation of the business.

* * * *

The Kalem Co. teaches this useful lesson in their specialization of railroad life and adventure. Consider now, how many other specialistic fields are open—there's the army, the navy; there is ocean life of various kinds, travel, adventures, science, art—you have the whole wealth of knowledge, of learning, the world of life, in fact, from which to draw. And if the older companies specialize, it behooves the younger men who enter the field to take a leaf out of their book.

* * * *

You see I am in a preceptive mood this week. I always try to learn from what I see on the screen, whenever I go to a motion picture theatre. Sometimes I succeed in learning something. I like to convey the lesson I learn to my readers, and the lesson I learned this week is that specialization pays. I think I could recognize the picture of which I am writing without any title or sub-titles. The fact that there was a series of locomotives in it, gave it a kind of trademark. Probably there are many of the public who are similarly affected. Can't you imagine the small boy saying to his parents: "Come along, and let us look at this Kalem, there may be a locomotive in it"? Children are fond of locomotives both in real life and on the screen and, so, as I am making plain, are children of a larger growth—you and I, reader. And we all love ships and aeroplanes, hydroplanes, all the mechanical methods of achieving motion either in the air or on land.

* * * *

As showing the interest which motion pictures of locomotives have for the public it is interesting to recall the circumstance that sixteen years ago, probably the most successful motion picture of primitive times, was called "A Great Railroad Robbery." If I am not mistaken my friend Edwin Porter made this picture for Edison. I may be wrong in the date, but I am right in the facts. Railroad life has great fascinations. In another part of the world I have driven a locomotive. Frankly, I did not like it. It is dirty work and trying to the nerves. It is one of those jobs that look good from a distance and do not improve on close acquaintance.

* * * *

I saw the picture to which I am referring at Marcus Loew's Broadway Theatre. I have to compliment this

(Concluded on page 6)

IN PATHELAND

[Continued from page 1]

success. If you could go to this studio on Jersey City Heights, you would have all doubts removed as to the success of the experiment. The original Jersey City studio was a very small affair indeed—just large enough to take a little close-up scene. To-day in the enlarged and enlarging studios the directors can put on a great interior scene in which there are hundreds of supernumeraries at work.

If it were possible, I would like the still very great number of people who doubt if the picture has "come to stay" to see what I saw when I went to Jersey City, namely, a phenomenally busy hive of motion picture activity, clearly showing the stability of the industry.

You cannot take up any publication devoted to the motion picture without seeing Pathe films advertised. They literally circle the globe. Before us, as we write this article, is a copy of an Australian publication. Therein we see advertised and exploited Pathe pictures. London has a great branch of the house. The various establishments employ thousands of operatives. In Paris I believe the company makes its own "raw stock," as the negative and positive film is miscalled. When you look at the photographs that adorn the reception room at the Jersey City establishment you see that the acting staff includes artists of great renown, French as well as American. You might in general terms say that Pathe pictures have passed beyond the ordinary canons of motion picture criticism. This does not mean to say that they are above or beyond criticism, but rather that in the general sense they are of such uniform excellence of technique that it would be difficult to excel them. They are marked by the minutest artistry. They are faultless in detail. As photographs, they evince the most studious care in exposure, development, tinting, toning and titling. The Pathe quality is in a class by itself. Maybe some of the French stories are "caviare" to the general in this country, but that is a thing that cannot very well be helped. French life, French ethics and French morals resemble similar things in the United States. So now and again the excisory censors are busy, to the regret of the writer of this article, who likes all things French. But that is an individual predilection. In a condition of society, where ignorance of every kind is removed, we should all be so tolerant that we should be less hypercritically inclined towards each other's films, plays and books than we are at present. The world is still governed by a great deal of provincial prejudice. That a picture should be good in New York and not good in London and Paris is not a pleasant reflection upon modern civilization.

Pathes will always stand out by reason of their fine industrials, scenics and educational. Their comedies and dramas of French life and history are not excelled for vividness and force of treatment and interpretation—what is vulgarly known as "punch."

Pathe is a colossal force in the motion picture field. It has thousands of employees on its pay roll. Its pictures reach the minds of millions and millions of motion picture-theatre-goers. In Europe and other countries, of course, Pathes operate under the conditions of the open market. Here Pathe is released through the General Film Co. Whatever the market conditions prove to be as the result of the present United States Federal inquiry, there cannot be any doubt as to the well established position of the Pathe picture in public favor.

It is some three years since I last visited the Pathe office in West Twenty-fifth street, New York City. Now, as then, the always approachable Mr. H. C. Hoagland was in charge of the scenario and publicity end of the business. Now, as then, Mr. J. A. Berts, as smilingly incommunicative as ever, directs the entire business.

Pathes in their American branch have employed some of the finest directing and acting talent now before the public. Being one of the finest houses, it has the privilege of introducing new talent. And this talent filters through into other motion picture studios.

As I went around the studio, my kindly guide looked at with me a smile and said, half quizzically: "This is nothing new to you, of course?" No, it isn't anything new to me to see the actual making of a motion picture, but the interest is unflagging. You have the familiar scene of the actors and actresses in their make-up waiting for the director to give the sign to start the scene and for the camera man to make his exposure. And that is how it is done! Just like that.

A motion picture studio is a microcosm of real life. All of us are playing parts all the time whether it be in a studio or elsewhere. Shakespeare told us three hundred years ago that all the world is a stage. The difference between the real stage, that of the world, and the artificial stage, that of the motion picture studio, is that in the world few of us are honest enough to say that we are just playing. We affect to take ourselves seriously. Sometimes we persuade ourselves that we are serious. We are not and cannot be, of course. On the motion picture stage, a more candid condition of things prevails. There the people are frankly, unreservedly and unequivocally just players. And being sincere players makes them objects of real interest to the other people, that is the public, who are non-professional players, but as a rule neither gifted players nor sincere players.

With this parting reflection, I took a final glance at the Manhattan panorama line and threaded my way through the Teutonic complacency and portliness of Hoboken, N. J., U. S. A., to the venerated splendors and ultra modernity of Gotham.

T. B.



Monsieur CHARLES PATHÉ

RIGHT OFF THE REEL

[Continued from page 3]

management on the excellence of the music that accompanied the picture. It was beautifully played—by men, not by ladies, this time. On the same afternoon, I had two of the heartiest laughs I have had at comedy pictures in years. One arose from the Pathe play, "Napoleon Whiffles, Esq." In this a weak-minded admirer of Napoleonic relics dreams that he is Napoleon himself and goes through a whole series of ludicrous adventures before awakening to the realities of his commonplace position in life. This is one of the most humorous comedies I have seen. To Ashley Meller, too, for the humor of "Starved Out," I would also like to hand a well-deserved paean of praise (good old paean of praise). This is one of the prettiest comedies I have seen. Pretty in respect of conception and execution. There is a bunch of girls on a houseboat. An old hen keeps a bunch of young fellows from them, so the fellows set up a camp on shore. They starve the girls into submission and defeat the old hen by making

the girls swim ashore for their food. This is a pretty and sensible houseboat picture which should be popular all over the country at this time of the year. The Edison photography struck me as faultless.

* * * *

The detailed criticism of pictures nowadays is a thankless and fruitless task. There are too many pictures for serious criticism, which must in the necessity of the case become repetitional and be too brief to be of any use. There isn't any system whereby you can do justice to 150 pictures a week. Here and there an ordinary release stands out as these two pictures of Pathe and Edison stood out to me, for the reasons given, namely, for the delicacy of the comedy and photography. Here again you see the advantage of specialization. Pathe and Edison make good comedies because their directors specialize along these lines. Rah for specialization. Rah! Rah! Rah!

The Picture Theatre Equipment Company

One of the real progressives in the field of the motion picture, is H. T. Edwards, President of the Picture Theatre Equipment Company.

The successful business man—successful in a large way—is the man who looks ahead of his business. Mr. Edwards is that kind of man.

The Picture Theatre Equipment store at 21 East 14th street, New York, is too well known to the trade to need further description. By enterprise, diligence, integrity, it has been built up to the dignity of an institution. Its business policy is very simple and simply expressed. First: "If it's in the motion picture line, we've got it," which means that the store contains everything large and little, every kind of equipment—all neatly

tagged and well displayed—that goes in to the modern theatre. Second: "Orders received in the morning and filled and shipped before noon." Five different express companies are located within "halloo" distance of the store and the U. S. Parcel Post is just around the corner. Third: "If your purchase doesn't satisfy you, send it back."

The "Exhibitors' Times" takes pleasure in recognizing and flatly certifying to, the merits of this establishment—in line with its avowed policy of upholding the very best and most substantial elements in the business of the motion picture.

But to return to the properties. Mr. Edwards has some interesting things to say of the field in general.

"My trade," said he, "is fast changing, and these changes are significant.

"First of all, there's the matter of volume. Right now we are supposed to be in the midst of the dull season. It generally starts the first week in May and runs through August. Last year we felt it somewhat. This year there has been no indication of it whatsoever. There was no falling off in May. There has been no let-up this summer. On the contrary, business has increased steadily through June and July and now there is a rush. I have had record-breaking trade since the beginning of the year.

"The meaning can only be construed in one way, that the whole business is on a tremendous move. The coming year will be the biggest by far in the history of the enterprise.

"Another thing—the character of our trade is fast changing. Business men of good standing, professional men, educated men are building and equipping theatres. They are going into the business on a solid basis, capitalizing themselves sufficiently and studying the enterprise well before they embark upon it. There still remains a good deal of the hit-or-miss element. I am compelled to turn down orders amounting to fully a thousand dollars a week. But the days when a man rented a store and started business with a few hundred dollars, are over with.

"I have seen the business now, from the time when the big New York dailies attacked the theatres with front-page two-column articles—thereby well advertising them, by the way—to the present when these same dealers are competing with each other in adding motion picture pages and rushing into special editions.

"The day of the motion picture—of its appeal to every man, woman and child in this country; the day of its establishment upon the basis it deserves—has arrived."



PATHE STUDIO, Jersey City.

THE PICTURE PLOT

Widespread dissatisfaction is being expressed in the motion picture field at the redundant characteristics of the stories upon which so many films of current releases are based. This is putting the case mildly. More than that, it is putting it charitably.

Exhibitors from near and far have told us their opinions of these stories. Those opinions are not complimentary to the manufacturer. We know from observation and practical experience that these complaints are well founded. The writer of this article is no mere theorist. It is with regret that we have to insist occasionally upon the personal ego in this matter, but when it comes to a question of fact, and upon that fact hinges the future of this business, which means dollars and cents, to an Exhibitor and æsthetic satisfaction to the public, we cannot be too plain in our language or too precise in our facts.

The fact of the matter is that in many quarters scenario reading and writing are in the hands of common illiterate hacks. These hack writers write hack subjects themselves and are incapable of appreciating anything but hack subjects. Some of the older companies, such as the Biograph, Vitagraph, Essanay and one of the two companies that have been established for lesser periods, really do take care in their scenario and editing work. They

try to discover originality and to get originality on the screen. But in far too many cases, the scenario work is in the hands of absolute incompetents. Or the directors are given too much rope. Or a pretty actress has her say in the matter. And believe us, when a pretty actress gets her say in the management of a motion picture company, disorder and dissatisfaction supervene. *Cherchez la femme*, first, last, and all the time.

This painful monotony of mediocrity in film stories is a danger to the business. Why, in our own hearing in New York City, in the last ten days, people of refinement and education have openly laughed at the themes presented to them. Ridicule kills! You cannot afford to have your public ridicule you for long or you will be ridiculed out of business.

It is to be regretted that the heads of the various film manufacturing companies instead of devoting so much time to squabbling and external litigation, should not devote more time to the root of the matter in film work, i.e., the story. As Hamlet said, "the play is the thing." The play, i.e., the story, and its acting, seem to be about the last thing some of these film manufacturers think about or devote any attention to.

SCIENTIFIC BASIS OF PROJECTION

Mr. Kaismir Proszynski contributed an instructive paper to the Educational Conference on Kinematograph apparatus, held recently in London. The aim of the paper was to furnish information concerning the projector and camera from the technical point of view—with experiments and necessary theoretical investigations. In connection with it, Mr. Proszynski showed his "Aeroscope" camera as an example of one of his scientific investigations. The first part of his subject treated with flickering. Mr. Proszynski argued that the shutter alone was capable of suppressing flickering, and demonstrated the basis of this rule. The shutter must, he said, have two, three or four wings of exactly the same width; the slightest inexactness would cause flickering. The shape of the wings, their width, and proportion to the open parts, were not important, provided that all the wings were identical. Mr. Proszynski does not hold orthodox views regarding optics. He maintains that the suppression of flickering and the continuity of kinematographic vision is not due to the law of persistence of the image on the retina, but to the limitation of our mental conception as to the realisation of short intervals of time. According to Mr. Proszynski, practically this persistence does not exist. Mr. Proszynski gave some further details of experiments concerning flickering when the alternating current is used for the electric lamp. "It is very difficult," he admitted, "to obtain the suppression in this case, because the deviations of the electric arc intervene and form, in conjunction with interruptions caused by the shutter, irregular waves of light." In the second

part of this paper Mr. Proszynski demonstrated the importance of inertia in the moving film, and of certain parts of the mechanism in connection with the steadiness of the picture, which has been rather neglected until recent times. The portion of the film which moves through the gate weighs not more than three-fourths of a gramme. Neverthe-

less, he pointed out, if we analyse the movement of the film, say in an ordinary Maltese cross projector, and calculate the negative acceleration of the film in the positions immediately before stopping, we will find that this acceleration is too great and that the force necessary to stop the film will exceed a quarter of a pound.



PATHE STUDIO, JERSEY CITY

The World Above

An Essanay Gem with a Vital Sparkle.

Not all features are found in multiple reels. In the dross of innumerable film productions there sometimes flashes forth unheralded a jewel that glistens with rare scintillating animation and power. Sometimes it is in the form of a quaint character study, sometimes in the guise of a refreshing wholesome bit of humor and sometimes in the mien of a striking homily that expresses a great truth. The inane platitude that "art-for-art's-sake" plays should not harbor a moral preachment has become as decrepit as its antiquated advocates. Time has taught us that no dramatic work is lasting which lacks a soul beneath its veneer of technical skill or poetic beauty. Of course, the one unpardonable literary crime that has become axiomatic through the ages—from Chaucer to Chambers, aye, from Aristophanes to Shaw—is dullness. That is why the tract of the true dramatist is adroitly sugar-coated. That is why a sermon solely as a sermon is normally repellant. That is why empty attractiveness alone often interests. The ideal work, however, holds us with its charm or virility while it leaves no void upon calm reflection. It is a precious stone glittering with ingenious surface brilliancy, through which there glows the warm spirit of a sublime idea.

Although not by any means flawless, our Essanay gem, "The World Above," was a tangible advance towards perfection in photo-dramatics. It bore a powerful message of optimism—of sensible every-day satisfaction in looking for the good things of real existence, not in some imaginary haven, but where they are generally found: at one's own door. The very commonplaceness of its humdrum *locale* made it ring true and filled the spectators

with a keener pleasure than any romantic version of this theme would.

A janitor and his pretty daughter live in humble quarters in the basement of a fashionable apartment house. In the course of his duties, the father takes the simple girl with him to "the world above," which in particular is the home of an idle rich couple. She is enchanted by the lavish furnishings and more by its handsome male occupant. Incited by this new, unfelt-before adoration for the life upstairs, she makes frequent pilgrimages thither, while the wealthy tenants are out. With childish curiosity and idolatry the young girl fondles the luxurious objects of the rooms, smells the lovely flowers in their exquisite cut-glass vases and sits with a far-away look in a sumptuously carved chair, lost in day dreams. Later, when her lover, an honest son of toil, makes his call, she treats him with undisguised coolness and declares that she will only marry a man like the "rich gentleman." He is a god to her; his world a heaven. The poor fellow departs with mingled feelings of despair and disgust. And then the heavens fall!

On a certain night during one of her periodic inspections and dreamings in the floor above, the girl is surprised by the unexpected return of the man of the house, who is in an intoxicated condition. He makes maudlin love to her. When she resists, he becomes furious and attacks her. Meanwhile, the rejected suitor, who is a lineman for a telephone company, is assigned on an emergency repair case which happens to be on a pole adjacent to the apartment building. Hearing cries of distress the young man climbs over the wires to an open window, from

(Concluded on page 10)

THE VILLAGE WEDDING

An Edison Pastoral.

The release of which the below picture is a still, should be of peculiar interest to lovers of the pictorial end in films. It is a reproduction of Sir Luke Fildes'

painting, "The Village Wedding." According to our information, the picture was posed in Wallingford, England, where the artist painted his picture in 1861. Fildes was a well-known painter of what are known as genre subjects. He was fond of taking rustic life and characters as his themes. He was, if not a great painter, at least a notable one of the late Victorian epoch. According to the current art news, his pictures, like those of Millais, show an upward tendency in prices.



THE VILLAGE WEDDING, [Edison]

By our exchanges, we perceive that a forthcoming great release to be seen on this side of the Atlantic, "Anthony and Cleopatra," is to be put up for auction at Stephens Auction Rooms, London. At the latter resort, film men are apt to gather every Friday. The British and Colonial rights of this film will fetch many thousands of pounds. Several months ago, Mr. Stevani informed us that the Ambrosio Film "Satan" was put up to auction. It realized a large sum of money. Possibly the idea is worth repeating here in the present difficulty of getting films on this market.

The Kleine Motion Picture Theatre Equipment Catalog

A Useful and Valuable Book of Theatre Supplies. Published by the Kleine Optical Co., 166 N. State St., Chicago, Ill. pp. 160—Many illustrations.

Every motion picture Exhibitor should procure a copy of this catalog. Its 160 pages are full of that kind of information which indirectly tells an Exhibitor how to conduct his house, for here he has all the equipment of the theatre illustrated and described. The catalog is a book of supplies, dealt with in consecutive and proper order. First of all, there are the projectors of various makes, no less than 57 pages treating of these machines. Then there is the light, rheostats, transformers, rectifiers, lighting plants; a matter of sixteen pages is given to this branch of the equipment. Theatre chairs occupy six pages; we then pass to lighting fixtures, ten pages; ticket choppers and machines occupy five pages; flaming arc lamps, house telephones, ventilating outfits,

spot lights, are other parts of the equipment that are fully described and illustrated. Ten pages are devoted to stereopticons. An important section is that headed lenses, and here some useful data are given with regard to the size of the image on the screen in reference to the position of the objective.

Indeed, the optical information given in this part of the Kleine catalog is of extreme value just now when so much nonsense is disseminated with regard to this important part of motion picture theatre equipment. Several pages are devoted to arc lamps, carbon holders and rewinders. As we turn over the pages of the book we are more than delighted to see how complete it is in these small, but important respects. Fireproof booths are pictured and described in three pages. A section is set aside for slides and slide carriers; film menders occupy a page.

Carbons and carbon sharpeners, machine oil, and many other details of the motion picture theatre equipment are listed.

To the book there is an introduction briefly describing the steps that led from the experimental stage of the representation of the motion picture on the screen to its approximate perfection as we know it to-day.

We started this notice by recommending each Exhibitor to send for a copy of the catalog, and in concluding our reference to it, it pleases us to say that we ourselves find it of much use in refreshing the mind with regard to many points of practical interest that are constantly arising in the business. Example: the other day we were asked where to obtain a film mender—for a moment we were unable to give the information. Here on page 145 of this catalog are two film menders illustrated and described.

Mrs. Leslie Carter in Films

Contracts have been signed by Mrs. Leslie Carter and Mr. George Kleine, by which Mr. Kleine will control all of Mrs. Carter's plays for photo-drama production, and will present the actress herself in those characters that she has made famous in America. This is one of the most important announcements that has been made of late in the amusement world, and is pursuant to Mr. Kleine's policy of presenting all of the prominent stars of the American stage in their biggest successes in photo-drama productions of more than ordinary magnitude. The first production of Mrs. Carter will be her role of "Du Barry," and the picture is to be made in and around Paris to obtain all of the local color and atmosphere. The beauties of

Versailles, Fontainebleau and other historic spots in which the action of the play occurs will be brought out with impressive and picturesque detail. The preliminary work for this production has been in progress for some time and everything will be in readiness for Mrs. Leslie Carter when she arrives in Paris, which will be in a very short time, as she is booked to leave America around September 1st. Mrs. Carter has cancelled all arrangements in America for her road tour in order that she may carry out her contract with Mr. Kleine. Mr. Kleine will control the world rights to this film as well as to all of the other plays in which Mrs. Carter has made her reputation.

WITH THE EDISON PLAYERS IN ENGLAND.

Miriam Nesbitt and Marc MacDermott are not confining themselves entirely to picture making as we learn that they visited recently at the Marble Arch, one of the best known London photoplay houses. The proprietor immediately recognized his visitors and Miss Nesbitt was presented with a bouquet. Marc was less fortunate, as he puts it, for he was called upon to make a speech. He obtained instant favor by complimenting the Britons upon their splendid picture houses, and the ideal conditions under which films are projected there.

Marc has completed arrangements by which he will appear at the London Coliseum and deliver a talk on the making of motion pictures.

SELIG RELEASES

On September 1st, the Selig Company will release "The Jeweled Slippers," the second of "The Man in the Street" series, which deals with that shrewd detective, together with diamond-decked footgear and the daring of a band of smugglers trying to outwit the custom officials. The man with the monkey almost gets the best of it by accident.

September 2nd, "The Lonely Heart." A touching story of a dear old maid in a prim New England town.

September 3rd.—"The Way of Life." A temperamental young artist forgets his obligations for easy money—leaving the country lass lonely.

September 4th.—"Howlin Jones." An annuity man from England, picturesquely and practically makes good on a Western ranch.

September 5th.—"Nan of the Woods." A charming idyl with a strong sentimental instinct.

The Theatre Beautiful

From Duluth, Minn., we have received a tasteful booklet, entitled, "The Rex Theatre Beautiful," which by the aid of good typography on toned paper, announces the opening of de Luxe new Motion Picture Theatre. It states: "No expense or effort has been spared to make the 'Rex' the most magnificent theatre in the West devoted to the production of photo plays. Only the best films will be offered for your approval, and the Rex orchestra will provide appropriate musical numbers."

This is one of several offerings in our mail of late which indicates a tendency on the part of the better inspired motion picture theatre proprietors of the coun-

try to attract patrons to their theatre by means of artistically printed announcements. We always like to hear from Exhibitors in respect of their advertising literature, and when necessary, we are prepared to advise or criticize.

The President of the Brunswick Amusement Co., of Duluth, Minn., who conducts the Rex Theatre, is Thomas Furniss, the National Vice-President of the Minnesota Exhibitors' League. We quote from Mr. Furniss' card: "It is a narrow mind that persuades its owner that it is a bad policy to be on good terms with the other fellow in the same line of business as himself."

THE WORLD ABOVE (Continued from page 8)

which the sounds issue, and clambers in. The inebriated "gentleman" is in the act of forcing his loathsome embraces and kisses upon the exhausted girl when the lineman bursts into the place and tears him aside. A struggle follows. In the midst of it there is a knock at the door. "Her father!" cries the mechanic. "My wife!" gasps the drunkard. Whoever it is, the girl must be shielded. The man quickly evolves a plan. The coward, who has become sober enough to comprehend, meekly obeys. The girl is thrust behind the heavy window curtains and cautioned to be silent. The lineman overturns some furniture, ties a handkerchief over the lower part of his face in the regulation second-story worker style, and, ordering his antagonist to stand over him with a weapon, pretends that he is a burglar. When the wife is admitted she is told to run for the police. Horrified, she disappears downstairs. The coast being clear, her rescuer leads the cowering girl from her hiding place and directs her escape. The woman returns with a policeman and the janitor. The latter, of course, recognizes the "thief." Awkward explanations follow. The officer is persuaded that it is all a mistake, the janitor laughingly elucidating how easily it would be to take a lineman on a late emergency call for a house-breaker. When the young couple are alone the wife feels that there is something behind this whole episode which the husband is withholding. She looks at him with a quizzically ironical expression. But he remains silent and uneasy.

Down below the miserable little lark, whose soaring wings were so sadly seared, has buried her head in her arms and is sobbing pitifully. Disillusioned, roughly awakened from romantic dreams to bitter reality, she feels that for the present all joy is crushed out of her soul. The false, artificial, brutal being who was cloaked in the tinsel of luxury now stands revealed in her consciousness

in all his degradation. When the real man raises her head and looks into the depths of her eyes, she reads in his a message of such tender devotion that only her suffering enables her to understand its meaning: true joy without glare and glamor. Her blue bird of happiness has lived all the time in his heart.

Considered purely as a work of art, the drama, of course, has its shortcomings, the most prominent of which is the strained coincidence. Although it is possible that a girl's sweetheart may be a telephone lineman who is assigned on a piece of work at night just at the time she is in danger at a convenient spot where he can hear her cries and render aid in a melodramatic manner, it is hard to accept the situation as probable. If the desire for a bit of sensationalism had not itched the Director, perhaps a more plausible *modus operandi* would have been substituted. However, having established this premise, which is really a minor one, and the others, the story develops to a splendid climax containing the unexpected turn that is the true mark of clever craftsmanship. It is not hackneyed, it is mostly action, and it has a live theme for its portrayal; therefore, it is good art and compels attention. It has, in the Broadway parlance, the climactic "punch."

Yet, it seems that there should have been some indication that the wealthy couple characterized here are not representative of the life of the so-called upper classes. There are, it is true, a great many wealthy persons who live their lives as here depicted. Nevertheless, the picture holds good for certain individuals only. It may be trite to say that not all poor people are good, nor are all rich people bad. A condemnation of the film based on this pseudo-conclusion will be made only by those who view it superficially. Upon closer observation the beauty of the theme is easily discernible. It flashes with a truly vital spark.

R. R.

FAIR COMMENT.

One of the recognized and essential privileges of the Press is contained in what is known as "the right of fair comment." The freedom of the Press is perhaps the most necessary thing to the liberty of the people, and the frankness of a journal is often an index to the moral health of the men it represents. This is so, not only in national affairs, but also in social, artistic and industrial matters. The paper which is robbed of its critical faculty becomes merely either a lifeless catalogue or else a purely mercenary advertisement pamphlet.

We believe we may say with truth that "The Bioscope" was the first cinematograph trade journal in this country to attempt to review films with discrimination, instead of merely supplying meaningless "write-ups" to order, according to the value of the advertisements accompanying them. Month by month we have found that this more independent attitude is not only warmly appreciated by our readers, who cannot possibly have any use for misleading and totally unreliable "write-ups," but that it is also popular with the majority of our advertisers, who realize that praise which can be bought is valueless, and often worse than no praise at all. We do not hawk laudatory notices, neither have we any intention of doing



Miss FRANCESCA BERTINI
Leading Woman New Celio Film Co.
Kleine-Celio Film Co.

so. When we commend a film it is because we honestly believe it to be worthy of commendation. In the same way that we praise, so do we sometimes find fault—and it must be obvious to the most biased person that few things in this world can be either consistently good or consistently bad throughout. If we come across a really inferior picture, we prefer to omit any mention of it whatsoever; naturally, we do not wish—and cannot afford—to give wanton offense to men who have proved themselves our very good friends. But there are many films which, although excellent as a whole, do contain certain weaknesses, not to be neglected altogether in an honest criticism; and, in these cases, we most certainly regard it as our right that we should feel free to point such weaknesses out.

We have felt that some explanation of our method in these matters may be appreciated by our readers and advertisers, although, in our experience, we have found few who do not already understand and cordially approve of them. We need hardly add, in conclusion, that the reviews which will appear in our paper in the future will continue to express, to the best of our ability, our honest opinion of their subjects.—From the "Bioscope," (London).

The General Film Company's Programme

How It Reaches The Exhibitor

Probably very few of the five million or more people who daily attend motion picture shows ever stop to wonder where all the films come from and how it is arranged that they see a different program every day at their favorite theatre.

At one time, before the formation of the so-called "film service organizations," motion pictures were sold outright by individual manufacturers to Exhibitors, most of whom operated a series of small and generally unattractive theatres, or played "one-night stands" before lodges, Sunday schools, etc. Since, in those days, the cost of each film was about \$100.00 or more, it was obvious that the programs were limited to a few subjects of general interest. The next step was the establishing of "exchanges" operated for the most part by men who had followed the business of exhibiting motion pictures from its infancy, and made considerable money thereby. These exchanges assumed the purchase cost of films and undertook to rent them to the theatres. However, because each worked independently of the other, without regard for price or schedule, conditions soon became chaotic. A theatre manager would advertise a program he had arranged to get from one exchange, and wake up the morning before it was to be run to find that his competitor had secured the same pictures from another exchange a day ahead. One manager would run a certain number of films for five or ten cents. His competitor would go him one better. Then the first would add one more than the competitor, and so on, until they both found there was no money in the business. Another evil in those days was the frequent "repeating" of films. The supply was not as plentiful as now, and since there was

no system of "booking," one never knew when he would pay admission to see films that he knew by heart. The public did not take kindly to the existing conditions, and Exhibitors with large investments to protect were heartily discouraged at the outlook for the future. It began to look as if the picture shows were merely a passing fancy. The first move toward rehabilitation was the formation of an organization known as the General Film Company (Inc.). In 1910, this company purchased a certain number of exchanges throughout the country and established the first efficient system of "booking" films according to a definite schedule. This system, still in use in a modified form, undoubtedly did more than any other single thing to establish the permanency of the motion picture business. Briefly, the system operates like this: The manufacturers of films assign a release date to each picture. The date upon which it may be rented by exchanges to the theatres. The film is handled thereafter according to its age, and automatically fits into what are known as "runs." When a theatre advertises that it shows "first-run pictures," that means pictures that have not been run before. Every theatre wants a well-balanced program, and most theatre managers, whether they run new or old pictures, insist upon a program that has not been shown in the houses of any of their competitors.

It is manifestly impossible to consider all theatres in a city, particularly in the larger cities, as being in active competition with each other. Consequently each city is divided by the exchanges into "situations." For example, three theatres in the business section of a town within a radius of a few blocks, are considered as conflicting, and the same is true of three houses in the resi-

dential section of a town within a radius of a half a mile or so. But in "booking" films, usually the two groups are treated as if they were in different cities.

A theatre manager goes to an exchange and explains that he wants a certain number of films per day of a certain age and relies upon the booking system to divide his programs properly among comedies, dramas, etc. The "booker" opens an account with each theatre and with every film released. By closely watching the route of each film and keeping in mind the theatres in the same situation, it is possible in most cases to arrange the programs of the different theatres so that they not only never run the same picture twice, but do not run a film after it has been run in a competing theatre.

In the larger cities, automobiles collect the films from the theatres after 11 p. m., rush them to the various exchanges where they are rewound, inspected and re-distributed into the boxes of the theatres to which they go on the following day. Then they are again taken in automobiles and rushed out, together with posters which are to advertise them, so that they reach the theatre in most cases before noon. This requires a night force in the exchanges where work is going on constantly. Holidays and Sundays are the same as other days to the man in the exchange.

In the smaller cities, the films are handled by messengers, the theatre sending them back to the exchange in the morning and having the messenger wait until his new show is ready.

After films have been in circulation more than six months they are returned to the manufacturers as scrap and destroyed.

Western Maryland Will Use Pictures to Boost Scenic Route

Motion pictures will be used to advertise the Western Maryland as a scenic route. This was indicated by Industrial Commissioner Austin Gallagher, following his two-day visit to Connellsville. Mr. Gallagher stated that arrangements will be made to have views along the Western Maryland's line obtained.

The idea struck Mr. Gallagher forcibly as he whiled away an hour in motion picture houses. A few views along the Indian Creek Valley railroad were shown. The industrial commissioner was keenly disappointed that more of the pictures were not shown and regretted that he could not remain for another evening to get a glimpse of a further installment.

"I believe this would be just the thing to advertise our route," said Mr. Gallagher. "We have a most pictur-

esque line. The ride over the mountains on the Connellsville-Cumberland extension, is beautiful, especially between the Big Savage tunnel and Cumberland. However, the eastern division travels through a very pretty country, and views of it should interest persons in this section."

It is proposed to have the pictures shown in various towns of Western Pennsylvania. Mr. Gallagher said he would suggest that the passenger department communicate with Charles H. Balsley, who took the Indian Creek views, and have him take the Western Maryland's pictures.

AMERICAN TO PRODUCE A FAIRY STORY.

Vivian Rich will soon appear in a fairy story especially written to please the little folks.

There will be fairies and witches, kings and princes, and the enchantment that is interesting to the little readers of "Grimm's."

"I have always wanted to do something of this kind," said Miss Rich, in discussing the story. "I think we ought to do something to please the little folks."

Harry C. Matthews is producing "Aladdin and His Wonderful Lamp" for the next Venus feature. He is doing this whilst he has the many thousands of dollars worth of properties over from his last Arabian picture. There will be a lot of fine trick photography in "Aladdin." Allen Forrest will play the title, Elsie Albert will be the Princess and the Geni of the lamp and the ring will be in the hands of Joe Burke and Jefferson Osbourne.

The Operators Forum and Question Box

Conducted by Herbert Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors' Times

F. W., Shelbyville, Ind., writes a long letter describing conditions in Indiana and asks for information as to whether it is as economical to use a choke coil as it is to use a transformer.

A choke coil is not by any means to be recommended as a money saving device when one can procure a reliable transformer. There is almost as much difference between the operation of a choke coil and a transformer as there is between a transformer and a rheostat, which is quite some. The choke coil is made by simply winding a certain number of turns of insulated wire of the proper carrying capacity, around a laminated iron core. This instrument is connected in series with the lamp, the same as a rheostat, and when the current is turned on the voltage is choked back by means of an induced E. M. F. in the coil caused by the alternating magnetic flux in the iron core. The choke coil is by no means as efficient as a transformer, the construction and operation of which is as follows:

The transformer is made up of three parts, viz:

The primary coil or coil into which the primary or line voltage is led, the secondary coil or coil which carries the induced E. M. F. and to which the lamp is connected, and the iron core upon which both coils are wound and in which a Magnetic Flux is set up, causing the induced secondary voltage in the secondary coil. The secondary voltage is ascertained by the ratio between the number of turns of wire on the primary coil and the number of turns on the secondary coil, which on an ordinary transformer used in connection with the motion picture arc are approximately four to one; the lower number of turns, of course, being the secondary. When the current is turned into the primary coil, it is transformed at once to the proper voltage for use at the arc, therefore eliminating the waste caused by the use of a rheostat. The practical construction and operating of a transformer will be taken up in some future issue of this paper.

Ohm's Law as Applied to Divided Circuit Having Three Branches.

Fig. 7 represents a divided circuit having three branches.

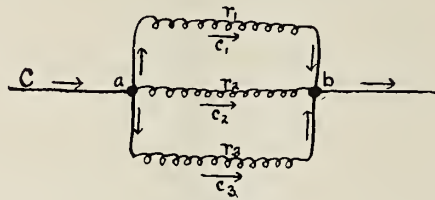


Fig 7.

If r' , r'' , and r''' represents the separate resistances of these branches, then $\frac{1}{r'}$, $\frac{1}{r''}$ and $\frac{1}{r'''}$ represent the separate conductivities of the three branches. Their joint conductivity, therefore, equals

$$\frac{1}{r'} + \frac{1}{r''} + \frac{1}{r'''} = \frac{r''r''' + r'r''' + r'r''}{r'r''r'''}$$

Since the joint resistance is the inverse of their joint conductivity it is then equal to

$$R'' = \frac{r'r''r'''}{r''r''' + r'r''' + r'r''}$$

Hence the joint resistance of three conductors in parallel

$$R'' = \frac{r'r''r'''}{r''r''' + r'r''' + r'r''}$$

That is, the joint resistance of three or more conductors in parallel is equal to the inverse of their joint conductivity.

Example: In Fig. 7 we have a derived circuit of three branches. $r' = 3$ ohms, $r'' = 8$ ohms, and $r''' = 14$ ohms. What is the joint resistance from a to b?

By the formula given above:

$$R'' = \frac{r'r''r'''}{r''r''' + r'r''' + r'r''} = \frac{3 \times 8 \times 14}{(8 \times 14) + (3 \times 14)}$$

$$= \frac{336}{178} = 1.9 \text{ ohms approx.}$$

In any derived circuit the difference of potential between where the branches divide, and where they unite, is equal to the product of the sum of the currents in the separate branches and their joint resistance in parallel; as will be apparent upon reference to ohm's law ($E = CR$). For example, if the currents in the three branches in Fig. 7 are 6, 7 and 8 amperes, and the joint resistance is 1.9 ohms, then the difference of potential between a and b is $(6+7+8) \times 1.9 = 21 \times 1.9 = 39.9$ volts.

To find the amount of the separate currents in any derived circuit it is necessary to first find the voltage between the points where the branches divide and unite, and divide it by the separate resistance of each branch.

Example: In Fig. 7 we will say we have a difference of potential between a and b of 39.9 volts, and that the separate resistance of the three branches are 3, 8, and 14 ohms respectively. Then the

current in the first branch would be $\frac{39.9}{3} = 13.3$ amperes; in the second branch, $\frac{39.9}{8} = 4.9875$ amperes, and in the third branch $\frac{39.9}{14} = 2.85$ amperes.

The separate resistances of the branches of a derived circuit can be found by taking the difference of potential between where the branches divide and unite, and dividing the result by the separate currents in each branch.

For instance, in Fig. 7 we will say we have a difference of potential between a and b of 39.9 volts, and the currents in the separate branches are 13.3, 4.9875, and 2.85 amperes respectively; then to find the resistance we resort to ohm's

law, $R = \frac{E}{C}$, which gives us for the first branch, $\frac{39.9}{13.3} = 3$ ohms; for the second branch $\frac{39.9}{4.9875} = 8$ ohms, and for the third branch $\frac{39.9}{2.85} = 14$ ohms.

Next week's issue will contain an article on Electrical Power.

Operators and others, either in search of or willing to impart information relating to projection and projecting apparatus, are requested to send their queries or suggestions to this department. They will be given space in the next possible issue after their receipt. Also any sketches that an operator may care to submit of any useful device for use in connection with projection will be reproduced in this department for the benefit of others of the craft.



APPEARANCE AND MANNERS



Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors' Times

Girl Ushers.

An Exhibitor informed me that he was going to have girl ushers. His only argument is that most of the regular play houses are putting girl ushers in the place of men, and as is generally the case, this Exhibitor is following a fad without reasoning the consequences.

This Exhibitor should know that there is a great difference between an opera house and a motion picture theatre.

At the opera or play houses there is little work for a male usher. As all the seats are numbered it is an easy matter when a lady and her escort arrive with tickets bearing the letter of the row and the numbers of the seats to show them the proper chairs. Then the work is very short, as when the show is started and all the seats are occupied, there is practically no more ushering work to do, as few, very few, persons purchase tickets after the show has started.

At a motion picture theatre it is a different question. It is a constant stream of persons walking in and out, and this from the moment the show opens until it closes. As the tickets do not bear the number of the seats, it is a constant work for the ushers to watch and to try to find chairs for the new-comers, and on big days, when the doors and lobby are blocked with a constantly increasing crowd of new patrons, the patience of the ushers is overtaxed.

At the opera and play houses, the girl usher can stand the work, which does not last over 30 minutes, because as soon as the first act is on the stage there is practically no more to do and the girl can rest herself. At the motion picture theatre it means for the usher to be on

his feet several consecutive hours, walking up and down the aisles, trying to find seats, directing the patrons, and I doubt if a girl could stand it. If even a girl could stand such work, we must remember that men hate to see women stand on their feet. In crowded street cars men offer their seats to the women hanging to the straps; in offices the boss hates to send the girl on an errand, and for this very reason many business men prefer to employ boys. You can send a boy out no matter if it is raining, snowing or if the thermometer is over 90 degrees, but the boss has a little consideration for the girl. To force girls to remain some twelve hours walking the aisles would look barbarous to most of the men, and even the ladies would say that it is overworking the poor girls.

At the opera and play houses the patrons go in evening dress, too often to make a show of their diamonds and of the latest fashions; consequently the ladies have to remove their bonnets and wraps, and it is then more natural to have girl ushers to take care of these over-garments. At the motion picture theatre the patrons go in their street clothes and have so little to remove that in too many cases the ladies insist in keeping their hats on. Consequently, there are no wraps to check during the show.

At the opera and play houses there is never a rush, as no more tickets than the number of seats are sold, and if there is a rush it is an orderly one, as each patron knows that he is entitled to the seat called for by the ticket, while at the motion picture theatre tickets are sold until the doors and lobby are blocked,

and as the tickets are not numbered it is often a mad rush of patrons fighting to get a seat, and a girl usher has a very slim chance to check such a rush.

While the girl usher can be the right thing at the opera and play houses, I sincerely doubt if she is the right usher for motion picture theatres; in fact, it is not a novel idea. The girl usher has been tried in motion picture shows, and if she had been a success she would be found in every theatre of the country. Girl conductors, motormen, etc., have failed.

There is another serious drawback, and that is in case of a panic or fire. What would a girl usher do in case of a fire? She would be the first one to scream and create a panic, and if an innocent mouse should appear in the lobby it would be enough to bring a panic. The girl usher would not only be the first one to scream and run away, but if she had the presence of mind to remain cool she would be worthless, as she would be incapable to hold a crowd and fight for order. It is impossible to prevent a panic, but a strong man usher can do a good deal to bring a certain order and save many women and children from being trampled under the feet.

Have you been through a panic? Did you have a panic in your theatre? At the fire of the Iroquois Theatre in Chicago it is claimed that over three-fourths of the victims had never been touched by the flames. At the fire of Boyertown most of the victims were killed by tumbling over each other down the stairs. If in both cases powerful men ushers had

(Concluded on page 32)

Edward J. Le Saint, one of the producers of the Selig Company in California, is back at the home plant after a three-weeks' stay with a group of players at Cascada, high up in the Sierras, where the Pacific Light and Power Company is spending millions on one of the most remarkable engineering projects in this country. This work has been undertaken to meet the growing needs of the city of Los Angeles for electrical power which will be conveyed across three hundred miles of desert, of wilderness and of mountains. The Selig traveling stock company was enter-

tained by Engineer F. M. Thebo, in charge of the big work; his assistant engineer Starr, and commissary Roberts. The isolation of these accomplished men far from the refinements and diversions of civilization is so complete that they welcomed the artist almost as heaven-sent, and placed every advantage in their power for the advantage of the actors and the makers of the pictures. In fact, nothing was too big or too difficult for these genial mountaineers to undertake for the sake of the camera crowd. The environment of this great enterprise up in the land where the

thunder sleeps, opening its way with terrific explosions of dynamite, with daring workmen skidding across dizzy chasms on slender wire cables, wild little lumber cars flashing down endless shoots, vast volumes of blue waters cascading over monster dams and monarchs of the forest felled to make way for great flumes, were some of the sights and scenes amid which the picture players acted out their parts. It is said that when the lights were lit and the cares of day forgotten, that there was much popping of champagne corks to enliven the dreariness of the mountain solitude.

President Neff Makes a Plain Statement of Facts

To the Motion Picture Exhibitors:

I believe it my duty to make a plain statement of facts, and while I reluctantly do so, I want it thoroughly understood that I will not be drawn into any newspaper arguments or personal controversies. My policy in the future will be the same as in the past—to organize the bona fide motion picture Exhibitors into a concrete League; to solidify and harmonize all interests pertaining to our business.

At the inception of the league, it was apparent to me that it would require patience, time and money to organize the Exhibitors, and after due deliberation I decided to undertake the gigantic task, fully realizing the obstacles to be overcome. To undertake the organization of several thousand disorganized business men I appreciated that I would have to sacrifice not only money and time, but several years of my life. I assumed the responsibility, and whether the Motion Picture Exhibitors' League of America is a success or not, I leave to those who understand what has been accomplished, to judge.

At no time since the League was organized has there been placed at my disposal a fund of \$1.00 to be drawn upon. I have financed and have advanced money to the League from the time of its inception, and have waited until the League could refund the money. I have never had at any time as much as \$100 that belonged to the League in my possession. Moneys from all sources are paid to the Secretary, which he turns over to the Treasurer, after making a record of the amount.

When visiting the various States the dues of a few of the States or the money for a charter was paid to me, and this is all of the money that I have ever collected, with the exception of small amounts for traveling expenses, and all the money received for traveling expenses was credited to the League, and the other went to the Secretary. The books of the Secretary and Treasurer will show every dollar collected and disbursed, and I refer anyone to C. M. Christianson, former Secretary, Geo. H. Wiley, Secretary, World Theatre, Eighth and Highland avenues, Kansas City, Mo., or J. J. Rieder, Treasurer, Jackson, Mich.

The entire amount I have received for salary, office expenses, traveling expenses, incidentals, supplies for the League, etc., from the first day of August, 1912, to the first day of June, 1913, ten months, amounted to \$2794.17. I traveled thousands of miles, kept one stenographer all the time, and part of the time two, paid printers' bills for the making of the charters, and a number of other bills, and the total amount for salary and all of these expenses amounts to \$2794.17.

The books of the League are open to any member to verify every statement made. There is not now, and never was, a dollar placed in any bank or fund by

the League that I might draw upon for the running expenses of the League, and I never received a dollar from the League except by check which had to be authorized by the Secretary and endorsed by the Treasurer.

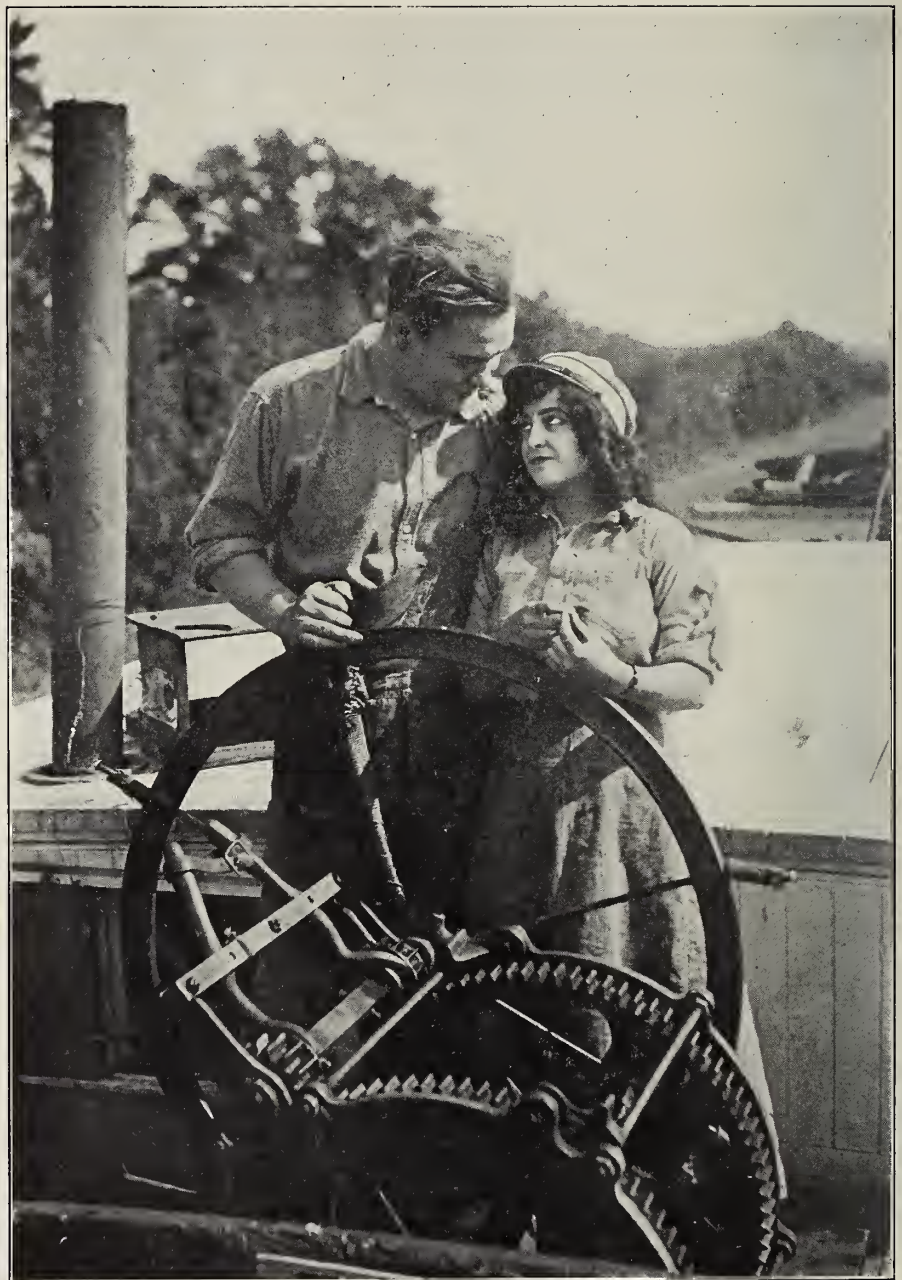
At the New York Convention, an Auditing Committee was appointed, and on Friday morning they asked for more time, and Mr. Wiley, Chairman of the Committee, announced to the convention that the books were open to anyone's investigation, or for anyone who wished to look them over. The Convention voted on Wednesday, July 9th, to nominate officers on Thursday afternoon, and make it a special order of business to elect officers Friday morning, July 11th. As the election of officers had been made a special business for Friday morning, I ruled the first thing in order after the

calling of the roll (as it was almost eleven o'clock before the roll was complete) that the Convention would proceed to elect officers.

A New York delegate appealed from the decision of the chair. A vote was taken and the chair was sustained. When the State of Texas was reached it was apparent to everybody that I would be elected by at least two to one, and it was well known that every State from Texas on was solid for me.

During all of the discord I gave the bolting States the preference in trying to conciliate them, but their action shows it was impossible to conciliate or have harmony so long as they remained in the Convention. I positively did not attend a caucus, did not ask a delegate to support me, and while I knew all that

(Concluded on page 15.)



PEG OF THE POLLY P. [Reliance]

CHICAGO NOTES

Don Meaney, the advertising manager of the Essanay Film Mfg. Co., has come to the front with a scheme to supply the various newspapers and motion picture journals with items of interest concerning the Essanay players and Essanay doings. His latest effort consists of a weekly news sheet gotten up in a regular newspaper style and which he issues under the name of the "Essanay News."

Father Plough and Joe Hopp got back from the trip to New York City. These flying trips to the East are becoming so frequent, that sometimes we really do not know whether these two gentlemen are citizens of Chicago or not.

The Lea-Bel Feature Film Company, formerly located at 112 N. LaSalle St., have moved to 68 W. Washington St. This firm controls the rights on several large features which includes Satan and St. George and the Dragon.

Father Plough in connection with his running of the Casino Theatre, claims that he is the biggest Exhibitor in Chicago; as proof of this statement he tells us his weight is two hundred and fifty pounds.

Mr. R. R. Nehls, general manager of the American Film Mfg. Co., has prepared a line of photos of the American players which undoubtedly will find considerable favor with those Exhibitors who are looking for the new and novel. Mr. Nehls has gone to considerable expense in the preparing of these photos. They are gotten up in colors that are tinted in soft tones so as to give everything its natural hue. The finished photo makes a fine appearance, and will in all likelihood be used extensively as lobby display.

Mr. Oral F. Spahr, for many years connected with the Enterprise Optical Mfg. Co., was recently made manager of this concern through the vacancy created by the resignation of Mr. L. A. Woodward, former vice-president and manager. Mr. Spahr is well qualified to carry out the work that his position demands as he has had a thorough schooling in all branches of the business. Mr. Spahr is still young and has an ambition that is bound to place the Motiograph on a plane several degrees higher than already now stands.

As a local issue, the International Motion Picture Association local of Chicago have brought up the question of how many pictures shall be run for a certain price in a motion picture theatre. This situation has been an eye-sore to all well-meaning and knowing Exhibitors as

(Concluded on page 19)



PELLEAS AND MELISANDE [101 Bison]

President Neff's Talk

(Continued from page 14)

was transpiring, and was familiar with the things that were said on the trains. In the lobbies and other places, I tried in every way to avoid strife, and to maintain harmony and peace; when the Convention was opened and I asked a delegate from Chicago to please be seated so the roll could be called, he refused to take his seat, and the Sergeant-at-Arms was called upon to seat him. There seemed to be a concerted action and understanding that the bolters should rule or withdraw. Several delegates were forced to leave for home before a vote was taken for the election of officers.

In conclusion, I desire to say to the motion picture Exhibitors throughout

the country, that I am working night and day to bring about a condition beneficial to every Exhibitor, and to establish our line of business on a firm, substantial basis, whereby each and every Exhibitor, large and small, may receive a square deal, and that we may eliminate the possibility of unjust discrimination that has existed heretofore; and to this end I am and will, continue to fight until justice and commercial freedom are established, and every motion picture Exhibitor enjoys his inherent right of freedom.

Respectfully,

M. H. NEFF,

President of Motion Picture Exhibitors' League of America.

PHILADELPHIA NOTES

The Prince Feature Film Company announces that the next Gaumont release will be a production made on American soil. "Fantomas," the detective feature, will be played at the Model Theatre, Fourth and South streets.

"At the Foot of the Scaffold," is the latest release of the American Feature Film Exchange. This photoplay has a plot which involves a bit of romance of the heart-touching variety, also having a wonderful railroad scene.

Mr. Kline, of the Fairmount Features, announces the release of "Thresa," one of the best of the season; the next being, "A Dash for Liberty," a thrilling detective story, more sensational than "Dr. Gar El Hama."

"The Police Inspector," is considered

by authority the greatest three-reel American made thriller in the country. This detective feature is now released by the Keen-O-Scope Company.

B. Orangers, of the Pekin Feature Film Company, reports a steady increase in the booking of their all-star features for the past week.

The Motion Picture Operators' Union has been granted a direct international charter by the International Alliance of Theatrical Stage Employes for the United States and Canada.

Get ready for the Jules Verne's works in motion pictures. First release will be from the famous story, "Twenty Thousand Leagues Under the Sea." Any one up at the United Features' office will tell you all about it in an hour.

Simon Libros has assumed the management of the National Feature Film Company, and the Exhibitors have already taken notice of the marked improvements and the progressiveness of this feature exchange. They have contracted for a number of special features, which will be released shortly. Present indications predict a wonderful business for above exchange.

The Standard Features are making a hit in all the large theatres of the city, and are receiving many repeat dates.

Barrist & Nathan, theatre brokers in the Perry Building, have secured Benjamin Shindler as manager of their theatre brokerage office on account of the increasing business.

Augustus Becker and family are now on an extended tour through the West, and will also travel throughout California during his vacation. He will undoubtedly be more than pleased to learn about the success of J. Becker's successful opening of the Seventh and Dickinson streets Theatre.

J. Becker has already completed plans for the erection of a large vaudeville theatre, having a seating capacity of about 3,500.

Fred G. Nixon-Nirdlinger has made Charles Thropp general manager of all the picture business connected both with the motion picture and vaudeville theatres.

VITAGRAPH NOTES.

Two new directors have been added to the Vitagraph studio staff, Ned Finley and Tefft Johnson, who will in future be recognized both as directors and actors.

Mlle. Ideal, the diver, is to be featured in a two-reel subject entitled "The Diver," by the Vitagraph Company. The picture is now under construction and can be looked forward to as something unusual in which Mlle. Ideal will display her powers as a swimmer.

On his way from Europe, after his tour around the world, Maurice Costello enclosed his card with the address of the Vitagraph Company, in a bottle, and in mid-ocean threw the bottle, containing the card, overboard.

On August 14th he received the following letter, with the card from the bottle:

Newport, R. I., Aug. 11th, 1913.

Dear Sir:

As I was walking along Hazards Beach, at Newport, R. I., I found a bottle along the seashore there, with your address in it. As a steady goer of motion pictures in our city, and thinking you might want to find out what became of the bottle, I wish to tell you I found it. Hoping to hear from you, I remain,

Your friend,

JOHN COLLINS.

663 Thames St., Newport, R. I.

P. S. Hazards Beach is at the southern part of Newport.



The Oath of Concheta, (Nestor)

Music and the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

In answer to the criticism of a certain correspondent, I can say that as the leader of the orchestra in question changed its ways, it is enough proof that my article was well founded.

While the said correspondent criticizes my work, he tries to defend the management by saying that the picture in question was worthless, and he adds: "The orchestra he so intelligently criticized was nine days in the picture-playing business and the leader took his chair for the first time on this July 18th mentioned."

This is a mighty poor excuse and shows bad management. This is the great drawback of this business; we have too many men who engage in the show business without any experience whatever and they gain the said experience at the expense of the public. It is poor judgment to collect the dimes of some thousands of patrons and disgust them for weeks and months with poor music, until the leader and his orchestra can understand and play the picture properly. An experienced manager never engages a musician unless he knows that said artist is able to do the work.

I do not agree with the correspondent on the question of the quality of the picture, the object of the criticism. While I am sorry that he did not fancy the picture, I will say that it is just when a production is a failure, as he claims of the said picture, that the orchestra leader, if he has any sense of duty, should try to save the reputation of the house by surpassing himself in his music. A weak picture can be improved with some appropriate music, while the same production can be made a bore on the audience if the music is bad.

As to his remarks on salary, if the correspondent in question would travel, he would learn a good deal. For instance he would find that the pianist of the Alhambra of Indianapolis, Ind., of the Bijou of Cincinnati, O., and of many other theatres are drawing salaries that would make our Broadway managers faint. Same with singers. Will the able correspondent kindly name a theatre of Broadway—I mean a theatre showing pictures—willing to sign a contract with a singer for four months at a salary of \$125 per week, to sing once each show from 3 p. m. to 11 p. m., or something like seven songs per evening? This was the contract of Billy Beard with the Orpheum Theatre of Montgomery, Ala.

Can we have Billy Beard? No, he is not willing to come to New York as he does not want to work at starvation wages. If I am not in error, Billy Beard is now earning still more money, and he is always booked several months ahead. A doctor who abandoned his profession to sing in motion picture theatres, is as great as Billy Beard and is getting fabulous wages. The last I heard from the doctor, he was booked for some 14 months ahead and could contemplate no new engagement. Miss Glimpse was getting \$75. In fact, the South pays the biggest salaries, but then they get the goods. The rules of the Union of Montgomery, Ala., are that musicians cannot work for less than \$25 per week and no more than six hours per day, and the leader gets no less than \$30.

I cannot remember the name of a lady pianist who worked at \$45 and even at this salary she was very cheap, as according to the manager, she could make the picture talk.

Yes, the correspondent in question should travel and he would find something. For instance he would find that some ushers of Lancaster, Pa., are getting \$12 per week for six days of work against the \$5 paid by the Broadway

theatres for seven days of work. But the attendants of Lancaster are real polite, neat and courteous ushers, and they are cheap because by their excellent work, they are drawing cards.

I frankly admit that when a theatre employs a dancing-hall pianist at \$8 per week, who can play only ragtime dances, and who butchers the best pictures, the addition of a violin or of a cornet may

(Continued on page 22)

TRY US For Printing, Developing, Titles and Camera work. We stand for quality from start to finish.

FILMS RENOVATED BY OUR OWN PARISIAN PROCESS.

Parisian Mfg. & Film Renovating Co.
4940 Wentworth Avenue Chicago, Ill.

Film Rental. Our Customers are Limited. Opening for six more only.

ACT QUICK.

6 reels \$6.00 8 reels \$8.00 12 reels \$12.00
Posters and Features without extra cost
Hurry and Hook up with US.

Film Dept.
Moving Picture Sales Co., 540 Plymouth Pl., Chicago.

Does Your Theatre Lobby Attract the Passerby?
IF NOT—WHY NOT?

BRASS LOBBY
FRAMES TO DISPLAY

Frame of Value

Our No. 1

One Sheet Hanging Poster
Frame, with glass front and
detachable Com-
po-board back **\$4.00**



No. 7, 3 Sheet Frame.

YOUR ADVERTISING
WILL ATTRACT

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The Importance of Good Music

At Cedar Rapids

The "Saturday Record," (Cedar Rapids, Iowa) has ever contended for the better picture and highest class of music in the picture shows. We have given freely of space and time to the elevation of these features and now are realizing the reward for our efforts. The Majestic has always carried its orchestra and musicians used during the vaudeville season and has furnished a fine article of music during the summer season. But the picture shows have had different conceptions of what was needed in the movies. When the manager would hire a new leader there was a change for a short period, but the change was temporary. Very soon the old idea would return that the music was not to please those who were in the audience, but was to attract the attention of those who might be made to hear the awful sounds at any distance. The effect of all the crashing of drums and screeching of reeds and hammering of ivories was to keep people out rather

than to attract them in. To these conditions we have called the attention of the managers on several occasions and at least one has been made to understand our meaning.

Manager Diebold, of the Palace Theatre, had been driven wild by the actions of his musicians until two weeks ago he gave every one of them notice to go. He then placed the matter of the music for the Palace Theatre in the hands of that veteran musician, W. L. Meyers, with instructions to employ such players and provide such music as would please the public. One week of this change has worked wonders for the Palace. The word has gone abroad that the music is fine and the people are showing their liberal patronage. The house is well filled for every show, and the people leave with a sense of good feeling that they had not been accustomed to. They miss the awful sounds that used to greet them and send them away and the absence is cheering. It is

a great pleasure to go to that well-ventilated theatre and be refreshed by the cool breezes, to see the highest quality of pictures which rank high in art, to see old favorite players for which the price of \$2.00 and \$3.00 has been charged, to hear the best and latest music played with a sense of pleasing to the ears and to go away thoroughly rested and at peace with all humanity.

This is to be no mere experiment, but is to be a permanent thing at this theatre. Manager Diebold says that the class of pictures shall be raised to the best produced, and he is willing to accept suggestions from his patrons in the selection of subjects. One thing certain, there are to be no sensational pictures shown. The mind is to be fed with pure thoughts, such as are conveyed by words in the books of the best writers.

We certainly appreciate this effort on the part of Manager Diebold, and we shall continue to do our part in assisting him in the elevation of his theatre.

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CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men, FREE. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture; desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator — Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and Operator; long experience, for immediate engagement; best of references. Address M. 344, Exhibitors' Times.

Operator and Manager, nine (9) years' experience on all makes of machines, including "Kinemacolor," willing to go out of town. References. O. 246, Exhibitors' Times.

Young Man, 19, willing to do any kind of work in motion picture theatre. Address Y. 345, Exhibitors' Times.

CHICAGO NOTES

[Continued from page 15]

well as others in the motion picture field. Everyone claims it is doing the business injury to run more than three reels for five cents, yet those that are doing it are almost in the majority. They are simply in the majority because it has been a forced issue with them to meet competition. They have had to fight fire with fire. It is a fire that is creating real destruction, and molding the public desires for more than it really deserves for its investment. If those who are offering these excessive programs or contemplate offering them, would but give the matter a bit of mature deliberation, they could not help but see the havoc it is bound to bring about. The general excuse is that the nearest competitor is offering four or five reels for five cents and that they must do the same. Now, if this competitor is such a hair-brained, narrow-minded individual as to think that he is a real showman and running his theatre on real business principals, he cannot figure profit and loss, and he will not hesitate to offer six and seven if his competitor meets his present program. They are not really the sort of Exhibitors that are wanted in the industry; they are lacking in the basic knowledge of business building. In order to make any money on that principle they must necessarily remain in the business so much the longer than if they were to offer less for their money. All around them they have seen men going into the business and getting money out of it. They decide to go into the business, make their pile and quit. The trouble is they never make any money, their business methods do not permit of making money. In other words, they are not business men, and cannot do the simplest problems in arithmetic, subtraction and addition. Nevertheless, they hang on, tearing down and destroying every minute they are in the game. They cannot make any money at the unreasonable speed they are going and they aren't big enough to realize it, and because of this the real knowing man must suffer.

Of course it is impossible to control the public. The American is a natural bargain hunting fiend, he goes where he gets most for his money. We must also acknowledge that he is becoming more discerning. He is commencing to realize that better things come in smaller packages in the matter of motion pictures. He finds that he can see the same picture a month in advance at the more expensive house, and reasons that it cannot be in as good a condition if it has been in use continually for that period. It is only a matter of time when the deeds of these extravagant Exhibitors will work their own destruction, but there is no need of letting it come to

this if they will only adjust their glasses and look through them the right way.

In their effort to bring around these improved conditions the International Motion Picture Association held a short conference with the exchange men of Chicago on Thursday afternoon, August 14th. The exchange men present at this meeting were: Messrs. Hutchinson, Willis, Flaherty and Seery of the Mutual, Joseph Hopp of the Standard Film Exchange, C. R. Plough of the Anti-Trust Film Service Co., Maurice Fleckles of the Laemmle Film Service and I. Van Ronkle of the General Film Co. While nothing definite was decided on at this meeting, it is said that everyone present felt that it is a condition that should be remedied and all wanted to offer their co-operation as far as they were able. At the regular meeting of the Association on Monday afternoon this matter was also discussed, and it was then determined that a special meeting be held on September 8th. While there were about one hundred and fifty at the Monday meeting, it was felt that more should be present and it is expected that more than two hundred will attend the special meeting. The purpose of this gathering is to devise ways and means for effecting a change in the conditions so that not more than three reels will be offered for five cents and not more than five reels for ten cents.

The Committee appointed by the International Motion Picture Association local of Chicago will meet with Mayor Harrison of Chicago some day this week for the purpose of discussing with him the ventilating ordinance which is now before the aldermen.

The rumor has been circulating around Chicago that I. Van Ronkle, manager of the American branch of the General Film Co., has been appointed local manager of all the General exchanges in Chicago. Mr. Ronkle, however, does not confirm this. Definite information on the matter will be handed out sometime during the week by Mr. Boushay, who at the present time is in Chicago.

Mr. H. J. Cohen, manager of the branch of the General Film Co., located in the City Hall Square Building, left for New York City on Monday, August 18th. It has been stated that Mr. Cohen is slated for a raise and has been selected to manage the feature film department, with headquarters in New York City. It is thought that Mr. Taylor will succeed Mr. Cohen in the management of the office here.

Johnny Rock, local manager of the Vitagraph office, recently invested in a new five-passenger car. He says it's a Regal; that sounds like a shoe.

Benny the Bard, better known as the poem, "And it rained like everything," but whose real name is B. W. Beadell, is making a regular house to house canvass among the motion picture theatres to determine just what the Exhibitors think of Edison films. You know B. W. represents Edison in Chicago. We haven't room to tell all that the Exhibitors have said, but every word of it is all to the merry.

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UNION FILM CO.

Selig's Envoy in the South Atlantic

Baron Francis B. Von Tueber, scientist, photographic expert and soldier of fortune, who has gone to the Amazon for the Selig Co., to organize an expedition which it is hoped will eventuate remarkable results on his trip to the South Atlantic, stopped at Jamaica, and had a conference with the officials of the Royal Geographical Society, stationed in that Eden of mid-Atlantic, and was requested by the members of the leading scientific society in that city, to give a lecture on Motography. Although this necessitated taking out his projecting machine and unpacking films that he is taking on this trip, his baggage arrangements were so well ordered, that he accomplished the feat without discomfort. He showed such famous films of the "Diamond S" make, as "Alone in the Jungle," "The Law and the Outlaw," "Belle Boyd, the Spy of the Confederacy" and "The Cowboy Millionaire." The exhibition excited the heartiest interest of a large and select audience. Baron Von Tueber, during the past decade has traveled almost continuously, made thirty trips across the ocean, and lived for months at a time with the rubber hunters, two thousand miles up the Amazon. His expedition is completely equipped and his familiarity with the country will undoubtedly lead to very desirable results for the Selig Co.

For the purpose of taking motion picture films to be placed on the American and European markets, Beverly B. Dobbs, the man who obtained the first motion pictures of wild life in Alaska, "Atop of the World in Motion," which registered a run at Weber's Theatre, New York, last season, has established a studio and laboratory on the shores of Lake Washington, Seattle. He has obtained the backing of Eastern capital

and Joseph Conoly, President of the United States Film Company, will be general manager of the company. The plant will be built by Leo Zoeller, who designed the laboratory used by the Imp and Crystal Motion Picture Companies. With a group of scenario writers, actors, stage managers, and photographic experts already engaged, he expects to have the plant in working order within two months.

"There are motion picture studios on the Pacific coast further south," states Mr. Conoly, "but there is no place in the United States that we have been able to find that offers such a variety of scenery as the State of Washington. If one wants to stage a desert scene with burning sands and all that sort of thing, a few hours' ride will land the company in the sage brush. If one wants a snow scene, a few hours' ride in the Cascade Mountains is all that is necessary, and if glacial action is wanted, a short ride will bring the company to the ice masses of Mount Rainer, or in a few days we can land the company in Alaska. If one wants tropical verdure it can be found on the West coast. The facilities for water scenery are unparalleled. With the improved appliances that will be installed, and for which we have obtained the American rights, the question of the amount of light is not as important a factor in the motion picture business as it was a few years ago. We intend to produce educational films and photoplays of the most dramatic nature akin to the stories of Rex Beach and Jack London, and with such a valuable asset as nature's wonderland for a background, every possibility will be fully realized.

The new concern make their headquarters in the 45th Street Exchange Building.



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Chicago

VIVIAN PRESCOTT REAPPEARS

Vivian Prescott, Norma Phillips and Edgena de Lespine are the stars featured in the coming week's Reliance program, and each of these beauties is seen in a role best suited to her particular talents.

In the release of Monday, August 25th, Norma Phillips appears in "The Girl Spy's Atonement," in which she plays a role calling for the strongest kind of acting amid the excitement of camp life and the horrors of the battlefield.

Vivian Prescott will be seen in the title role of the release of Wednesday, August 27th, "Peg of the Polly P." This versatile actress, acknowledged to be one of the cleverest performers in filmdom, plays the part of "Peg," the daughter of a canal-boat captain, amid the picturesque settings of the Lehigh Valley.

Edgena de Lespine will be seen on Saturday, August 30th, in the name part of "The Social Secretary," which is splendidly adapted to her style of beauty and gives her ample opportunity to display her ability as an actress so well remembered in her portrayal of "The Bawlerout."

Jake Wells, has closed a contract with the Kinemacolor Company which practically gives him the exclusive handling of Kinemacolor in the cities and states in the South in which he has theatres or affiliations. It is part of Mr. Wells' plan to handle the Kinemacolor productions for the entire Southern section of the country; the Kinemacolor pictures to be used in connection with the special features in black and white that Mr. Wells and his associates are buying from time to time. The first installations of the Kinemacolor machines begin the week of August 25th, and the Southern states will be supplied as rapidly as machines can be supplied to the different points. On August 25th, the following cities will begin this new form of entertainment which will consist of about thirty minutes of Kinemacolor as the headliner and about one hour of black and white feature and miscellaneous subjects: Atlanta, Birmingham, Savannah, Norfolk and Richmond.

It is the intention of Mr. Wells and his associates to open their first Kinemacolor distributing office in Atlanta, Ga. Service will be supplied from this office to the towns in the Southeastern states. As more houses are included in the Wells' Circuit, other distributing offices will be opened at other points.

Kathlyn Williams, leading lady of the Selig Co., has been honored by a membership in the Nu Gama sorority, an organization presumably representing accomplishment. Its membership enlisting actors, artists, authors and musicians, each and every member having presumably accomplished something worthy of recognition in his or her field of endeavor.

The favorable consensus of opinion as to the first Seligette, an amusing originality, absolutely new to photoplay, has induced a successor that surpasses the progenitor. In this old "Doc Yak" Sidney Smith's famous cartoon creations, are not only "alive and kicking," but "collecting" and being kicked in return. His new adventures will fill a full thou-

sand feet of reel and a series of ingenious dissolves will follow another in quick succession. Old "Doc Yak" has really butted into something new under the sun in animated picture play.

The Selig Co. are making unusual preparation for the pictorial billing of Rex Beach's "The Spoilers." In addition to the usual allotment of pictorial paper, including one-sheet, three-sheet and six-sheet stands for special and two-reel releases, "The Spoilers" will double the detail and have additionally an eight-sheet stand, a sixteen-sheet stand and a twenty-four sheet stand.

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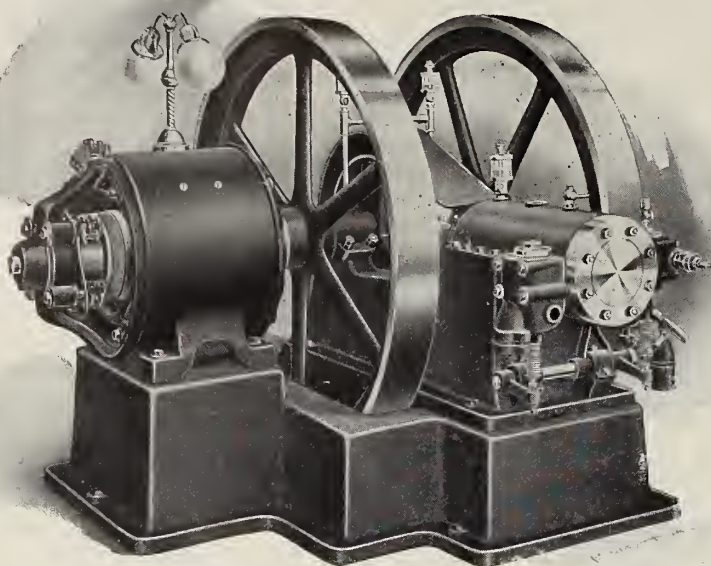
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BULLETIN SE 34

**THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
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NIGHT PHOTOGRAPHY.

An extraordinary achievement in night photography was accomplished last week by Director Huntley and Operator Wycoff, of the Selig Co., in California, which promises to make the silhouetted sky-line of Los Angeles, famed the world over. The camera man planted his instrument on top of Broadway Hill, over the tunnel, and after he worked for many hours was finally rewarded by securing a perfect film of the “City of the Angels,” after dark. The lighting system of Los Angeles is in detail and in decoration, the most perfect of any city in this country, and the effect secured with the pencils of light and the facades of the buildings lining the streets cut clearly against the sky was beautiful beyond compare, giving an effect like fairyland.

A NEW PRODUCER IN CHICAGO.

Willard Newell of Newell Bros., long associated with various forms of theatrical productions, has taken a position as a producer at the Selig plant. Mr. Newell's acquaintance with standard drama and the lighter forms of comedy, should qualify him for work in the new direction.

Hobart Bosworth, late of Seligs, is making the J. A. C. studios in Los Angeles his headquarters where he will produce his Jack London pictures. The studios are splendidly equipped, and Mr. Bosworth has chosen well. Mr. Crosby, the head of the J. A. C. concern, is one of the best known laboratory men in the business.

MUSIC AND THE PICTURE

(Continued from page 17)

add a little to the receipts—but—there is always a but—will the extra receipts cover the extra expenses? On the other hand, I can testify by official records, that when the Princess Theatre reduced its five-piece orchestra to one pianist and one drummer, the receipts did not fall, but the business increased as the lovers of motion pictures soon realized that a clever pianist able to follow the picture and able to bring out all the true sentiments, was far better than an orchestra playing any high class selection without any regard to the picture on the curtain.

When the Princess Theatre made the change, a lady said to the manager: “I don't know how it is, but I enjoy your pictures so much more. I cannot say that they are better than others, but they seem to captivate me, they talk to me,” and she wound up with, “Is it the music?” Several other persons testified to the same effect and the Princess without a full orchestra, without a pipe organ and without a singer, in fact the house with the shortest program, was making good money. When the Princess had a singer and a five-piece orchestra, no one wanted to purchase the place as it was considered a bad investment, but after the change the buyers appeared and the house has been sold.

In the South, there is a team of two brothers, one a pianist, the other a drummer, and they are kings of appropriate music for the picture and of sound effects. The theatres have been fighting amongst themselves to try to capture this team at the price of \$150 per week. One theatre was successful in securing them by offering a big salary and by giving them stock in the company.

If the correspondent in question was to travel a little further than Broadway, he would be acquainted with these facts and he would not, as he does to-day, jump at the conclusion that a salary of \$50 is impossible for a single pianist.

We need not go to the South only for our information, as we find other examples in the West. Mr. F. O. Nielsen, of the Parkway Theatre of Chicago, is a real experienced manager. He knows the value of a good single pianist; in fact, to tell the truth, he made^o the reputation of a house that had been considered a “lemon,” so much of a bad proposition that his friends did their best to keep him from buying the place. The Parkway had failed under other managements, but to-day, under the able management of Mr. Nielsen, the Parkway is a prosperous theatre. If I remember the figures correctly, Mr. Nielsen was paying a pianist \$35 per week for evening work only, with a matinee on Sunday. When he had to get a new pianist, he had the hardest time and he advertised that the salary was no object.

Mr. Nielsen is not the only one; many other managers are willing to pay \$50 and even more, if they can obtain the pianist able to play the picture, as in their eye, appropriate music more than doubles the beauty of the picture and they are correct in this respect.

(Continued on page 26)

Answers To Correspondents

A. R. K. asks the size of the largest Mirror Screen.

In reply: This is a question we cannot answer off hand. Why not write to the Mirror Screen Co., Shelbyville, Ind.

* * * * *

Bells.

Replying to C. E. F. there are several companies from which bells may be obtained, notably, J. C. Deagan, Deagan Bldg., Chicago, Ill.

* * * * *

Catalog of Motion Picture Cameras.

Photo asks where he can get a catalog of motion picture cameras.

In reply: Let our correspondent send for catalog "T" to the American Kinetograph Co., 617-631 Jackson Blvd., Chicago, Ill.

* * * * *

Commercial Lantern Slides.

In reply to several inquiries these may be obtained from the Manhattan Slide Co., 124 East 14th Street, New York City.

Catalog of Supplies. J. E. R. will see by the review in this current number that Mr. Kleine, of Chicago, publishes such a catalog.

Condensers.

In reply to Operator: Semon Bache & Co., of Hubert street, New York City, supply these. The condensers of this firm have a world-wide repute.

Cameras.

In reply to Optimist: Such a camera as you speak of may be had of the American Cinematograph Co., 617-631 Jackson Blvd., Chicago, Ill. Ask for their catalog.

Mirroroids.

W. B. J.: This is the name of a screen which is giving very marked satisfaction. Write the company for further particulars: J. H. Genter Co., Newburgh, N. Y.

W. King (Easton, Pa.): The nearest house for your purpose would be the Cahuff Co., 50 N. 8th street, Philadelphia, Pa. If you will make a personal call, Mr. Cahuff will give you every attention and information.

Lobby Frames.

Visitor asks: Who makes those very artistic and effective lobby frames at the City Square Theatre, Atlantic City, N. J.?

In reply: The Theatre Specialty Mfg. Co., 357 West 42nd street, New York City. They will send you catalog and quote you prices on designs. Write them.

W. H. H. (Montgomery, Ala.): In answer, the screen used at the Empress theatre, Montgomery, Ala., is the Gold Fibre Radium Screen made by the American Theatre Curtain Supply Co., of St. Louis, Mo.

Souvenirs and Premium Offers.

Basking Ridge, N. J., wishes to know the best source of these business magnets. In reply: Write at once to Takito Ogawa & Co., 154 W. Lake street, Chicago, Ill.

Edison Notes

Ben Wilson, the popular Edison player, is working about twenty-four hours a day. In addition to playing Captain Bradford in the "Who Will Marry Mary?" pictures, and appearing as the scapegrace brother in "Joyce of the North Woods," he plays five different parts in "The Awakening of a Man," a two-reel film. Mr. Wilson appears in every scene in the entire two reels, and has made a distinct character study of each role.

It is now decided that Rex Emerson Downs will take the lead in "Life's Lesson," the modern morality play written by Richard Willis for Producer J. Farrell Macdonald. Mr. Downs has a long experience in Stock and Vaudeville behind him—he is much taken with his present part. Director Macdonald promises something out of the ordinary with "Life's Lesson." Others in the cast include Joe Harris, Edith Bostwick, Vera Sisson and Willie Abbott.

Herbert Prior, whose talents have made him one of the leading players on the screen, has written another comedy in which he plays the leading part. "The Desperate Condition of Mr. Boggs" tells the experience of a well man who, in an effort to cure himself of pneumonia, bubonic plague and a few other diseases, visits Dr. Killum's sanitarium.

If Mabel Trunnelle were asked to choose the kind of a part she wanted to play, her choice would fall upon just such a character as Polly Eccles in "Caste." The light-hearted, winsome girl whose sordid surroundings seem

only to increase her gaiety, appeals to the clever actress.

Edna Flugrath has already demonstrated her ability as a swimmer, toe dancer and dramatic actress. Her latest exploit is the equestrienne role in "The Girl, the Clown and the Donkey," a circus story. Miss Flugrath, Mrs. C. Jay Williams, Edward Boulden, Harry Gripp, Frank Lyon and Julian Reed traveled with a three-ring circus for four days under Charles M. Seay's direction in order to get this picture.

The real test of an actor's ability does not come in the height of intensely dramatic scenes, but rather in the presentation of less exciting moments. For that reason, Charles Sutton's presentation of the father in "A Mistake in Judgment" must rank high among truly artistic performances. His quiet poise and firm, authoritative action carry with them a power that is irresistible.

"The Green Eye of the Yellow God" gives Charles Ogle a splendid opportunity in his role of "Mad Carew," a fearless British officer stationed in India who defied the Gods of the Hindus and paid the penalty of death.



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 July 31—Those Little Flowers (Com.).
 Aug. 2—The Monument (Dr.).
 Aug. 2—When Love Forgives (Dr.).
 Aug. 4—The Widow's Kids (Com.).
 Aug. 7—Under the Shadow of the Law (Dr.).
 Aug. 8—The Reformers, or The Lost Art of Minding One's Business (2-Reel Dr.).
 Aug. 11—I Was Meant for You (Dr.).
 Aug. 14—Papa's Baby (Com.).
 Come Seben, Leben (Com.).
 Aug. 16—An Indian's Loyalty (Dr.).
 Aug. 18—Father's Chicken Dinner (Com.).
 Aug. 18—The Suffragette Minstrels (Com.).
 Aug. 21—The Work Habit (Dr.).
 Aug. 23—Two Men of the Desert (Dr.).
 Aug. 25—The Crook and the Girl (Dr.).
 Aug. 28—Black and White (Com.).
 —Objections Overruled (Com.).
 Aug. 30—The Adopted Brother (Dr.).

Licensed Releases Calendar for the Week of Aug. 25.

MONDAY, AUGUST 25.

BIOGRAPH—The Crook and the Girl (Dr.).
 KALEM—The Blind Basket Weaver (Dr.).
 LUBIN—Her Wooden Leg (Com.).
 LUBIN—On the Dumb Waiter (Com.).
 PATHEPLAY—Pathe's Weekly No. 43 (News).
 Release date in the West. See previous release sheet.
 PATHEPLAY—Pathe's Weekly No. 44 (News).
 Release date in the East.
 SELIG—The Water Rat (2-Reel Dr.).
 VITAGRAPH—When Glasses Are Not Glasses (Com.).
 EDISON—A Mutual Understanding (Dr.).

TUESDAY, AUGUST 26.

EDISON—A Mistake in Judgment (Com.-Dr.).
 ESSANAY—The Love Theft (Dr.).
 CINES—The Human Bridge (2-Reel Dr.).
 PATHEPLAY—The Hostage (Dr.).
 SELIG—The Adventures of a Watch (Com.).
 SELIG—They Were on Their Honeymoon (Com.).
 VITAGRAPH—A Doll for the Baby (Dr.).
 LUBIN—The Reformed Outlaw (Dr.).

WEDNESDAY, AUGUST 27.

EDISON—Quaint Spots in Cairo, Egypt (Scen.).
 EDISON—Zeb's Musical Career (Com.).
 KALEM—The Invaders (2-Reel Dr.).
 ESSANAY—His Athletic Wife (Com.).
 ESSANAY—What Cupid Did (Com.).
 PATHEPLAY—"A \$1,000 Reward" (Com.).
 VITAGRAPH—Which Way Did He Go? (Com.).
 SELIG—How Betty Made Good (Com.).

THURSDAY, AUGUST 28.

BIOGRAPH—Black and White (Com.).
 BIOGRAPH—Objections Overruled (Com.).
 ESSANAY—The Episode at Cloudy Canyon (Dr.).
 LUBIN—The Gangster (2-Reel Dr.).
 MELIES—Not reported.
 PATHEPLAY—The Cook's Revenge (Farce).
 SELIG—The Man in the Street (Dr.).
 VITAGRAPH—He Fell in Love with His Mother-in-Law (Com.).
 VITAGRAPH—Sights in Singapore (Travel).
 PATHEPLAY—Pathe's Weekly No. 44 (News).
 Release date in the West.
 PATHEPLAY—Pathe's Weekly No. 45 (News).
 Release date in the East.

FRIDAY, AUGUST 29.

EDISON—Joyce of the North Woods (2-Reel Dr.).
 ESSANAY—Broken Threads United (2-Reel Dr.).
 KALEM—The Captivating Widow (Com.).
 KALEM—Mike, the Timid Cop (Com.).
 PATHEPLAY—A Day with a Hindoo Family (Col.) (Customs).
 PATHEPLAY—The Road to Morez, France (Travel).
 PATHEPLAY—The Valley of the Bourne, France (Col.).
 SELIG—The Price of the Free (Dr.).
 VITAGRAPH—The Clown and the Prima Donna (Dr.).
 LUBIN—His Conscience (Dr.).

SATURDAY, AUGUST 30.

EDISON—The Ghost of Granleigh (Dr.).
 ESSANAY—A Western Sister's Devotion (Dr.).
 LUBIN—The Last Crooked Deal (Dr.).
 PATHEPLAY—The Blind Girl of Castle-Guille (Dr.).
 VITAGRAPH—The Call (2-Reel Dr.).
 KALEM—A Railroad Conspiracy (Dr.).
 BIOGRAPH—The Adopted Brother (Dr.).

CINES.

(G. Kleine.)

May 27—Borrowed Plumage (Com.).
 May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).
 Aug. 26—The Human Bridge (2-Reel Dr.).

EDISON.

Aug. 9—By Fire and Water (Dr.).
 Aug. 11—The Treasure of Captain Kidd (Dr.).
 Aug. 12—The Rightful Heir (Dr.).
 Aug. 13—Battle Fields around Chattanooga (Sc.).
 The Right Number, but the Wrong House (Com.).
 Aug. 15—The Coast Guard's Sister (Dr.).
 Aug. 16—The Pied Piper of Hamelin (Dr.).
 Aug. 18—Starved Out (Com.).
 Aug. 19—Flood Tide (Dr.).
 Aug. 20—First Aid to the Injured (Top.).
 Bobbie's Long Trousers (Com.).
 Aug. 22—The Mystery of West Sedgewick (2-Reel Dr.).
 Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary", (Dr.).
 Aug. 25—A Mutual Understanding (Dr.).
 Aug. 26—A Mistake in Judgment (Com.-Dr.).
 Aug. 27—Quaint Spots in Cairo, Egypt (Scen.).
 —Zeb's Musical Career (Com.).
 Aug. 29—Joyce of the North Woods (2-Reel Dr.).
 Aug. 30—The Ghost of Granleigh (Dr.).

ESSANAY.

Aug. 1—His Wife's Friends (Com.).
 Aug. 2—The Tenderfoot Sheriff (West, Dr.).
 Aug. 4—King Robert of Sicily (2-Reel Dr.).
 Aug. 5—Homespun (Dr.).
 Aug. 6—Their Promise (Com. Dr.).
 Aug. 7—The Incriminating Letter (Com.).
 Aug. 8—Rescuing Dave (Com.).
 Aug. 9—Broncho Billy and the Navajo Maid (Dr.).
 Aug. 12—The Edge of Things (W. Dr.).
 Aug. 13—Good Night, Nurse (Com.).
 Up Lookout Mountain on the Electric Incline (Sc.).
 Aug. 14—The World Above (Dr.).
 Aug. 15—Alkali Ike's Gal (Two-Reel Dr.).
 Aug. 16—The Man in the Cabin (W. Dr.).
 Aug. 19—The Whip Hand (Dr.).
 Aug. 20—The Accidental Bandit (Com.).
 Making Hay with Special Machinery (Indus.).
 Aug. 21—The Sheriff of Cochise (Dr.).
 Aug. 22—The Power of Conscience (2-Reel Dr.).
 Aug. 23—Broncho Billy's Mistake (Dr.).
 Aug. 26—The Love Theft (Dr.).
 Aug. 27—His Athletic Wife (Com.).
 —What Cupid Did (Com.).
 Aug. 28—The Episode at Cloudy Canyon (Dr.).
 Aug. 29—Broken Threads United (2-Reel Dr.).
 Aug. 30—A Western Sister's Devotion (Dr.).

KALEM.

July 28—The Flying Switch (Dr.).
 July 28—The Girl and the Gangster (Dr.), Part I.
 July 28—The Girl and the Gangster (Dr.), Part II.
 July 30—Birds of Prey (Dr.).
 Aug. 1—Hoodooed on His Wedding Day (Com.).
 Aug. 1—The Wonders of the Briny Deep (Zoology).
 Aug. 2—A Virginia Feud (Dr.).
 Aug. 4—Intemperance (Dr.).
 Aug. 6—Shipwrecked (2-Reel Dr.).
 Aug. 8—The Hobo and the Hobble Skirt (Com.), Coney Island (Scenic).
 Aug. 9—The Alibi (Dr.).
 Aug. 11—For Her Sister's Sake (Dr.).
 Aug. 13—The Skeleton in the Closet (Two-Reel Dr.).
 Aug. 15—The Millionaire and the Goose (Com.).
 The Amateur Burglar (Com.).
 Aug. 16—The Escape (Dr.).
 Aug. 18—The Substitute Engineer (Dr.).
 Aug. 20—Breaking into the Big League (2-Reel Dr.).
 Aug. 22—Fool Luck (Com.).
 Deceiving Uncle Asa (Com.).
 Aug. 23—The Smuggler's Last Deal (Dr.).
 Aug. 25—The Blind Basket Weaver (Dr.).
 Aug. 27—The Invaders (2-Reel Dr.).
 Aug. 29—The Captivating Widow (Com.).
 —Mike, the Timid Cop (Com.).
 Aug. 30—A Railroad Conspiracy (Dr.).

LUBIN.

July 17—The Wiles of Cupid (Dr.).
 July 18—The Hidden Bank Roll (Com.).
 July 18—When Mary Married (Com.).
 July 19—Jim's Reward (Dr.).
 July 28—A Widow's Wiles (Com.).
 July 28—Rastus Among the Zulus (Com.).
 July 29—The Call of Her Heart (Dr.).
 July 30—A Dash for Liberty (Dr.), Part I.
 July 30—A Dash for Liberty (Dr.), Part II.
 July 31—The Fatal Scar (Dr.).
 Aug. 1—The New Gown (Dr.).
 Aug. 2—The Message of the Rose (Dr.).
 Aug. 4—The Governor (Dr.).
 Aug. 5—Getting Married (Com.).
 Aug. 7—The Camera's Testimony (Dr.).
 Aug. 8—Her Husband's Wife (Dr.).
 Aug. 9—When Tony Pawned Louise (Dr.).
 Aug. 11—The Outlaw's Gratitude (Dr.).
 Aug. 12—Into the Light (Dr.).
 Aug. 14—Good for Evil (2-Reel Dr.).
 Aug. 15—Over the Crib (Dr.).
 Aug. 16—Dregs (Dr.).
 Surprise for Four (Com.).
 Aug. 18—Mary's Temptation (Dr.).
 Aug. 19—Black Beauty (Dr.).
 Aug. 21—The Burning Rivet (2-Reel Dr.).
 Aug. 22—The Rag Bag (Com.).
 Aug. 22—Smashing Time (Com.).
 Aug. 23—The Tenderfoot Hero (Dr.).
 Aug. 25—Her Wooden Leg (Com.).
 —On the Dumb Waiter (Com.).
 Aug. 26—The Reformed Outlaw (Dr.).
 Aug. 28—The Gangster (2-Reel Dr.).
 Aug. 29—His Conscience (Dr.).
 Aug. 30—The Last Crooked Deal (Dr.).

MELIES.

June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Edu.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).
 Aug. 14—The Robber of Angkor (Dr.).
 Aug. 21—In the Land of Fire.

ECLIPSE.

(G. Kleine.)

June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.
 Aug. 12—The Mong Fu Tong (2-Reel Dr.).
 Aug. 19—The Clown's Revenge (2-Reel Dr.).

PATHEPLAY.

Aug. 13—The Erring Brother (Dr.).
 Aug. 14—The House Divided (Dr.).
 Aug. 14—Pathe's Weekly No. 40 (News).
 Release date in the West.
 Aug. 14—Pathe's Weekly No. 41 (News).
 Release date in the East.
 Aug. 15—Cosmopolitan Life of Cairo (Egypt).
 (Col.) (Travel).
 On the Lakes of Bayrisch (Bavaria),
 (Col.) (Scenic).
 Picturesque Jura (France), (Col.)
 (Travel).
 Aug. 16—The Turning Point (Dr.).
 Aug. 18—Pathe's Weekly No. 42 (News).
 Release date in the East.
 Aug. 18—Pathe's Weekly No. 41 (News).
 Release date in the West. (See previous sheet.)
 Aug. 19—Napoleon Whiffles, Esq. (Com.).
 Aug. 20—Strange Traits of Serpents (Zoological).
 Auto Polo—the New Thriller (Ath.).
 Aug. 21—Stung (Com.).
 Aug. 21—Pathe's Weekly No. 42 (News).
 Release date in the West.
 Aug. 21—Pathe's Weekly No. 43 (News).
 Release date in the East.
 Aug. 22—The Lizard (Zoological).
 Visit to the Ruins of Pompeii (Colored). (Archaeology).
 Aug. 23—The Mexican Gambler (Dr.).
 Aug. 25—Pathe's Weekly No. 43 (News).
 Release date in the West. See previous release sheet.
 —Pathe's Weekly No. 44 (News).
 Release date in the East.
 Aug. 26—The Hostage (Dr.).
 Aug. 27—"A \$1,000 Reward" (Com.).
 Aug. 28—The Cook's Revenge (Farce).
 —Pathe's Weekly No. 44 (News).
 Release date in the West.
 —Pathe's Weekly No. 45 (News).
 Release date in the East.
 Aug. 29—A Day with a Hindoo Family (Col.)
 (Customs).
 The Road to Morez, France (Travel).
 The Valley of the Bourne, France
 (Col.).
 Aug. 30—The Blind Girl of Castle-Guille (Dr.).

SELIG.

- July 16—Fancy Fowls (Educ.).
- July 16—Sweeney's Dream (Com.).
- July 17—Put to the Test (Dr.).
- July 18—A Moro Fish Drive at Jolo (Educ.).
- July 18—Granny's Old Armchair (Dr.).
- July 19—The Ne'er to Return Road (Dr.), Part I.
- July 19—The Ne'er to Return Road (Dr.), Part II.

- July 28—The Stolen Face (Dr.).
- July 29—Henrietta's Hair (Com.).
- July 29—Borrowing Trouble (Com.).
- July 30—The Taming of Texas Pete (Dr.).
- July 31—Man and His Other Self (Dr.).
- Aug. 1—Through Another Man's Eyes (Dr.).
- Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
- Aug. 5—The Mansion of Misery (Dr.).
- Aug. 6—The Stolen Moccasin (Dr.).
- Aug. 7—The Galloping Romeo (Com.).
- Aug. 8—Miss "Arabian Nights" (Com.).
- Aug. 11—The Flight of the Crow (2 Reels, Dr.).
- Aug. 12—The Magician Fisherman (Com.).
- Aug. 13—The Broken Vase (Dr.).
- Aug. 13—The Coast of Chance (Dr.).
- Aug. 14—An Apache's Gratitude (Dr.).
- Aug. 15—Moro Pastimes (Edu.).
- Aug. 18—The Child of the Sea (2-Reel Dr.).
- Aug. 19—Tobias Turns the Tables (Com.).
- Aug. 20—Scenes in Moroland (Educ.).
- Aug. 21—The Ten Thousand Dollar Toe (Com.).
- Aug. 21—Fate Fashions a Letter (Dr.).
- Aug. 22—The Good Indian (Dr.).
- Aug. 25—The Water Rat (2-Reel Dr.).
- Aug. 26—The Adventures of a Watch (Com.).
- Aug. 27—How Betty Made Good (Com.).
- Aug. 28—The Man in the Street (Dr.).
- Aug. 29—The Prince of the Free (Dr.).

VITAGRAPH.

- July 17—Sandy and Shorty Work Together (Com.).
- July 18—The Yellow Streak (Dr.).
- July 19—The Taming of Betty (Com.).
- July 29—The Troublesome Daughters (Com.).
- July 30—The Sixth Commandment (Dr.).
- July 31—When Society Calls (Dr.).
- Aug. 1—Courage of the Commonplace (Dr.).
- Aug. 2—The Intruder (Dr.), Part I.
- Aug. 2—The Intruder (Dr.), Part II.
- Aug. 4—The Fortune Hunters of Hicksville (Com.).
- Aug. 5—A Faithful Servant (Dr.).
- Aug. 6—The Late Mr. Jones (Com.).
- Aug. 7—The Penalties of Reputation (Dr.).
- Aug. 8—A Gentleman of Fashion (Com.).
- Aug. 9—The Lineup (2-Reel Dr.).
- Aug. 11—When the Press Speaks (Com.).
- Aug. 12—Bingle's Nightmare (Com.).
- Aug. 13—Toys of a Jealous Wife (Com.).
- Aug. 13—The Flirt (Dr.).
- Aug. 14—Keeping Husbands Home (Com.).
- Aug. 15—The Lady and the Glove (Dr.).
- Aug. 16—Father and Son (2-Reels, Dr.).
- Aug. 18—Slim Driscoll, Samaritan (Dr.).
- Aug. 19—Those Troublesome Tresses (Com.).
- Aug. 20—Better Days (Dr.).
- Aug. 21—In and About Calcutta (Travel).
- Aug. 21—A Maid of Mandalay (Dr.).
- Aug. 22—Playing the Pipers (Com.).
- Aug. 23—The Feudists (2-Reel Com.).
- Aug. 25—When Glasses Are Not Glasses (Com.).
- Aug. 26—A Doll for the Baby (Dr.).
- Aug. 27—Which Way Did He Go? (Com.).
- Aug. 28—He Fell in Love with His Mother-in-Law (Com.).
- Aug. 29—Sights in Singapore (Travel).
- Aug. 29—The Clown and the Prima Donna (Dr.).
- Aug. 30—The Call (2-Reel Dr.).

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DRAGON.
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- July 7—Ticket of Leave Man (2 Reels).
- July 14—The Organist.
- July 21—Memories of Long Ago.
- July 28—Bride of the Sea.
- Aug. 4—The Blindness of Courage (3-Reels).
- Aug. 4—Off the Mainland.
- Aug. 11—Sea Waif.

GAUMONT.

- July 31—In the Land of Dates.
- Aug. 5—A Honeymoon Hoax.
- Aug. 6—Weekly No. 74.
- Aug. 7—Shooting the Wooer.
- Aug. 7—Up Mt. Blanc.
- Aug. 12—Tiny Tim and the Adventures of His Elephant.
- Aug. 12—Lakes of Salshourg.
- Aug. 13—Weekly No. 75.
- Aug. 14—His Stomach and His Heart.
- Aug. 14—Magnets.
- Aug. 19—An Explorer's Tragedy.
- Aug. 20—Weekly No. 76.
- Aug. 21—A Three-Mendous Proposition.
- Aug. 26—Saved by His Child.
- Aug. 27—Weekly No. 77.
- Aug. 28—Two Jilted Lovers.
- Sept. 2—The Fatal Bell.
- Sept. 3—Gaumont Weekly No. 78.
- Sept. 4—"Some" Fireman.
- Sept. 9—An Actor's Adventure.
- Sept. 11—"Love Me, Love My Animals."
- Sept. 11—Cabinet Making.
- Aug. 31—The Faithful Servitor.

GREAT NORTHERN.

- May 31—Where is Doggie (Com.).
- May 31—Loch Lomond (Scen.).
- June 7—Where is Doggie? (Com.).
- June 7—Loch Lomond (Scen.).
- June 14—An Unwelcome Wedding Gift (Com. Dr.).
- June 21—Shanghaied.
- June 28—Cupid's Score.
- June 28—Airship Fugitives (Feature).
- July 5—Winning a Prize.
- July 5—Trondhjem Railway.
- July 12—The Jolly Recruits.
- July 19—A Country Cousin.
- July 26—A Shot in the Dark.
- Aug. 9—Five Copies.
- Aug. 16—Mistaken Identity.
- Aug. 23—The Hypnotist.
- Aug. 23—From the South of Sweden.

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
- May 23—Playing With the Fire (Dr.).
- May 30—The Dog and the Goat (Dr.).
- May 30—Pat, the Electrician (Com.).
- June 6—By the Aid of Wireless (Dr.).
- June 13—Engulfed (Dr.).

SOLAX.

- July 2—An Unexpected Meeting.
- July 4—True Hearts.
- July 9—The Flea Circus.
- July 11—As the Bell Rings.
- July 16—Cooking for Trouble.
- July 18—The Intruder.
- July 23—That Dog.
- July 25—As Ye Sow.
- July 30—The Goat That Came Back.
- Aug. 1—When the Tide Turns.
- Aug. 6—The Heavenly Widow.
- Aug. 8—Falsely Accused.
- Aug. 13—Four Fools and a Maid.
- Aug. 13—The Smuggler's Child.
- Aug. 15—A Drop of Blood.
- Aug. 27—A Terrible Night.
- Aug. 29—A Child's Intuition.

Exclusive Supply Releases for the Week of Aug. 25.

MONDAY, AUGUST 25.

No Release.

TUESDAY, AUGUST 26.

GAUMONT—Saved By His Child.

WEDNESDAY, AUGUST 27.

GAUMONT—Weekly No. 77.
SOLAX—A Terrible Night.

THURSDAY, AUGUST 28.

GAUMONT—Two Jilted Lovers.

FRIDAY, AUGUST 29.

SOLAX—A Child's Intuition.

SATURDAY, AUGUST 30.

GAUMONT—The Faithful Servitor.

FEATURES.

- FRA.—Dr. Nicholson and The Blue Diamond.
- FRA.—The Voice of the Wild.
- GAUMONT—The Faithful Servitor.
- ELECTIC—Thrust of Hate.
- LEWIS PENNANT—Decreed to Die.
- LEWIS PENNANT—My Boy.

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SITTING in the Mitre Tavern one night, Dr. Samuel Johnson turning to his friend, Oliver Goldsmith, said, "Goldy, d'ye see that chap that just sat down? I hate him!"

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MUSIC AND THE PICTURE

(Continued from page 22)

I am not opposed to an orchestra and I do not deny that some theatres are able to pay for a full orchestra, in fact I know that the five-piece orchestra and organist of the Orpheum of Montgomery, Ala., represents a weekly expenditure of some \$170, but as the leader admitted himself, they never attempt to play the picture.

While a single pianist can have enough of a repertoire to jump from one scene to another, it is a hard proposition to have four, five or more men to all jump at the same time from a waltz to a march or from a march to a melody and keep perfect time. It is then necessary to have a leader and train the other musicians to follow him, but unless the orchestra can rehearse the picture ahead, it makes it hard for the musicians to constantly watch for a jump and to avoid too many of these jumps, the leader does not follow the picture exactly.

I have met in the South a young pianist who not only had a complete repertoire, but who could compose. I have never heard of another such pianist to play the picture. I was asked to approach this young man and offer him \$75 per week, but on account of a sick wife, he refused any offer over a certain radius from his home, as he wanted to be free to visit his sick wife as often as he wished during the week. The beauty of this pianist is that with his ability to improvise, he had always some new music to offer, while many pianists and orchestras too often repeat the same selections. They have the same plaintive selection for a death scene, the same Indian dance, the same waltz, etc.

When I said that an orchestra was prohibitive, I meant a real orchestra, able to follow the picture, as in such a case you must get your pictures ahead of time to be able to rehearse. The leader of the orchestra of the Lyric Theatre, of Minneapolis, Minn., made a big name for himself and his theatre. I remember when a large party of Chicagoans went to Minneapolis for no other purpose than to be present at the Lyric Theatre for the first presentation of the master production of Selig "The Coming of Columbus." The treat was worth the trip as the leader and his orchestra were fine. We know the rest. The orchestra was great, the receipts wonderful (more than 10c admission) yet the house was not paying because the orchestra was more than eating the profits and the leader had to resign. This leader went to Chicago, where with some theatrical men, they leased the theatre in the Great Northern Building, but after two weeks of experiments, the practical showmen found that the luxury of such an orchestra would take them to the bankruptcy court, so they stopped the orchestra.

In my travels, I found a man with more money than brains, so he purchased one of the newest Wurlitzer instruments at a cost of about \$3,000. I

[Concluded on page 31]

UNIVERSAL RELEASE DATES

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- IMP.**
- Aug. 2—That Chinese Laundry, and Funny Fancies by Hy. Mayer.
 - Aug. 4—United at Gettysburg (Dr.).
 - Aug. 7—A Modern Romance (Com.-Dr.).
 - Aug. 9—The Cook Question, and Adventures of Mr. Phiffles, by Hy. Mayer.
 - Aug. 11—Mating (2-Reel Dr.).
 - Aug. 14—Lizbeth (Dr.).
 - Aug. 16—Poor Jake's Demise; and, In Laughland with Hy. Mayer (Split Com.).
 - Aug. 18—The Flower Girl and the Counterfeiter (Dr.).
 - Aug. 21—In Search of Quiet (Com.).
 - Aug. 23—The Statue; and Pen Laughs, by Hy. Mayer (Split).
 - Aug. 25—Uncle Tom's Cabin (3-Reel Dr.).
 - Aug. 28—His Mother's Song (Dr.).
 - Aug. 30—Blinks Advertises for a Wife; and Hy. Mayer—His Merry Pen.

- FRONTIER.**
- Aug. 7—Masquerading in Bear Canyon (Com. Dr.).
 - Aug. 9—On the Ranger's Roll of Honor (Dr.).
 - Aug. 14—The Suffragette Tames the Bandit (Com.).
 - Aug. 16—The Retribution of Ysobel (Dr.).
 - Aug. 21—Sailing under False Color (Com.).
 - Aug. 23—The Eyes of the God of Friendship (Dr.).
 - Aug. 28—A Much Wanted Baby (Com.).
 - Aug. 30—Maya-Justi, an Indian (Dr.).

- NESTOR.**
- July 30—Comrades (Dr.).
 - Aug. 1—His Friend the Undertaker (Com.).
 - Aug. 4—The Second Home Coming (Dr.).
 - Aug. 6—Mona (Indian Dr.).
 - Aug. 8—The Girls and Dad, and Almost a Rescue (Com.).
 - Aug. 11—Darkieather's Sacrifice (Ind. Dr.).
 - Aug. 13—Juanita (Dr.).
 - Aug. 15—Hawkeye to the Rescue (Com.).
 - Aug. 18—The Maid of the Mountains (Dr.).
 - Aug. 20—When the Blood Calls (Dr.).
 - Aug. 22—When Cupid Won, and Some Runner (Split Com.).
 - Aug. 25—Weighed in the Balance (Dr.).
 - Aug. 27—The Renunciation (Dr.).
 - Aug. 29—Two Hearts and a Thief; and Cupid's Bad Aim (Split Com.).

- GEM.**
- July 21—The Life Savers (Com.-Dr.).
 - July 28—Stars in My Crown (Dr.).
 - Aug. 4—Bob's Baby (Com.).
 - Aug. 11—A New Way to Win a Girl (Com.).
 - Aug. 18—The Would-Be Detective (Com.); and the Elks at Rochester (Top.).
 - Aug. 25—Will Girls Will Do (Com.).

- POWERS.**
- July 18—The Awakening (Dr.).
 - July 23—Bobby's Magic Nickel (Com.).
 - July 25—The Actor (Dr.).
 - July 30—While the Children Slept (Com.-Dr.).
 - Aug. 1—Fate and Three (Dr.).
 - Aug. 6—The Village Blacksmith (Dr.).
 - Aug. 8—The Heart of a Heathen (2-Reel Dr.).
 - Aug. 13—The Great Towel Robbery (Com.).
 - Aug. 15—Fate's Vengeance (Dr.).
 - Aug. 20—The Little Skipper (Dr.).
 - Aug. 22—The Sea Urchin (Dr.).
 - Aug. 27—Everybody's Wearing Them (Com.).
 - Aug. 29—The Folly of It All (Dr.).

THE ANIMATED WEEKLY.

- Aug. 27—The Animated Weekly.

Universal Releases for the Week of Aug. 25.

MONDAY, AUGUST 25.
IMP—Uncle Tom's Cabin (3-Reel Dr.).
NESTOR—Weighed in the Balance (Dr.).
GEM—Will Girls Will Do (Com.).

TUESDAY, AUGUST 26.
"101 BISON"—The Mystery of Yellow Aster Mine.
CRYSTAL—His Aunt Emma; and That Crying Baby (Split Com.).

WEDNESDAY, AUGUST 27.
NESTOR—The Renunciation (Dr.).
POWERS—Everybody's Wearing Them (Com.).
ECLAIR—The Better Father (2-Reel Dr.).
ANIMATED WEEKLY.

THURSDAY, AUGUST 28.
IMP—His Mother's Song (Dr.).
REX—A Woman's Strategem (Dr.).
FRONTIER—A Much Wanted Baby (Com.).

FRIDAY, AUGUST 29.
NESTOR—Two Hearts and a Thief; and Cupid's Bad Aim (Split Com.).
POWERS—The Folly of It All (Dr.).
VICTOR—His Vacation (Com.-Dr.).

SATURDAY, AUGUST 30.
IMP—Blinks Advertises for a Wife; and Hy. Mayer—His Merry Pen.
"101 BISON"—In the Coils of the Python (2-Reel Dr.).
FRONTIER—Maya-Justi, an Indian (Dr.).

SUNDAY, AUGUST 31.
REX—The Call (Dr.).
CRYSTAL—The Red Heart (Dr.).
ECLAIR—The Runaway Uncle (Com.).

- REX.**
- July 31—The Power of Heredity (Dr.).
 - Aug. 3—Civilized and Savage (Dr.).
 - Aug. 7—When the Prince Arrived (Dr.).
 - Aug. 10—Man's Duty (Dr.).
 - Aug. 14—Sally Scragg's Housemaid (Com. Dr.).
 - Aug. 17—The Animal (Dr.).
 - Aug. 21—The Harvest of Flame (2-Reel Dr.).
 - Aug. 24—Just in Time (Dr.).
 - Aug. 28—A Woman's Strategem (Dr.).
 - Aug. 31—The Call (Dr.).

- VICTOR.**
- Aug. 1—In After Years (Dr.).
 - Aug. 8—Nature's Vengeance (Dr.).
 - Aug. 15—The Heart of a Jewess (2-Reel Dr.).
 - Aug. 22—The Ghost (Dr.).
 - Aug. 29—His Vacation (Com.-Dr.).

- 101 BISON.**
- Aug. 5—The Death Stone of India (3-Reel Dr.).
 - Aug. 9—The Snake (2-Reel Dr.).
 - Aug. 12—Campaigning with Custer (2-Reel Dr.).
 - Aug. 16—Soldiers Three (2-Reel Dr.).
 - Aug. 18—The Iron Trial (2-Reel Ind. Dr.).
 - Aug. 26—The Mystery of the Yellow Aster Mine.
 - Aug. 30—In the Coils of the Python (2-Reel Dr.).

- CRYSTAL.**
- Aug. 12—How Women Love (Dr.).
 - Aug. 17—Pearl and the Tramp; and One Wife Too Much (Com.).
 - Aug. 18—A Greater Influence (Dr.).
 - Aug. 24—Caught in the Act; and Hypnotized (Split).
 - Aug. 26—His Aunt Emma and That Crying Baby (Split Com.).
 - Aug. 31—The Red Heart (Dr.).

- ECLAIR.**
- July 30—Soul to Soul (Two Reel Dr.).
 - July 30—Animated Weekly.
 - Aug. 3—Grease Paint Indians (Com.), and Holy Cities in Japan (Educ.).
 - Aug. 6—The Honor of Lady Beaumont (2-Reel Dr.).
 - Aug. 6—The Animated Weekly.
 - Aug. 10—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).
 - Aug. 13—The Thirst for Gold (2-Reel Dr.).
 - Aug. 17—Her Tutors (Com.).
 - Aug. 20—The Beaten Path (3-Reel Dr.).
 - Aug. 27—The Better Father (2-Reel Dr.).
 - Aug. 31—The Runaway Uncle (Com.).

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INDEX TO ADVERTISERS

	Page		Page
Advertisers Printing Company.....	26	General Films Company.....	Back cover
American Cinematograph Company.....	21	I. C. Genter.....	26
American Film Mfg. Company.....	2nd cover	Hart Booking Bureau.....	25
American Moving Picture Machine Company	18	Hotel Martinique.....	29
Associated Moving Picture Press.....	25	La Courrier.....	20
Atlas Engraving Company.....	2nd cover	Lakeside Film Exchange.....	21
Chas. H. Bennett.....	32	Fred. Linick's Theatrical Agency.....	20
Calehuff Supply Company.....	27	Manhattan Slide Company.....	21
Classified Advertisements.....	19	Rowland H. Mayland.....	29
J. C. Deagan.....	29	Mirror Screen Company.....	2nd cover
Eastman Kodak Company.....	31	Novelty Slide Company.....	27
Essanay Film Manufacturing Company.....	31	Progressive Film Company.....	21
Exhibitors Advertising and Specialty Company	21	L. C. Smith & Bro. Typewriter Co.....	32
Federation of Trade Press Association.....	20	Sterling Camera.....	23
Fireproof Film Company.....	29	Theatre Specialty Co.....	17
Foos Gas Engine Company.....	22	Union Film Company.....	20
Gaumont Company.....	30		

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MUTUAL RELEASES

AMERICAN.

July 24—Tom Blake's Redemption (Dr.).
 July 26—She Will Never Know (Dr.).
 July 28—The Scapegoat (Two Reels).
 July 31—Mission Bells.
 Aug. 2—Single Handed Jim.
 Aug. 4—When Chemistry Counted.
 Aug. 7—Golden Gate Park and Environs (Sc.).
 Aug. 9—His Sister Lucia.
 Aug. 11—The Adventures of Jacques (2 Reels).
 Aug. 14—The Mystery of Tusa.
 Aug. 16—An Even Exchange.
 Aug. 18—The Tide in the Affairs of Men.
 Aug. 21—The Golden Heart.
 Aug. 23—The Flesh of His Flesh.
 Aug. 25—For the Flag (2-Reel).
 Aug. 28—From the Portals of Despair (Dr.).
 Aug. 30—Jack Meets His Waterloo (Dr.).

BRONCHO.

July 30—A War Time Mother's Sacrifice (Two Reels).
 Aug. 6—Jo. Hibbard's Claim.
 Aug. 13—The Quakeress (2 Reels).
 Aug. 20—The Heritage of Eve (2 Reels).
 Aug. 27—The Madcap (2-Reel).
 Aug. 31—The Broken Thread (Dr.).

EXCELSIOR.

April 21—The Man from the City.
 April 28—The Surveyors.
 May 5—Brothers All.

KAY-BEE.

July 4—The Crimson Stain.
 July 11—The Banshee (2-Part Dr.).
 July 18—The Red Mask (Dr.), 2 parts.
 July 25—Flotsam (Dr.), 2 parts.
 Aug. 1—Banzai (Two Reels).
 Aug. 8—The House of Bondage (3 reels).
 Aug. 15—The Flame in the Ashes (2 Reels).
 Aug. 22—An Orphan of War (2 Reels).
 Aug. 29—The Green Shadow (2-Reel).

KEYSTONE.

June 26—Largest Boat Ever Launched Sideways.
 June 30—For the Love of Mabel.
 July 3—Rastus and the Game Cock.
 July 7—Safe in Jail (Com.).
 July 10—The Telltale Light (Com.).
 July 14—Love and Rubbish (Com.).
 July 17—A Noise from the Deep (Com.).
 July 21—The Peddler (Com.).
 July 21—Love and Courage (Com.).
 July 24—Get Rich Quick (Com.).
 July 28—Just Kids (Com.).
 July 31—Prof. Bean's Removal (Com.).
 Aug. 4—Cohen's Outing (Com.).
 Aug. 7—The Riot (Com.).
 Aug. 11—Title not reported.
 Aug. 14—Title not reported.
 Aug. 21—The Firebugs (2-Reel Com.).
 Aug. 25—The Kelp Industry (Educ.).
 —Baby Days (Com.).
 Aug. 28—Mabel's New Hero (Com.).

MAJESTIC.

Aug. 5—Hearts and Hoofs (Com.).
 Aug. 9—The Devilish Doctor (Com.).
 Aug. 10—Title Not Reported.
 Aug. 12—The Doctor's Ruse (Com.).
 Aug. 16—A Fickle Tramp (Com.).
 Aug. 16—A Horse on Fred (Com.).
 Aug. 19—The Other Side of the Fence.
 Aug. 23—Bashful Bachelor Billie (Com.).
 Aug. 24—The Lady Killer (Com.).
 Aug. 26—One-Round O'Brien's Flirtation (Com.).
 Aug. 30—A Perilous Ride (Dr.).
 Aug. 31—A Chapter of His Life (Dr.).

RELIANCE.

July 30—Rosita's Cross of Gold.
 Aug. 2—The Little Pirate.
 Aug. 4—The Doctor's Dilemma.
 Aug. 6—The Silly Sex (Com.).
 Aug. 9—The Fight for Rights (2 reels).
 Aug. 11—Kentucky Foes.
 Aug. 13—Runa Plays Cupid.
 Aug. 16—Of Such is the Kingdom.
 Aug. 18—The Smuggler's Sister.
 Aug. 20—The Counsel for the Defense.
 Aug. 23—Success.
 Aug. 25—The Girl Spy's Atonement (Dr.).
 Aug. 27—Peg of the Polly P. (Dr.).
 Aug. 30—The Social Secretary (Dr.).

THANHOUSER.

Aug. 15—The Lie that Failed.
 Aug. 17—Waiting for Hubby (Com.).
 Aug. 19—The Spirit of Envy.
 Aug. 22—The Medium's Nemesis.
 Aug. 24—An Unromantic Maiden (Com.).
 Aug. 26—The Ward of the King (2-Reel).
 Aug. 29—A Spartan Father (Dr.).
 Aug. 31—Frazzled Finance (Com.).
 Aug. 27—Mutual Weekly No. 35.
 (Shipped this date.)

MUTUAL.

July 24—Through Turkey (Ed. split reel with above).
 July 30—Mutual Weekly No. 31 (Top.).
 July 31—Mutual Educational, Funnicus Wins the Race.
 July 31—Mutual Educational, Microscopic Animalculae.
 Aug. 6—Mutual Weekly No. 33 (Top.).
 Aug. 13—Mutual Weekly No. 33 (Topical).
 Aug. 20—Mutual Weekly No. 34.

PILOT.

June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).
 July 17—Granny (Dr.).
 July 31—Loyal Hearts.
 Aug. 7—The Green-Eyed Monster (Com.).
 Aug. 17—Getting the Evidence.

RAMO.

Aug. 6—Checkeded Lives.

Mutual Releases for the Week of Aug. 25.

MONDAY, AUGUST 25.

KEYSTONE—The Kelp Industry (Educ.).
 KEYSTONE—Baby Days (Com.).
 AMERICAN—For the Flag (2-Reel).
 RELIANCE—The Girl Spy's Atonement (Dr.).

TUESDAY, AUGUST 26.

MAJESTIC—One-Round O'Brien's Flirtation (Com.).
 THANHOUSER—The Ward of the King (2-Reel).

WEDNESDAY, AUGUST 27.

BRONCHO—The Madcap (2-Reel).
 RELIANCE—Peg of the Polly P. (Dr.).
 MUTUAL WEEKLY No. 35
 (Shipped this date.)

THURSDAY, AUGUST 28.

KEYSTONE—Mabel's New Hero (Com.).
 AMERICAN—From the Portals of Despair (Dr.).

FRIDAY, AUGUST 29.

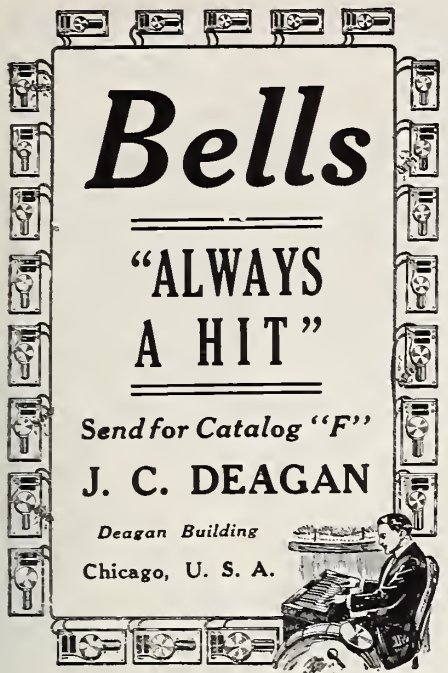
KAY-BEE—The Green Shadow (2-Reel).
 THANHOUSER—A Spartan Father (Dr.).

SATURDAY, AUGUST 30.

RELIANCE—The Social Secretary (Dr.).
 AMERICAN—Jack Meets His Waterloo (Dr.).
 MAJESTIC—A Perilous Ride (Dr.).

SUNDAY, AUGUST 31.

THANHOUSER—Frazzled Finance (Com.).
 MAJESTIC—A Chapter of His Life (Dr.).
 BRONCHO—The Broken Thread (1-Reel Dr.).



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MUSIC AND THE PICTURE

[Continued from page 26]

heard this instrument at the convention of Philadelphia last May. It was a wonder, but then it was operated by an expert who knew how to render all the effects at the proper time. I have heard the same instrument at the theatre of the man afflicted with too much money versus brains and the music was enough to drive away the patrons. During a fight between soldiers and Indians, the man at the keyboard used all the stops—organ, violin, flute, piano, drums, bells, cymbals, etc., it was a real "potpourri." The theatre is new, yet they had to discontinue the matinee, and the evening shows are far from being crowded. In any other house, the Wurlitzer instrument would be a drawing card, but in this particular case, it acts as a chaser, because the man who could invest a fortune in the building of the theatre and some \$3,000 in a musical instrument, does not feel disposed to pay the wages of a competent man.

A full orchestra, a high-class Wurlitzer musical instrument, are like the Dramagraph and even a piano. They can enhance the beauty of a picture if played properly, while they can ruin the best scenes if they are played by cheap, incompetent, brainless musicians.

I have just returned from Atlantic City, N. J., where it was my privilege to hear a Dramagraph in practical operation in a motion picture theatre. It was at the Liberty, 617 Atlantic avenue, and both the manager and the operator deserve credit. The manager to realize the importance of good and appropriate music, engaged a high-salaried drummer able to play the picture. The drummer does clever and conscientious work. He is not a vulgar man who believes that to earn his salary he must beat his drums and cymbals from the first scene to the last. No, this man knows better, and in many scenes where no sound effects were needed, he remained silent. On the other hand, he did not miss a single sound effect, no matter how trivial it was. The telephone ring—the doorbell—the telegraph—the knock at the door—the wind—the waves, etc. Many experienced drummers cannot always do justice to a picture, because as the space in the orchestra pit is rather limited, they have to keep their traps on the floor, on a chair or hanging against the wall, and consequently not at a convenient reach for quick work. With the Dramagraph, the drummer can reach any desired sound effect without taking his eyes away from the picture: like a pianist can find notes without looking at the keyboard. This is of great value, as when the drummer can watch all the time the scenes as they are depicted on the screen, he has no excuse for missing even the most trivial sound effect, while the man who has to hunt for his various traps, often loses a number of effects or is behind time. The practical demonstration of the Dramagraph at the Liberty Theatre, Atlantic City, convinced me at once that it is the most convenient instrument for any drummer wishing to

play the picture correctly with all the sound effects.

If the correspondent in question were to travel, he would find that as in first class towns, the theatres cater to a purely local patronage, the managers cannot follow some of the loose policies of

our New York theatres, patronized by a constantly changing transient trade. Upper New York is much like St. Louis, Cincinnati, Indianapolis, Detroit, Louisville, etc., where particular attention is paid to a steady local trade.

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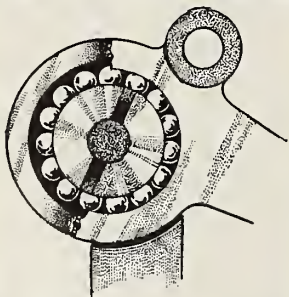
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APPEARANCE AND MANNERS

(Continued from page 13)

been able to control the crowd many persons would have been saved. It takes much strength on the part of an usher to check a panic, and he must not be afraid to use even brutal force and club the leaders of a panic for the sake of bringing some order.

In the summer of 1904 I had charge of a Penny Arcade in a summer park in Philadelphia. In the same building was located the motion picture theatre; in fact, the two places were under the same management. A certain afternoon we had trouble with the power-house, and as we had no current, I had to stop the slot machines and the pictures next door had to be stopped. As no other lights were provided the auditorium of the motion picture theatre was pitch dark, and after a few minutes of this darkness some women and children began to scream and a panic was started. On the outside was a crowd of persons waiting to enter the place and pushing against the doors. On the inside, the doorman was powerless; he was pinned against the door by the maddened patrons trying to run out, and in this position he had not the strength to push open the door against the pushing from the outside crowd. From the Penny Arcade I went to the auditorium of the motion picture show by means of the stage, and when I realized the danger I returned to the front of the building to try to clear the entrance. It was useless to argue with the outside crowd; they would not listen and they had an idea that I wanted them to move to allow some privileged ones to enter the theatre. I then used a club and without looking where I was striking I opened a passage. When the lobby was cleared I took a couple of men with me and as the doors were thrown open we held the crowd in check to keep the most frantic ones from knocking down women and children.

How would a girl act in such a case? I am not only opposed to girl ushers, but to boys.

Many persons, especially ladies, are suspicious of a girl usher; they have an idea that any honest girl cannot accept the job, and, consequently, the girl willing to do ushering work is accused of looking for a chance to flirt. This world is suspicious; we are inclined to see a bad intention in everything; it is human nature. The girl usher can attract a few young fellows, but there is no telling of how many ladies will shun the theatre employing girls as ushers.

The few motion picture theatres that have changed the men ushers for girls do not show any real increase in the business. The same can be said with the cashiers, and I have found that the theatres employing men cashiers are the most prosperous. This is not a dream, as the great success of the three following theatres—the Family, the Bijou, the Gayety—over the other houses of Cincinnati, O., is a well-known fact. The three above-named theatres, the

Lyric of Pittsburgh, the Family of Philadelphia, the Columbia of New York and other houses employ neatly uniformed and polite male cashiers.

The second reason advanced by the Exhibitor to employ girls as ushers is that they are more faithful, more polite and neater in appearance.

In this respect I agree with the Exhibitor, at least to a certain degree, as we have a number of male ushers and cashiers far above reproach. The trouble with too many Exhibitors is that they are not willing to pay the wages to secure the best help, and on account of too low wages they have to accept as ushers down-and-out men willing to do anything for the sake of getting enough for a bed and a meal, and who, as soon as they can find another job, leave the Exhibitor in the lurch without even a word of notice.

While men living in cheap lodging houses do not make good, clean, neat and courteous ushers, we have many young men living at home with their parents, of good manners and bearing, who make the most faithful and courteous attendants. Such men are found at the Alhambra of Indianapolis, the Family, the Bijou and the Gayety of Cincinnati, the Lyric and the Wonderland of Pittsburgh, the Family of Philadelphia, the Columbia, the Regent and the Riverview of New York, the Orpheum of Chicago, the Exhibit of Columbus, and in many other theatres of the country, and by the prosperous condition of the above-named theatres, the neat and polite male usher is a success. These attendants are so faithful and so steady that the managers do not hesitate to provide them with the best uniforms made to order, instead of giving them the cheap grade of ready-made uniforms to fit the average men.

It is then an injustice to claim that girl ushers are more faithful, and to tell the truth, I doubt if an Exhibitor can find a girl to work twelve hours per day for seven days like most of the male ushers do. It is not only long hours, but the manager expects the usher to do some cleaning and other chores in the theatre, things that he would not ask of a girl.

At an admission of 5 cents and 10 cents we have to admit many characters who cannot pay \$2 and \$3 for a seat at the opera, and the male usher has not an easy task when he has to put some one out. No, we should not admit drunkards, but often we do not detect them, as when they purchase a ticket they appear sober, but after being seated for a while the liquor seems to work on them. We have also the man entering a motion picture theatre for fun. How can a weak girl take care of such men?

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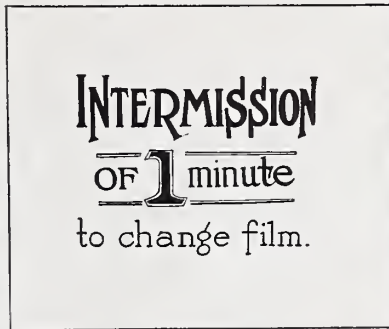


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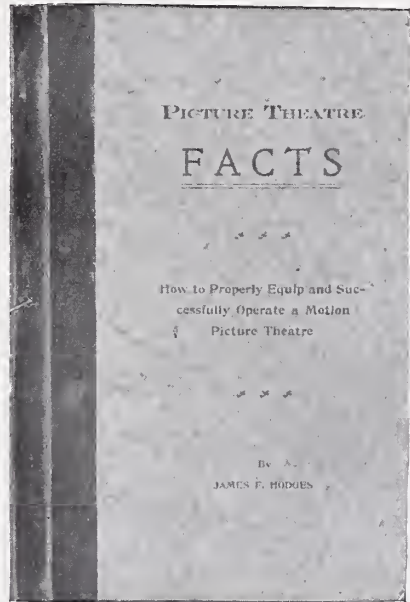


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Exhibitors' Times



"Edisonia"
an Orange N.J.
Pilgrimage

What is
Sensational-
ism?

Construction
Department

J. M. B.
on the
Road

George
Kleine
Talks

V.A. Goss

THE MOTION PICTURE NEWSPAPER
220 WEST 42nd STREET NEW YORK



FOR THE CROWN

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Exhibitors' Times

Vol. 1, No. 15

August 30, 1913

Price 10 Cents

"EDISONIA"

An Orange (N. J.) Pilgrimage

The greater number of those who make use of the irritating phrase, "The picture is only in its infancy," don't know what they are talking about. And they don't know what they mean. *If* they know what they mean, they are self-convicted of crass stupidity. Motion pictures, as good as any that are made to-day, were made sixteen years ago. Motion pictures just as bad as the worst that are made to-day were made sixteen years ago. These truths will be true of the business sixteen years hence, that is, 1929. Somewhere around that time, there should be a centenary of the motion picture. If I am alive, I want to write the history of the subject then. "If I am alive"—which is doubtful, because modern entrants into the motion picture business do not like to be reminded of the fact that the possession of a camera, a few feet of film and a little money to waste on advertising does not constitute them motion picture makers. The field is too full of self-styled authorities on the subject, among whose assets colossal ignorance of picture making is the chiefest.

Of the prominent personalities in the motion picture business of the world, the only one remaining for me to meet is Mr. Thomas Alva Edison. I met Eadweard Muybridge, by many said to be the father of the picture. He was a strange Englishman, a photographer who went to California many years ago, and in the early eighties laid the basis of the present-day motion pictures. I met him in London in 1903, where he died. I wrote his obituary. I have met Professor Marey, Friese Greene, George Eastman—the chemists, the opticians, the mechanics, most of the men in the business who have made the picture what it is to-day, with the single exception of Mr. Edison, who had gone off on a two weeks' vacation the other day when for the first time I drifted into the Oranges. About these Oranges: skip the next six paragraphs if you want to know at once what I think of 'em.

In this mad rush of picture making and picture selling, it does us all good, or should do us all good, to take a little sedative dose of Now and Then. You can shape your course all the better in the future if you take a glance back at the course you pursued in the past. You can always improve upon what you have done before. When I started looking at pictures in New York over four and a half years ago, I am bound

to say that absolutely the worst pictures in many respects were associated with the renowned name of "Edison." My God! they were awful. For the life of me, I could not account for it. The photography was poor, the subjects indifferent, the acting ditto, the entire technique of the picture bad. The public looked on and wondered, while motion picture Exhibitors and exchangemen shrugged their shoulders.

The fact of the matter was the picture was (as I have since learned) a comparatively small part of the great Edison business. Probably then nobody in the organization, not even Mr. Edison himself, quite grasped the vast financial and other probabilities of the motion picture, not merely possibilities. Four and a half years ago there was a studio at Decatur avenue, Bronx, but really it wasn't managed. Then there was a little studio at Twenty-first street; that was a joke. Of course, I write all this by way of subsequent comparison, as you will see.

Then came the new broom in the person of H. G. Plimpton. This new broom swept very clean. Like all new men in old positions, Mr. Plimpton incurred dislike, distrust. It's the way of the world. It's also a necessary condition of progress. As my brother poet, Lord Tennyson, puts it, "The old order changeth, giving place to new."

What was the result of Mr. Plimpton's apparition? Pictures began to be occasionally made. To-day pictures are being regularly made and released. Quite recently I have been perfectly amazed at the exquisite photographic quality of some of the Edison productions. It argues to me that in the printing end of matters out at Orange, they have some capable workers. Then again there is a fine editorial mind at work in the selection of Edison themes. I write generally. Some of the makers repeat themselves again and again. The Edison picture is based upon novelty of theme more frequently than any other picture.

I am writing this *Con Amore*. I haven't seen anybody connected with the Edison organization for three years. But in my casual, irresponsible and somewhat vagabond way, I drifted over to Orange the other day and these are some of my reflections. That's all that's to it. The Edison directors, of course, are touching a

(Concluded on page 4)

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WHAT IS SENSATIONALISM IN A MOTION PICTURE?

If a plebiscite of the patrons of motion pictures were taken, it would probably be found that the demand for highly sensational feature films is small. Yet if we study the current literature and advertising of the subject, an exactly opposite impression appears to prevail among makers and purveyors of sensational feature films. Our theory as to the requirements of the public in this matter is based upon close observation of the demeanor of audiences in motion picture theatres. Time and again we have satisfied ourselves that an average audience—and, therefore, the generality of audiences—is content with good, clean, wholesome dramas, scenics, industrials and educational. Sensationalism of the extreme kind seldom provokes an audience to enthusiasm or appreciation. You must remember, as we have often pointed out, that the greater number of patrons of motion picture theatres are women and children, and to these, especially the well conducted among them, artificial sensationalism makes no lasting appeal.

We have in mind several feature films of the ultra-sensational kind which did not make money. Yet as productions they were well done. You had all possible realism in the way of shipwrecks, murders and horrors and other sensations so much in favor with the purveyors of the morbid. We have also in mind a series of data compiled from information supplied by motion picture Exhibitors themselves. It astonishes us to find the strong desire for pictures of the kind we specified in the preceding paragraph, showing that the minds of the people (and of course the Exhibitors represent the people) run along clean and rational lines.

We desire again to impress upon film makers, especially those who have recently entered the business, that, aside from ethical and moral considerations, the profits arising from good, clean films are likely, in fact are, certain to be greater than from the dissemination of blood and thunder. It is so in periodical literature, which, after all, is an analogue of the motion picture. The most successful publications in this country—take

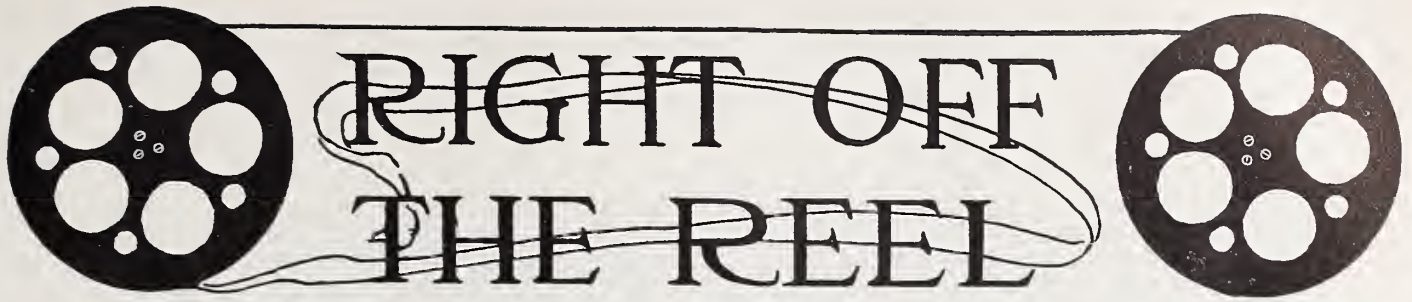
the "Saturday Evening Post" as the arch type—are cleanly conducted. They make a direct appeal to the home. The home is the unit of the nation. A prosperous and successful nation is made up of seemly homes. That which goes well in the home circle, goes well there, because it is good.

It is to the home, therefore, that the motion picture appeals. Exhibitors and film makers should bear this fact in mind. The ultra-sensational film which is threatening the business doesn't appeal to the home. It panders to the worse side of human nature instead of the better. On the whole, the good in the world far transcends the bad. If it were not so, life would be nothing but a condition of savagery and promiscuity, a truly appalling condition of society. Now, therefore, as the good in human nature predominates, why should we not also appeal to it in films?

We know from inquiry that the reputable film makers look with some apprehension on the inroads which unsuitable films are making into the business. A certain number of misguided state-right buyers and motion picture Exhibitors persuaded themselves, or have been persuaded by vitiated reasoning, that the public really demands ultra-sensationalism. That is the danger of the situation. The public is doing nothing of the sort. We recall a case a little while ago where a well-known film maker put out a picture which showed a man jumping from a bridge and needlessly risking his life. Those incidents were dragged in by the scenario writer in order to heighten the effect of his story. A great deal of money was spent on this "stunt." Yet the public received this masterpiece coldly. It sold fewer copies than normal releases. The moral is plain: Sensational feature films are not needed.

Where is the line to be drawn between ultra-sensationalism and realism? What is sensationalism? Though an answer to these questions is difficult, yet we think a general consensus of opinion on the subject is easily to be obtained. A picture has been going around entitled "Twenty Years in Sing Sing." Here you get, over a number of reels, insistence upon an ugly aspect of life, an incidental exposition of which should suffice for all illustrative purposes. You may illustrate a phase of life in order to work out your theme, but if you unnecessarily dwell upon it, then we think you degenerate into sensationalism. You may in your play show a man is a villain—to make this clear only one incident is essential—but if you start in to show him a turpitudinous individual all the time, then you drive your point to excess and lay yourself open to a charge of sensationalism. "There is some soul of good even in things evil." Clearly if you dwell altogether upon the evil and little or none at all upon the good, you lay yourself open to a charge of exaggeration, and you become sensational. That is the trouble with these feature films—the evil is so much in excess of the good. There is too much emphasis, too much insistence upon the seamy sides or bad aspects of life and not enough upon the good. Or the two are not equally balanced or contrasted. Or the triumph of virtue over vice isn't always made plain.

You can't have a better illustration of the ultra-sensational in character drawing in fiction than the personality of Jonas Chuzzlewit in Charles Dickens' novel, "Martin Chuzzlewit." This is a character without a single redeeming feature, and so false to nature.



RIGHT OFF THE REEL

By *F.B.*

One of the joys of creation in the Old World is the smart American girl. It was the custom in a part of Europe well into the last century to hang pirates in chains until their bones were denuded of flesh by the weather and carrion birds. I was touring in a maritime village and was exploring the local museum. In this museum prominently placed on a mantel was the skull of the last malefactor that had been hung in chains. A bright, vivacious tourist girl from the United States stood by my side, kodak in hand. "Of course," she said, "he was a murderer; look at his low forehead." With true American incisiveness and directness this girl had solved the problem. The murderer could not help himself.

* * *

Nor possibly could Harry Thaw, nor could Evelyn Nesbit, nor in all probability could Diggs and Caminetti. It is probably too much to say that Thaw was born to be a murderer, and that the admirable Evelyn was born to be a member of the oldest profession that is, and that Diggs and Caminetti were predestined to do what they did, but if you look up their records according to the formula of the hereditarians, in other words, if you study their ancestry, it might appear to eugenists that the proper place for Mr. Thaw, Miss Nesbit, Diggs and Caminetti was the lethal chamber immediately after birth. They ought never to have been born, but being born, they should be put out of a life in which they were bound to cut bad figures, or prevented from mixing with society. This is a harsh doctrine, but it is a logical one.

* * *

Three weeks ago I prophesied that Miss Nesbit would receive an offer to appear in films. So she has. It was tolerably certain that Mr. Thaw's escape would be put into a picture. So it has. It was certain that Diggs and Caminetti would be filmed—in the interests of what? Do the film people who plank down their money for these enterprises expect us to believe that they are animated by altruistic motives? By philanthropy? By a desire to benefit their fellow beings? Devil a bit. They are out to make money indirectly by wrongdoing. Assuredly if Miss Nesbit had been simply a good dancer and not a notoriety, Hammerstein would not have engaged her; if Mr. H. K. Thaw had been a mechanic he would have been electrocuted; if Diggs and Caminetti did not occupy positions of social prominence, we in the East should never have heard of them. All these people are picturesque wrongdoers. To exploit them in pictures is to exploit picturesque sin. Hundreds of thousands of poor shop girls would be only too glad to exchange places with Evelyn Thaw at the price. "It's the easiest way." The sight to do ill

deeds makes ill deeds done. And so with these people—Thaw, Nesbit and Diggs and Caminetti—the weak-minded burn to imitate them.

* * *

These films are direct incitements of evil doing. I hope that Mr. McGuire and Mr. Collier, of the Board of Censors, will ban them. I hope that all the mayors in all the cities of the Union will ban them. They disgrace the business; they disgrace humanity. They teach only one thing, that crime is picturesque and profitable. They are a scandal. "They should have never been made, and being made should not be released." This passage is taken from the initiatory editorial of the "Exhibitors' Times," page 1.

* * *

I hope no State buyer will buy these things; I hope the conscience of the people of the country will be roused against them. This motion picture business is a great business. Some of the finest minds in the world are occupied in it from day to day. It is deplorable that these feature film ruffians should take advantage of manifestations of erring human nature to cast a slur on the business and corrupt the mind of millions and millions of people, all at heart striving for good, but only too ready to be misled by the meretriciousness of evil. We are all weak. The best way to be strong is to avoid the bad, and we cannot avoid the bad if it is always forced upon us in our entertainments.

* * *

This isn't a sermon, though it may read like one. It is a plain business talk by a plain business man with perhaps a vocabulary not commonly employed in business. These things hurt the business. They are bad for the business—bad for the business by which you and I, reader, earn our daily toke. Guess you don't know what toke means? I will tell you. It's just bread. Of course I could have written bread, but as I think in a variety of languages simultaneously I hope you don't mind me writing as I think. Since I have been writing about film abominations of the undesirable kind several self-constituted makers of objectionable feature films have gone bang out of business. I hope they will keep out until they have profited by the expensive lesson they have had.

* * *

Of course responsibility in this matter does not wholly rest with these misguided film makers. They could not possibly do what they are doing unless they got publicity for their efforts. The press incurs some of the odium attaching to the exploitation of vicious feature films. If they were not advertised, they would not be known. It is a great temptation to fill your ad-

(Concluded on page 6)

"EDISONIA"

(Continued from page 1)

soft spot in my heart just now because their English releases were made on my old stamping ground across the Atlantic. Upon my word, they seem to be getting the atmosphere of the stories in their films. But about Orange: I drifted into a cool and comfy little motion picture theatre there, taking forty minutes of Essanay and Lubin. I was in the company of quite a fine collection of clean-cut children, young mothers out in the afternoon shopping, and a few men. To these, I reflected as I looked round upon them, the horrible sensation-provoking feature film surely does not and cannot appeal.

It made me unspeakably happy to find that within forty-five minutes of Broadway you can rid yourself of the roar of Manhattan and fancy yourself in the calm and peace of a typical Dutch or English town. It is the country that is the backbone of the United States—the people who live on the land, the "plain people" of Abraham Lincoln. If these facts were realized by all motion picture makers, they would be scrupulously careful in the selection of their themes. And the feature film *Catnach* would be non-existent. Who was *Catnach*? The literary editor of the "New York Times" would no doubt enjoy fully answering this question. I will do so very briefly. He was a famous street purveyor of throw-away horrors in London a few years ago, dealing with murders, suicides and all the squalid aspects of life. He was the precursor of the feature film ruffian of to-day.

I forgot the name of the little theatre where I saw the pictures, but the nice young man there is going to be a subscriber of this paper. I must say that he manages his little theatre very nicely. And in the course of this delightful jaunt I found "my warmest welcome at an Inn." It is the unexpected which happens. The

keenest pleasures of life are not those which you elaborately prepare for. That is my experience. It is the something which you did not expect that comes all of a sudden. Do you remember the fat old fellow in one of Dickens' Christmas books? He sat in front of the fire all smiles. His fat wife was all smiles. She said to him, "What is it?" He replied through his oleaginous smiles, "It's the muffins, they came so pat."

The Deer Head Inn at Orange came so pat to me the other day. My *Compagnon De Voyage* and myself were attracted by this inscription on the window of the Deer Head Inn: "This Inn has the most unique interior on this hemisphere."

Said I to my friend, "This is a large order; let's explore." We did. The Deer Head Inn enshrines the most wonderful natural history museum I have ever seen for its size. You have all the horned animal kingdom in skeleton form displayed about the rooms—serpent skins, the scalp of a woman, vast numbers of lethal weapons, swords, daggers, pistols, a perfect wilderness of savage nature, ossiferous, geologic and all the rest of it.

The good-natured proprietor of the Deer Head Inn said his unique museum (which is the annex of a very nicely conducted café) was visited by many notable people. Mr. Edison himself is a frequent visitor to the museum. And I don't wonder at it. You read here, as it were, a petrified history of nature.

Still, it is just dried bones and fossils. How much better it would be five hundred years hence for our descendants to look upon motion pictures of actual life and living rather than upon fossils and bones that "move not, neither do they speak."

Meanwhile, my interview with Mr. Edison must be deferred until some "September morn." **T. B.**

CHESTER BEECROFT BECOMES ADVERTISING AND PUBLICITY MANAGER OF THE GENERAL FILM COMPANY.

One of the most experienced publicity men in the motion picture business has this week been appointed to what is properly regarded as the most important appointment of its kind. Chester Beecroft becomes advertising and publicity manager of the General Film Co. In his new post he will be the recipient of widespread congratulations in which the "Exhibitors' Times" desires heartily to join.

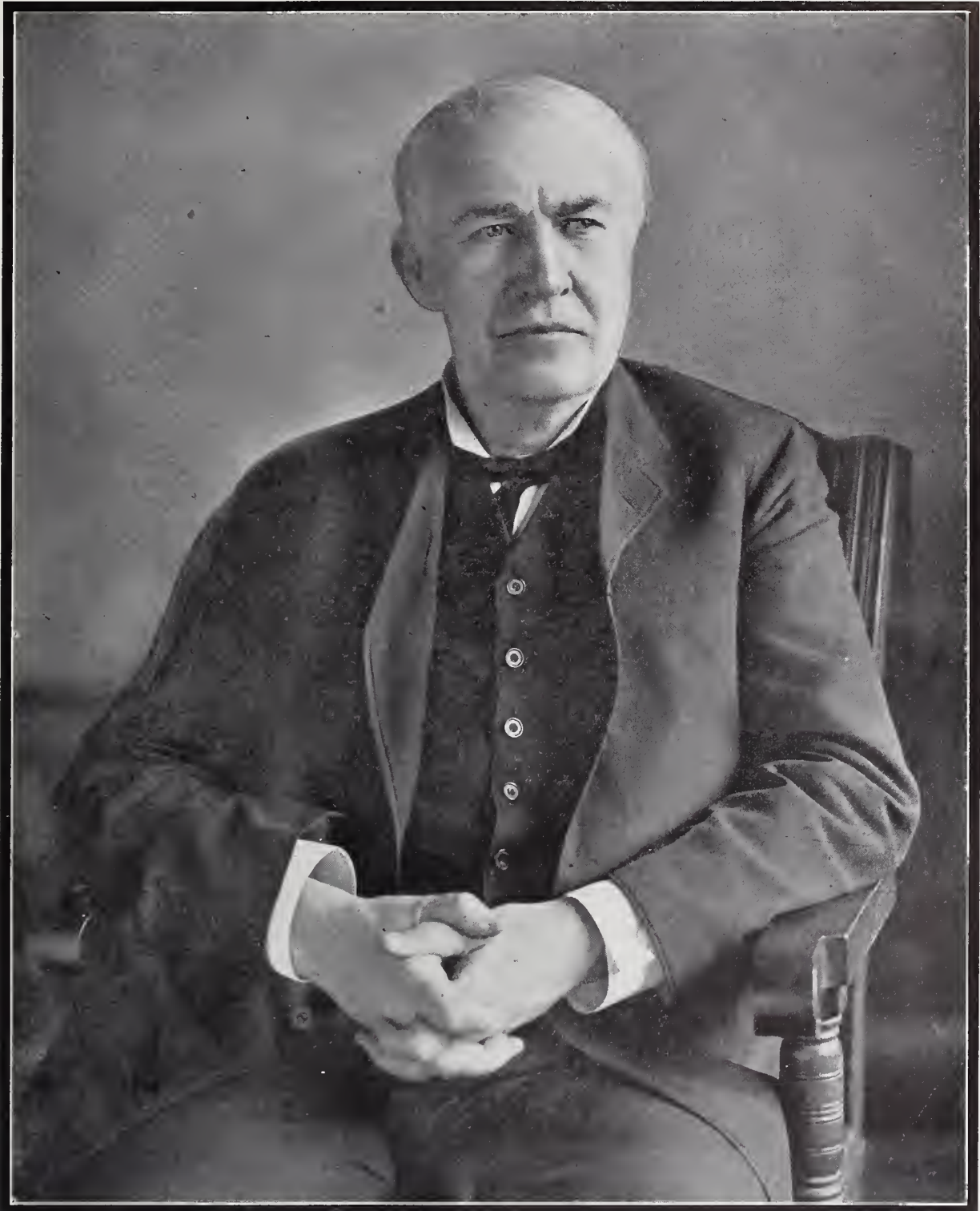
Mr. Beecroft has had an extremely varied experience of publicity work. The Hotel Astor and the late Peary Relief Expedition were indebted to him for some fine efforts; but nearer home he was placed in charge of the publicity end of the Motion Picture Patents Co. shortly after its formation in 1909. More recently he was New York manager of our contemporary, the "Billboard."

His abilities and experiences will be a great asset to

the General Film Co. just now when the needs of the position call for a man of the judgment and acumen of Mr. Beecroft.

Mr. Beecroft comes of a very well-known literary family. One of his brothers is editor of "Forest and Stream;" another brother, the genial Fred, is the popular motion picture representative of the "Dramatic Mirror."

It has pleased us very much indeed in this connection to observe that the advertising and publicity work of the General Film Co. has been handled by practiced literary hands. Mr. Beecroft is naturally and acquisitively the possessor of these valuable attributes. It is a reproach to many motion picture organizations that the advertising and publicity work is not of the most refined and convincing order, but in respect of the General Film Co., and Mr. Beecroft, there need be no apprehension but that the work will be carried out in the best interests of that company and in those of the motion picture business in general.



THOMAS ALVA EDISON

RIGHT OFF THE REEL

(Continued from page 3)

vertising pages, even though the matter may be *contra bonos mores*. There are some minds that cannot resist the lure of the dollar at any sacrifice of principle. It is no secret that some of the publications which rely upon motion picture advertising to keep them going, wholly or in part, will not, or at any rate do not, turn down these advertisements of nefarious feature films. These people, therefore, are clearly *participes criminis*.

* * *

If the dissemination of these horrible films were a legal crime, then all those accessory to the deed would be legally guilty. This is an axiom of Roman law. So, besides your film maker, there would be the men who printed and distributed the ads and the Exhibitor of the pictures. But it isn't a legal offense. Yet it is clearly a moral offense. It is morally bad to exalt the bad. This is just what these films do. They do not teach any good moral lessons, because they show that these people profit by wrong-doing instead of suffering therefrom. While it is true that in stage plays virtue is always mechanically triumphant and vice is punished, wrong-doers suffer in real life by the pangs of conscience and by other means just as acutely as they do on the stage. It is, therefore, false for these people to make their "heroes and heroines" have a good time as a reward for their misdeeds. Looked at which ever way you will, these feature films which base their theses upon notorious profligacy are indefensible. The recorded history of the world shows humanity is not advanced one bit by contemplating moral corruption.

* * *

But it has advanced by the sight of the transparent beauties of character of good men and women, such as Frances Willard, William Booth, Abraham Lincoln, Francis of Assisi, Elizabeth Fry, Father Damien, George Peabody. Here I stop, because a list of the great good people of the world would fill many pages. So would the list of the great bad people. But devil of a bit of good can result to your immortal soul if you pass your time in contemplating the actions of Jezebel, Cleopatra, Rose du Barry, Catharine of Russia, and Lucrezia Borgia, all more or less precursors of a young lady whom so many people pay a dollar to see just now, and whom millions might be asked to pay five or ten cents to contemplate on the screen.

* * *

We in the motion picture field must have the best people in the community on our side. Only yesterday the business was *anathema marathana* to cultured minds. Why? Because it was intrinsically rotten. Now many of us are trying to excise the gangrene—to make the main body clean and seemly, something that we are not ashamed to be associated with, that the women of the community may look upon without feelings of repulsion, that the motion picture business may be as reputable as literature, law, surgery; that it may really rank with the arts and sciences; that all those associated with the business may be proud of it. But this state of things can't result if salacity and sin are to be "feature filmed" into our own brains and those of people whose "good eyes" we are all still striving to secure.

FOR THE CROWN

American Release, Monday, Sept. 8, 1913.

Cast:

Jacques Le Grand Warren Kerrigan
 Constance Vivian Rich
 The Duke Jack Richardson
 Queen of France Charlotte Burton
 The Archbishop George Periolat
 Jeanne d'Tour Louise Lester
 Crown Prince Helen Armstrong
 Nobles, Ladies, Servants, Jailers, etc.

Following the first Adventures of Jacques, the King, repentant of his insult to the church, again embraces the faith and shortly after, falling ill, dies. The second adventure opens with the funeral procession of the late king, the crown prince being in the procession that carries the remains of the late monarch to the royal tomb.

The following day the coronation of the child king takes place in the throne room of the palace. The bishop advances with the crown, but the child, already imperious in his authority, demands that none other than his beloved friend Jacques shall place the crown. His wishes are acceded to.

In the meantime the Duke de Montserrat continues his intrigue with the queen, but the death of the king has awakened her mother love and when he

suggests that together they rule the country, she replies: "The past is dead! The future is for the King." Failing in this attempt to secure the throne through marriage with the king's mother, the duke incites the nobles to revolt against the king. With the assistance of the infuriated nobles of the court, the palace is stormed and the king kidnapped.

Jacques Le Grand has been inactive, preferring to remain at the court and bask in the smiles of Constance, who has won his heart. The queen, distracted, sends for him and tells of the outrage. Recalling the vow to his father, who had admonished him, "Be ready to lay down your life for the king," he buckles on his sword and promises, "I will save the king or die for him." Constance overhears and decides to accompany him. Securing the costume of a page she joins the young adventurer and together they go in search of the king.

Far from the palace the robber nobles carry the king and place him in the home of some peasants in the mountains. The imperious king warns them, "You will repent this when I come back." The king is hustled into the hut and guarded by the peasants.

In the meantime Jacques and Constance encounter the nobles at the inn, and when they make overtures of friendship Constance seemingly falls in with their plans to gain her purpose. But one of the nobles unobserved places a sleeping powder in Constance's tankard and Constance indiscreetly drinks therefrom. When Jacques notes what has befallen his beloved Constance, his anger is aroused, and pulling her up on the table beside him he draws his rapier and fights them all. They are about to overpower him when, with one sweep of his arm, he breaks the window and leaping he escapes with Constance to safety.

The young king wanders from his guard with the child of the latter, and makes his way into the mountains. The escape is discovered and the peasants, alarmed, hurry to notify the duke. In the meantime, Jacques and Constance have resumed their search for the king, and the duke encounters them after learning of the escape of the king. He attempts to kill Jacques, and Constance takes up the fight in his stead. She is disarmed and Jacques, being found only

[Concluded on page 32]



Scenes from "For The Crown" (American)

While the Starlight Travels

ESSANAY

The big idea in this two-reel Essanay which is scheduled for release on September 5th, is the reincarnation of several spirits whose lives have intermingled in years past, in that period which is now known as the stone age. The entire first reel of this production has to do with the time when the Cliff Dwellers were still in existence. Let us mention here, that for the reproduction of the scenes in this portion of the film, much care was exercised and splendid settings procured. It would hardly need the characters in their leopard skin garments to convince us that it was supposed to represent a period long before the civilization of man encroached on nature's beauties. We view stalwart trees, natural caves, sheer precipices, ravines and crevices which could only be made by the hand of nature. All these beautiful scenes lend an enchanting charm to the picture, and when a half-clad character in skins breaks into our view, it is felt that the picture is complete. While viewing this scenery we wish that something unusual in the way of humanity would break into it, and when we see the fighting warriors in their hand-to-hand struggle with their stone hatchets you feel the harmony of the action with its surroundings and settle down for an enjoyable half hour.

As has been said, the action of the first part of this film is supposed to have taken place in the days of the Cliff Dwellers. A battle is being fought between two warring tribes. One tribe is routed and the chieftain killed. His daughter Walla, runs to where the old man lies and while mourning over him is seen by Toulon, the leader of the victorious band. He is captivated by the wondrous beauty of the maiden and takes her forcibly away. Walla endeavors to free herself, but finding her efforts futile tells Toulon that "The time will come when you will beg pity of me; may our God protect you then, for I shall be pitiless." These words, however, have no effect on Toulon, and he takes her to his cave, where he tries to win her by gentleness and gifts of rare shells. He places a guard over her cave. At sight of Walla the guard becomes infatuated with her, and the next morning, finding her alone in the fields, attempts to embrace her. Toulon comes to her rescue, but the guard escapes. The young chieftain pursues him, and after an exciting chase through a canyon, they both roll down a slope into the Yukon River, where Toulon vanquishes his opponent after a terrible fight. The victor returns to Walla and is rewarded by her love. He takes her to the high priest, who asks a blessing on their union, as each swears to love the other forever.

The story now advances several hundred years, and we find the Civil War near its close. Lieutenant Eric of the Federal Army is sent as a spy into the

enemy's camp. He is discovered and shot by a confederate soldier, who, with several companions, gives pursuit. Eric takes refuge in a house near by and is confronted by a beautiful Southern girl and her mother. At first glance Eric and the girl are startled, as the face of each seems familiar to the other, and the feeling that they have known and loved each other comes to both of them. Then they both seem to remember, and as in a vision they see themselves as they had lived and loved in the far-away stone age. The coming of the soldiers interrupts their retrospection. In spite of her reawakening love, Ida retains Eric at the point of a revolver and gives him up to his enemies. But after their departure she realizes that she has destroyed her reincarnated lover of centuries ago. She immediately plans and cleverly carries out his escape. After the war Eric comes back to Ida, and once again they promise their love and loyalty to each other "forever."

C. J. V.

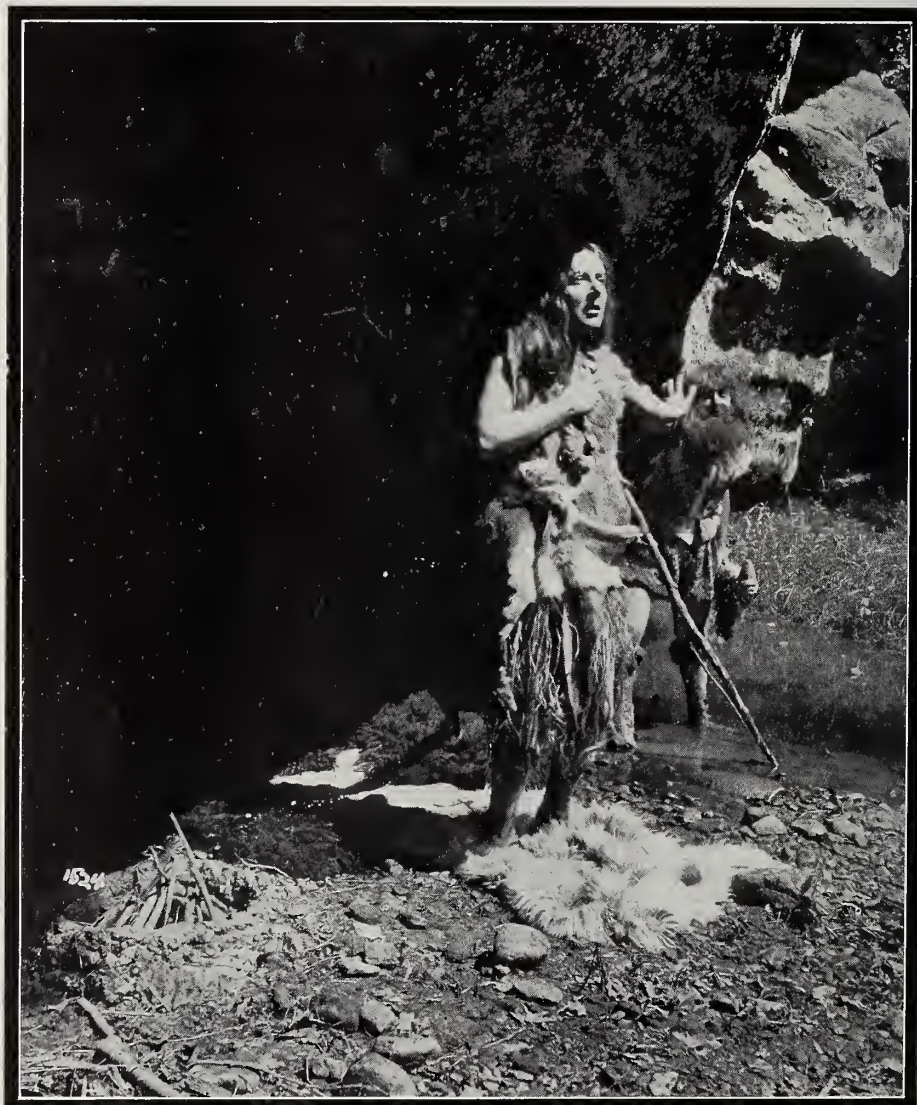
CALAMITY ANNE.

Miss Louise Lester, better known to the picture public as "Calamity Anne," writes all her own scenarios in which she plays this character. "Calamity Anne" is a real character whom Miss Lester encountered some years ago before her advent in motion pictures.

The innate goodness of this "diamond in the rough" appealed to Miss Lester, and in real life, just as Miss Lester portrays her in pictures, she is always ready to sacrifice her own comfort for the good of others and invariably gets into trouble fighting for what she believes is right.

The appeal of this series, aside from the laughable comedy, depicted by the lone woman with a jackass as her only friend, is the silver thread of self-sacrifice and goodness running through the pictures that appeal to all.

Miss Lester is known in this character and even in pictures where she appears in entirely different roles she is pointed out as "Calamity Anne." The rest of this series will be "Calamity Anne, Heroine," released September 15th, to be followed by "Calamity Anne's Sacrifice."



WHILE THE STARLIGHT TRAVELS, [Essanay] Sept. 5th

ON THE ROAD

Lancaster, Pa.

As promised in the last issue of this paper, I will say a few words on the theatres of Lancaster.

The Hippodrome is the main important theatre, and as this beautiful house has some important features, I refer the reader to the "Construction Department" of this issue for special details.

There is an atmosphere of general comfort as soon as you enter the spacious lobby. The ticket seller greets you with a smile, the doorman and the usher (long in the service of the theatre) not only look neat and clean, but are exceedingly polite and courteous. Mr. and Mrs. Krupa do not sell or take up the tickets. They are found in the auditorium always ready to extend any courtesies and to answer questions.

Mr. and Mrs. Krupa own and manage the Dreamland, an older but smaller theatre, also, on Queen street.

The Scenic, opposite the Hippodrome, is an old house that could stand some interior improvements, yet doing a good business, being the only theatre showing independent pictures on Queen street.

The Reno, on King street, is popular, although a small place. The great drawing card is a mirror screen. In fact, the manager prides himself on having one of the best equipped theatres in the State. He is a manager who believes that nothing is too good for his patrons.

The Wonders, also on King street, is a new house about two months old. The exterior is neat and in good taste. I can compliment both the architect and the decorator. In fact, I was so pleased with the front of the "Wonders" that I wanted to take a photograph of it. If the owner would stay away, he would see an increase in his receipts as with such a new fine-looking theatre, he should be able to increase his business without having to try to put his neighbor out of business by offering a long program. I purchased a ticket and found an old man sitting on the last row of chairs, pulling tickets from the hands of the patrons as they entered the place. Not a word, not a smile, but a sore face. After looking over two reels, I walked to the door and presented my card to the owner, who flew in a rage and had no advertisements, no subscriptions, no news to give to reporters. In these circumstances I did not dare to ask permission to take a photograph of the place, but I walked away and in so doing I told him that I should not be considered a reporter, but a patron, as I had paid the admission.

I mention this case to illustrate my article on "Appearance and Manners," of recent issue, in which I claim that the owner, manager or his wife should not sell or take up the tickets. As the business is not just what the owner had anticipated, he cannot smile and at the same time he cannot help himself from showing his disappointment in his manners.

These are the five leading theatres in the business section of Lancaster.

Camden, N. J.

The home of the great talking machines (Victor), of the celebrated soups known all over the world (Campbell), of the biggest shipyard and of many more great institutions, including the Excelsior Drum Works, the manufacturers of the very popular Dramagraph, or sound effect cabinet, is not slow in motion pictures.

The Princeton, on Kaighn avenue, has a nice-looking front, but is closed for the summer months. The Princeton is not the only closed house during the hot days of August, when Camdenians can jump on an electric train to take a dip in the ocean. The other houses closed for the summer are: The Broadway, the Star, the Royal, the Casino, and two smaller theatres.

The Kaighn Palace, the once popular theatre under the able management of Mrs. Jones, is still doing good business under a new management.

The Majestic, at the end of Broadway, is a large house offering a ridiculously long program of vaudeville and pictures for 5c to a certain patronage.

The Princess is a new theatre under the management of Mr. Greenberg, of the Grand, and of the Bijou of Chester, Pa. The Garden seems to have a good patronage.

In general, the Camden theatres are following the fad of too many sensational posters and appearance and manners do not seem to cut a figure.

The Grand is the newest house. It is a fine specimen of architecture with a large seating capacity. It is a pity that the

(Continued on page 31.)



THE RIGHT OF WAY [Essanay] SEPT. 13th

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Dept., Exhibitors' Times

Exhibitors' Times,
220 West 42d Street, New York

Eureka, Utah, August 8, 1912

Gentlemen: Your answer to my numerous queries re the building of a new theatre, in your issue of July 14th, was fuller than I expected, and contained many fine suggestions. For your courtesy and many valuable hints please allow me to extend the sincerest thanks and appreciation.

Very truly yours, Edward J. Rhoad

The Hippodrome theatre of Lancaster offers a number of features of real interest to the Exhibitor at large.

It is the safest house, not only on account of a wide lobby and of many convenient exit doors, but on account of the construction of its operating booth, which is a separate building in itself on the outside of the theatre, as shown by the following diagram:

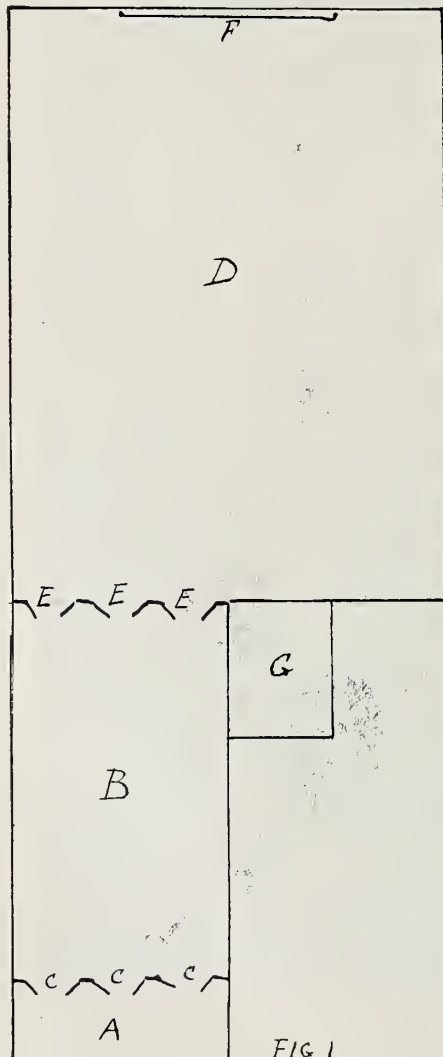


FIG 1

A is the front lobby, connecting to the long and wide inside lobby B, through a number of wide double doors C. The long lobby B leads to the auditorium D, through another number of wide double doors E. The screen is represented in F and the operating booth is shown in G.

The operating booth G is of sheet metal placed on the outside of the building, against the solid walls of both the auditorium and lobby and the only connection between booth and theatre is the small openings for the projection through the thick brick wall. As the openings are provided with automatic shutters fire could rage in the operating booth without the least danger to the audience.

Another good feature of the Hippodrome theatre is the arrangement of the brass railings in front of the ticket office. The accompanying photograph shows the



right railing going close to the ticket window, while the end of the left railing shoots on the side. This arrangement prevents patrons from calling to the ticket window from both sides, as it is annoying for a line of persons waiting on the left side their turn to purchase tickets, to see other late comers push their way from the right side. This arrangement has another great advantage; as only one person can stand at the ticket window there is less confusion, and with less confusion there is less chance

of making a mistake in the change and it insures also a quicker service.

The next photograph shows the fine inside lobby, with its fountain and palm



trees. This lobby places the Hippodrome above the ordinary motion picture theatre and acts as a drawing card.

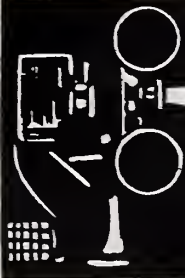
When will persons ready to invest large sums in the building of a motion picture theatre take the trouble to investigate other places, before allowing the architect to proceed with his work.

I have found, on the most famed street of Philadelphia, a new theatre representing a large investment. With its magnificent marquise, covering the whole sidewalk, and its handsome lobby, this theatre has more the appearance of an opera house than of a motion picture show.

The business is not good; in fact, the management had to discontinue the matinees and at the evening show I found few grown persons, but a number of children from the neighborhood, attracted by the Indian and cow-boy pictures.

There is no wonder at the poor business as the projection is the most miserable shown. The picture is all the time out of focus and so much out of focus as to render some of the subtitles indistinct. Why? Merely because the architect knew nothing of the rules of projection.

(Concluded on page 17)



The Operators Forum and Question Box

Conducted by Herbert Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors' Times

ELECTRICAL QUANTITY.

The rate of flow of liquids is expressed in units of quantity per second, or minute, and similarly the strength of an electric current can be defined as a quantity of electricity flowing per second.

The practical unit of electrical quantity is called the coulomb, and is such a quantity of electricity as will pass in one second, through a circuit in which the current strength is one ampere.

Therefore, to calculate the quantity of electricity which has passed in a circuit in a given time when the current in amperes is known:

Let Q = the quantity of electricity in coulombs; C = the strength of current in amperes, and t = the time in seconds. Then,

$$Q = Ct, \text{ and by transposition, } C = \frac{Q}{t} \text{ and } t = \frac{Q}{C}.$$

It will be readily understood from the above that when any two quantities are known we can readily find the third; for example:

What is the quantity of electricity in coulombs flowing in a circuit for twenty minutes having a current strength of 7 amperes?

Solution:

$Q = Ct = 7 \times 1200 = 8400$ coulombs, because the quantity of electricity in coulombs is found by multiplying the current in amperes by the time in seconds it was flowing in the circuit.

ELECTRICAL WORK.

When an electric current flows from a higher to a lower potential, electrical energy is expended, and work is done by the current. This energy may be transformed into heat, or mechanical work, or may produce chemical changes.

The unit of mechanical energy is known as the foot-pound, and may be defined as the amount of work performed in raising a mass weighing one pound through a distance of one foot, and the work done in raising any mass through any height may be found by multiplying the weight of the body lifted, by the vertical height through which it is raised.

Electrical work is calculated in the same manner, the practical unit of electrical work being that amount accomplished when one coulomb flows between potentials differing by one volt. The

unit of electrical work then is the volt-coulomb and this is called the joule.

By the use of the following formulas it is possible to find the amount of electrical work accomplished in joules in a given time in any circuit.

Let
 J = Electrical work in joules.
 C = Current in amperes.
 t = time during which the current flows (seconds).

E = E.M.F. or pressure of the circuit.
 R = Resistance of the circuit.

Then, when the current and E.M.F. are known, $J = CEt$.

When the current and resistance are known, $J = C^2Rt$.

When the resistance and E.M.F. are known, $J = \frac{E^2t}{R}$.

When the work in joules is known, the work in foot-pounds is equal to $J \times .7373$.

ELECTRICAL POWER.

Power is the rate of doing work, and expresses the amount of work done in a given time. The unit of mechanical energy is the horse-power, which is equal to 33,000 foot-pounds per minute.

The unit of electrical power is the watt.

It is found by dividing the amount of electrical work done, by the time required to do it.

Let
 W = the power in watts.
 C = the current in amperes.
 Q = Quantity of electricity in coulombs.
 E = E.M.F. in volts.

Then, by the formula given in electrical work we have:

$$J = CEt, \text{ therefore } W = \frac{CEt}{t} \text{ or } W = CE.$$

The power in watts is equal to the current in amperes multiplied by the electromotive force in volts. For example:

The current flowing in the circuit feeding a motion picture arc lamp is 35 amperes, and the difference of potential is 110 volts. What is the power in watts developed?

Since $W = CE$, then $W = 35 \times 110 = 3850$ watts.

1

One watt equals $\frac{1}{746}$ of a horsepower

or 1 horsepower equals 746 watts, there-

$$\text{fore } HP = \frac{W}{746}.$$

The term horsepower is not generally used in connection with electrical energy, the word kilowatt being used almost universally.

One kilowatt equals 1,000 watts, or approximately one and one-third horsepower. For example, if a dynamo were rated at 50 kilowatts it would have an output of 50,000 watts, or approximately 67 horsepower. The word kilowatt is abbreviated to kw. The kilowatt hour is the unit of work commonly used in electrical work and is the amount of work done when one kw is expended for one hour, or one-half kw for two hours.

The kw hours are, therefore, found by multiplying the number of kilowatts by the number of hours during which the kilowatts were being used. The kilowatt-hour represents a definite amount of work, while the kilowatt expresses the rate at which the work is done, and is, therefore, a unit of power.

Answers to Correspondents

Vertical Developing Tanks.

Replying to a correspondent, these may be obtained from A. J. Corcoran, John street, New York.

Carbons.

R. H. Johnson: The Electra carbons are probably what you refer to. Write to Hugo Reisinger, 11 Broadway, New York City.

Printers and Perforators.

Several correspondents wish to know where high-grade printers and perforators may be obtained.

In reply: Bell & Howell, 217 W. Illinois street, Chicago, Ill.

Rewinders.

W. E. F.: These are to be had of the Lang Co., Olean, N. Y.



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

As I have no connection with musicians or musical instrument dealers I am impartial, and try to advise to the best of my knowledge the Exhibitors who do not fully realize the value of appropriate music for the picture.

Evidently, as is generally the case, I do not please certain persons who, interested in a musical line, feel offended at some of my remarks.

I find that the correspondent of a certain magazine is also the leader of an orchestra and has charge of preparing the music for a chain of theatres.

As the leader of an orchestra, he must be a member of a union, club or society of musicians, and to give employment to most of his colleagues he advocates a full orchestra. The more musicians you can employ, the more you will please him.

I have no use whatever for a certain orchestra that he praises, and still less for the drummer. The other evening, while they had five reels, each one offering some good opportunities for clever sound effects, the drummer gave four effects only. And what effects? The first one was a loud and vulgar snoring, to represent a man sleeping under a tree. This snoring could have pleased some of the down and out men from the cheap lodging houses who visit the shows of the Bowery, but it was out of place in a ten-cent Broadway house; it was offending to a refined patronage. The second and third effects, were two loud and vulgar groans, while the last one was the limit. A girl captured by some bandits uses her police whistle to call for help and our clever drummer used a locomotive whistle. In this case it would be better for the manager to discharge such a drummer and buy a Dramagraph sound effect cabinet, as, if the Dramagraph is a mechanical instrument, it is more intelligent than the drummer in question, as it will not give a locomotive whistle for a police call.

The "Saturday Record," of Cedar Rapids, gives the experience of Manager Diebold, of the Palace Theatre, who says that he has been driven wild by the actions of his musicians.

In previous articles of this department in the "Exhibitors' Times," I have called the attention of the reader to the actions of certain drummers and pianists. I said that most of the drummers did not know how to play the picture and had some wrong sound effects, and, I added, that they had an idea that to earn their sal-

ary, they had to beat their drums, cymbals and sticks from the first to the last scene of a picture, and that the pianist, not to be drowned by the drums, had to hammer his piano with all his might to keep up with the drummer and to earn his salary.

It is no reason to discard the sound effects because a drummer does not know how to play the picture, and put in place a symphony orchestra, to play some fine selections but not fitted to the picture. I admit that an audience will prefer a soft music, even if not appropriate to the picture, instead of the noise made by certain drummers; but let us remember that the patrons and lovers of motion pictures will always appreciate good sound effects when they are worked properly. This is not pure imagination on my part. Lyman Howe, the king of sound effects, does not use a symphony orchestra, but he trains his men, and he has attained such perfection that he can go to any town and show pictures at thirty-five cents, fifty cents and one dollar and take the business away from the other houses.

It is true that we find very few drummers, even pianists, able to play the picture, and there is a reason—the same reason that kept many persons from working for motion pictures.

I remember that a few years ago, manufacturers, renters, Exhibitors, even ushers and scenario writers, were ashamed to acknowledge that they were connected with motion pictures. It was then a sort of disgrace for any one to say that he had anything to do with the little pictures. I also remember when real actors would not consent to lower themselves to act before the camera. It is the same with the musicians; they feel humiliated to play the picture, and they seem to join hands with the enemies of cinematography to ruin the industry and force the patrons to return to the opera houses.

I have known of a fair drummer who left a motion picture theatre to play in an orchestra at \$5.00 less per week, because he did not like the idea of faking music for the picture.

All the actors have recognized the merits of motion pictures and find it more easy and more profitable to act before the camera than on the stage, and they are more sure of their pay, as the film manufacturers do not strand their actors on the road, like so many impresarios. The musicians begin to realize

the same facts and are trying to adapt themselves to the new ideas.

As in all other lines, we always find a few old foggy and cranky fellows never satisfied and who always regret the old ways.

There is one thing that the managers should do—read the trade papers, get posted, find out what others are doing and consult the editors, who are always ready and willing to give impartial advice. All the editors of the different magazines are animated with the same desire, viz: to help the Exhibitor to the best of their knowledge.

If Manager Diebold had told us of his troubles, we would have been pleased to advise him and to send him the back copies of the "Exhibitors' Times," where he would have found the cause of his troubles.

I admit that it is not easy work for a drummer to follow the picture and to render all the sound effects correctly and at the proper time, as most of the traps take much room and cannot be reached easily when desired, but as we say: "Necessity is the mother of invention," and some inventors are placing on the market, some well-combined sound effect cabinets. One of them is the Dramagraph, it is simple, compact and every trap and device is handy to the drummer. It is so perfect and so well worked, that several effects can be rendered at the same time, a feat that an ordinary drummer cannot accomplish, when his traps are scattered on chairs and tables.

Here again I must warn the Exhibitor. Do not condemn a Dramagraph or any other sound effect cabinet because the fool at the instrument does not know his business and believes, like the drummer does, that to earn his salary he must beat the drums, cymbals and work all the keys, pedals, strings and push-buttons, from the beginning of a picture to the end, and, then produce the wild actions of which Manager Diebold complains.

It is the same with all the musical novelties. The Deagan bells are one of the best attractions for a motion picture theatre when they are played properly in certain scenes or an intermission, but when an abuse is made of them or worked by a cheap pianist, they are then a bore on the audience. In last issue I said the same thing regarding the new Wurlitzer instruments.

J. M. B.

Advertising the Picture



Suggestions Invited, Questions Cheerfully Answered.

Address: Advertising Dept., Exhibitors' Times.

I have said much against the abuse of posters, yet the Exhibitor seems to pay little attention and does not see the danger of such a display of advertisements in front of his theatre.

On the contrary, the Exhibitor is riding his mad horse, and because he cannot get enough posters for his show of to-day, he adds posters for the shows of to-morrow and of the following days, and soon we will see the shows advertised for two or more weeks ahead of time.

This feature of the abuse of posters, will prove the ruin of the Exhibitor, but he can avoid a failure if he wishes to listen to a little common sense and put himself in the place of his own patrons.

It is alright to advertise your coming shows, but do not do it before you have collected the admission of to-day. Do not give a chance to your patrons to abandon you on Monday, so as to have the required price to see your show of Wednesday or of Thursday, but try to induce them to come on Monday just the same.

Let us illustrate this question. The best way for me to prove my argument, is to present the following photograph taken in front of the Parkway Theatre, 34 West 110th street, New York City, and to put myself in the place of the patrons.



We know that the average family bases its expenses on its weekly income. So much for rent, for fuel, for food, for clothing, for amusements, etc.

EXAMPLE: John Smith and his family, five persons, can spend 50c per week for amusements, or two motion picture shows at 5c for each of the five members.

On Tuesday, John Smith is happy, and

after supper he says to his wife and children: "We will go to the Parkway Theatre and enjoy the movies."

The average family with a limited budget, is as careful in the selection of its amusements as they are when shopping; they want the best and the most their money can buy.

When Smith's family arrives at the gates of the Parkway Theatre, they very naturally examine the posters, and the Tuesday posters are:

Vitagraph—"The Song Bird of the North."

Lubin—"The Unknown."

Etc., etc.

A good program, but as Father Smith approaches the ticket office, Mrs. Smith sees part of the program of Wednesday as:

Biograph—"The Daily Burglar."

Vitagraph—"Under the Make-Up."

Etc., etc.

"Oh, John," she calls, "we will not go in to-day as there is a Biograph for to-morrow, and you know how I love them."

While Smith looks at the Biograph, he spies the big banner of the Kalem: "Breaking Into the League," and, as he is a baseball fiend, he says: "And we will not go to-morrow, but wait until next Thursday, as we cannot miss a baseball picture."

And the manager of the Parkway by kindly advertising his shows of the week, for the mere sake of displaying posters, loses on Monday the 25c of the Smiths and also the 25c of Tuesday. Is it all? No, he will lose more, as the Smiths by having a chance to see the posters of all the week, can arrange their program so as to remain within the limit of their weekly allowance.

It is agreed, they will visit the Parkway on Thursday for the Kalem baseball picture, and as the Vitagraph two-reel feature, "The Diamond Mystery," is booked for Saturday, Saturday will be their second day of the week to visit the place.

While Smith's family is limited to 50c per week, it should be the aim of the manager of the Parkway Theatre to try to make them spend 75c or more, and this could be done with a less display of posters.

If the Parkway was to keep in its lobby, the posters of Tuesday only, the Smiths would enter the place as they left

the supper table with this very intention.

If during the show, the manager should flash the program of Wednesday, after the Smiths have paid their admission and are seated, Mrs. Smith, a great lover of Biographs, would say: "Well, I guess we will have to come to-morrow for our second day, as I cannot miss a Biograph."

On Wednesday, if after the Smiths have paid the second and last quarter of their weekly allowance and while they enjoy the Biograph, Smith, a great baseball fiend, should see flashed on the screen the announcement for Thursday of the great Kalem feature, "Breaking Into the League," he would say, "Mary, we will have to economize on something else this week, as we cannot miss a baseball picture," and this would mean an extra quarter to the manager from the Smiths and less money to pay on posters.

It may be worth still more to the manager, as the Smiths may be tempted to come back on Saturday for the two-reel feature of the Vitagraph, "The Diamond Mystery."

The same story can be repeated the following weeks, until the Smiths—I don't like to tell it—will have to stand off the butcher, the baker and the milkman.

If you wish to advertise your coming shows, the best way to do it is to place your posters near the doors of the auditorium where they can be seen by the patrons walking out and not by the ones standing on the outside.

While I do not believe in advertising ahead of time the coming shows, unless it is a special production on which you can make some real extra money, I take the liberty to submit the idea of a Pennsylvania Exhibitor. This Exhibitor had a weekly card program printed as follows:

Program
EUREKA THEATRE
For the Week Commencing
August 11, 1913.

MONDAY

Essanay—"Homespun," Drama
Vitagraph—"A Faithful Servant," Drama
Featuring Maurice Costello
Lubin—"Getting Married," Comedy
Lubin—"Roses for Rosie," Comedy

[Concluded on page 20]

George Kleine on the Motion Picture Outlook

Interview with the Impresario of "Quo Vadis" (Cleveland Plain Dealer)

"Roughly speaking, how much will you make clear and above all expenses from this single 'Quo Vadis' film?" I asked the owner, George Kleine, who came to Cleveland last week to see how the pictures began their engagement at the Hippodrome, where they are scheduled to run for a month.

"Not over a quarter of a million dollars," he replied, just like that.

It was much as if the grocer had said: "Onions are 5 cents a bunch to-day." The man who answered my question was a keen-eyed gentleman, quiet of manner, terribly shy and about the last person in the world who cared for any personal publicity. Half of the great motion picture world hasn't the slightest idea even what he looks like, whether he is young, old, tall, fat, clubfooted or a person with pink eyes. He is scarcely the "typical" theatrical producer, has nothing of the obtrusive personality of the self-recognized magnate and decidedly detests the personal pronoun "I." What he offers to the public, he says, stands or falls on its own merit. "Why, I came from the optical business in Chicago," he said, "There's nothing interesting, romantic or sensational about me." He looked like a well-groomed American who would feel as much at home in front of the Cafe de la Paix in Paris, or the foyer of Shepherd's at Cairo as on Broadway or Euclid avenue. He is not the gentleman who sits at a mahogany desk on Broadway and looks down on the lobster salad crowd surging by and fashions the entertainment he has to offer to the country accordingly. So I persisted in the interview.

George Kleine is one of the few influential men in the motion picture world who were practically "born in the business." His father was a manufacturer of stereopticons and his youth was spent in an optical store which was run as a sort of side line. He outfitted lecturers who went around the country showing the beauties of nature on the screen. He was ready when he heard the call, and when the inventor of the old magiscope—a word coined by Mr. Kleine—offered him the Illinois rights to the use of the instrument he says the "tail wagged the dog." It soon became more important than the various branches of the optical business combined. He went in for motion pictures as soon as they were on the market. He made a lot of money—some of the first big money that was extracted from this business in America—and, having made his fortune, having become a millionaire, he announced to his wife and little daughter that he was ready to retire. They would travel abroad, and lounge in ease at home. He would be a "gentleman" and call his life's work through.

Breaking Retirement.

Then one day he became restless, after about two months of gentlemanly ease. He went to the club and glanced through the newspapers and became more restless. He sauntered down to

his office and almost tearfully saw someone else attending to the routine duties which had formerly belonged to him. A quick resolution followed. He cleared off his desk and announced that he was ready to come back. He went home and made a similar announcement. Two months of "retirement" was enough. And now he has got about ten times as many things on his hands as he had before his retirement. He says he's in the business now for the rest of his life. What's a few million dollars worth if a man is doomed to sit around a club and read newspapers?

"American-made pictures are primitive," he said to me. "Now I don't mean that they are not good, mind that, for they are good; but I do mean that the European makers are away ahead of us in choice of subject, the manner of production, treatment of subject and acting. Look at this 'Quo Vadis' film, for example. The actors in this piece are not great actors at home, not celebrated actors; but they are good actors. Why, even the members of the mob are good actors. And just to illustrate, let me tell you how we got the mob for our next production, 'The Last Days of Pompeii,' which is to be a much bigger spectacle than this. We heard of a big strike in an automobile factory at Turin. So we sent our agents there, and as the men filed out of the factory we engaged them for our pictures. Put a toga and the right sort of costume on an Italian, show him what you want him to do, and he makes as good a Roman actor as may be desired. We have about 3,000 persons in this new film, an entire city of Pompeii has been built in stucco, with the giant Vesuvius towering behind it. The experts who have charge of the eruption by which the whole thing is to be destroyed, guarantee that the destruction of Pompeii and the volcanic explosion will last seven minutes before the camera. Without a doubt it will be the biggest spectacle ever witnessed by the world—seated in a theatre.

Cost of Attractions.

"But we have to be pretty careful about making announcements. What is called competition has swamped us. Some of us who care to engage in purely legitimate transactions and quickly put \$100,000 into the making of a great feature film will find that our idea has been stolen bodily by a small firm, a fake film is offered to the public and we are in danger of losing the value of much of our advertising. They even try to steal actors away, after they have made part of a film, knowing that the entire play would have to be restaged and reacted by new actors. So one of the largest films ever made, for which I shall have the rights in America, has not even been named to the actors in the company. They are told to do this and that and have no idea what drama they are enacting. I notice that our advertisements say something about this 'Quo Vadis' being a spectacle that cost \$150,000. It may be interesting to note that considerably over \$200,000 was spent on it before we took in one penny at the box office. In some ways I think this film teaches manufacturers a lesson. I believe it is about as long as a photo play should be; that is, a film drama should not be longer than an acted drama, and people become weary after two and a half hours, no matter how good the attraction may be."

Color and Talkers.

"What do you think of the colored pictures?"

"I think that color will come. The day may be almost here when we will see pictures in their natural colors; but the process is far from being complete at the present time. But I am safe in saying that fully 500 men are at work on different processes today, and when 500 men work on anything like this they are pretty certain to achieve results. I do not care for the talking pictures particularly; that is, I would prefer silent

(Continued on page 19)



The Sign of the Black Lily [Released Sept. 2nd---Kleine-Cines]



Scenes from "Tess of the Durberville's" (Famous Players)



APPEARANCE AND MANNERS.



Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors' Times

In the issue of the "Exhibitors' Times" of August 16th, I said that I had already quoted many passages from the utterances of different persons and corporations, showing how the question of "Appearance and Manners" was taking a big lead in all walks of life. In other words, our business men and merchants realize that a neat, clean, polite and courteous service on the part of their employees is the keynote to success.

It is my privilege to-day to publish a few more of these quotations.

The following one is of great value, as it is taken from a speech of Lord Rosebery, formerly Prime Minister of England:

LONDON, July 28—"The Decay of Manners" was the subject of an address by Lord Rosebery to-day to the boys of the Royal Grammar School at Guildford.

Lord Rosebery, who presented prizes to the boys, referred to a school statute framed 300 years ago, that "courtesy and good manners are to be established by all good means," and proceeded:

"The men of the seventeenth century were, I suspect, the gentlest-bred Englishmen ever produced, partly because they possessed good manners themselves, and partly because they realized the enormous importance of courtesy and good manners in the common transactions of life.

"Now, we English people, and, I am afraid, still more we Scotch people, are never famous for good manners. I think at one time there was a sort of John Bull feeling in England that good manners were a device for the dancing, frog-eating Frenchman, whom it was our duty to despise.

"When we distributors of prizes visit schools we are apt to judge the school by the respect the boys pay to the masters. If we go to a school where the boys do not touch their hats to a master when they meet him, we form, perhaps erroneously, a poorer opinion of that school.

"If we see the King going through the streets we take off our hats to him, as a mark of respect to him in the first place, but in the second place as a mark of respect to ourselves.

"I think there has been a decay of manners in England, Scotland, and all over the world. Good appearance and

good manners have an enormous commercial value in life. I sometimes wonder why they are not harped on more on these occasions. Good appearance, you may say, is not at our command. I don't agree. Good looks are not at our command; they are a gift of the gods, but a good, straightforward, manly appearance, an appearance without self-consciousness—which is the most disagreeable feature perhaps of all in appearance—is within the command of every boy.

"Manners are even more important than appearance. Say three boys are applying for the same situation. One boy may not have the abilities of either of the other two, but if he has good manners; if, instead of grunting an answer like the first one or giving only an inarticulate sound like the second, he gives a clear respectful answer to the questions asked him, it is ten to one against the other two."



ARTHUR WM. MATHEWS. (Lubin)

Arthur Wm. Mathews is an acquisition to the forces of Lubin players. His past experience has been in stock schooling. He has also been successful in vaudeville, in which for three seasons he played sketches from his own pen.

As the Mabley & Carew Co., conduct one of the largest, best and most successful department stores of Cincinnati, Ohio, the words from their advertising manager, Mr. Joseph Schmidt, will be of some interest:

"THANK YOU," ADDS TO VALUE OF WORK.

Joseph Schmidt, advertising manager of the Mabley & Carew Company, delivered a lecture on retail advertising for the benefit of the Commerce, Accounting and Finance Department of St. Xavier's College last night. The attendance was unusually large. In part, the speaker said: "Retail advertising is of importance to hundreds of thousands of people all over the world. This advertising should be done in accordance with the size of the business of the advertiser. By having a neat store and keeping the best of whatever you sell, you will cause people to recommend your place of business to their friends. This is the best kind of advertising.

"An advertising man must be honest and truthful. He should always tell the truth in his advertisements and never make his advertisements read so that the public will be deceived. The big firms of this country insist upon the truth. There are two words of the English language which are very big advertisers for a firm. They are 'thank you.' Many companies compel their employees to say 'thank you' to every customer who makes a purchase, but the clerk who says it like he means it, is the one that does good."

I will wind up with still another quotation from the "Philadelphia Ledger":

MANNERS MAKE MEN.

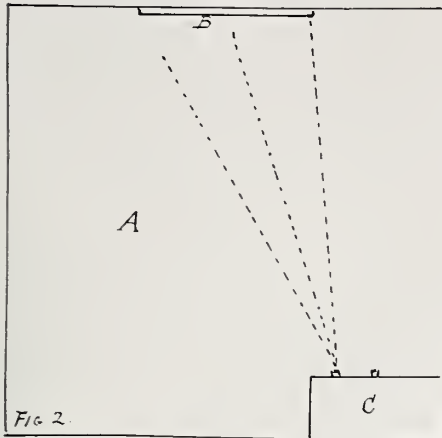
"A pleasing manner is an important essential to success in any business. A gentle, courteous manner will win recognition anywhere. So much depends upon first impressions, and these are favorable or unfavorable according to whether a man is polite and courteous or brusque and nervous in bearing.

"We cannot always judge a man by what he says or does, but the way in which he says or does a certain thing will prove the best index to his character.

(Concluded on page 26.)

CONSTRUCTION (Continued from page 10)

The following diagram explains the cause of the bad projection in this new theatre:



A is the auditorium, an already too wide house for the length. In B we have the screen and C is the operating booth. With such a wide house offering too much space on either side of the screen, the architect committed a grave blunder by erecting the operating booth in the extreme corner. In following the dotted lines, we can see that the lens of the machine is in direct line with the right edge of the screen and there is no wonder that with such a bad disposition of the booth, the picture is all the time out of focus.

Not a long time ago, an Exhibitor told me that motion pictures were too advanced and that blunders of early days were not repeated.

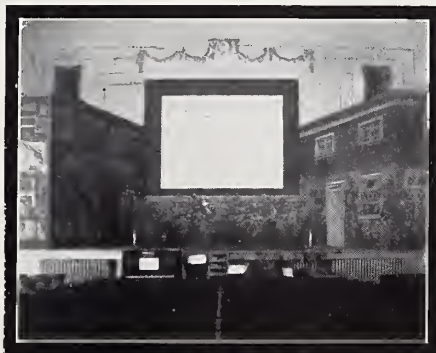
The above statement is a proof to the contrary and as a second proof I give below a photograph of the interior of the Colonial Theatre of Atlantic City, N. J., another new house.



As stated in other pages of this paper the Colonial Theatre has been erected by real estate brokers with a view of reducing the rent of the theatre proper by providing a number of stores. The auditorium of the Colonial Theatre is nearly square, in other words, as wide as it is long, and the reader can easily imagine the width of the house when it is stated that some 1,600 persons can be seated on the main floor. The camera for the photograph, was placed next to the last chair of the sixth row and it is easy to judge that with such a bad angle, the picture is distorted and is no credit to the house, but on the contrary is

enough to discourage any one from patronizing the place. I estimate that fully a hundred chairs from each side of the auditorium are worthless and should be removed.

The City Square Theatre also of Atlantic City, is another wide house, but not so wide as the Colonial, and longer. To offset the bad side seats, the manager had about the same idea I described in the issue of July 19th, but instead of erecting imitations of grape arbors with plants and flowers, he has erected some houses (the interiors of which can be used as store-rooms) and a sort of garden between the houses and under the screen as shown in the accompanying photograph.



I wish to call the attention of the reader to the high position of the screen, an excellent feature, as from any seat of the house, any one can enjoy a free picture no matter if the lady in the front seat wears a big hat with many standing feathers. As I stated in the "Construction Department" of the issue of July 12th, the high screen forces the spectators to look upward and, by so doing, they will seek a more comfortable position by leaning back in the chairs.

The high screen has still another great advantage, to place the screen in a more direct line with the projection.

J. M. B.

THE STERLING CAMERA.

Mr. Leon Wagner, of the Sterling Camera Co., 145 West 45th street, New York City, has shown us a model of the latest type of this camera. It has two or three features which should be brought to the notice of practical picture men. The dissolving shutter is an ingenious modification which permits of a dissolving effect being made in 7½ feet of film. Dissolving effects are very popular in films. Camera men should appreciate this convenience. Another convenience is that the aperture plate is operated from outside of the camera. There is also an up and down take-up movement. The Sterling Camera is guaranteed to avoid static in virtue of these devices. It is fitted with a Carl Zeiss Tessar, two-inch lens, working at 3 pt. 5. The professional Sterling Camera is offered for \$350. Another type of camera, number one, is listed at \$250. It is a well-made camera.

Mr. Wagner has had eleven years' experience in the business, eight of which he has been manufacturing cameras. Any reader desiring to possess a motion picture camera which will help him do good work, should call at 145 W. 45th street, New York City, and see the Sterling cameras. The demand for motion picture cameras just now is very great and the Sterling cameras should help to meet that demand.

VITAGRAPH NOTES.

Mr. James Morrison, better known as "Jimmy" Morrison, has returned to his first and only love, the Vitagraph Company of America, and will now be seen regularly in Vitagraph pictures.

Captain Lambert, one of the later directors of the Vitagraph staff, has taken a company of the Vitagraph players to Niagara Falls for some necessary outdoor scenes. Earle Williams, Rose Tapley, Mlle. Ideal, the celebrated Water Queen, and Miss Gladys Dupell, are among those who were selected for the trip.

Plots Wanted for

Motion Picture Plays

You can write them. We teach you by mail in 10 easy lessons. Manufacturers pay from \$25 to \$100 for each play accepted. Demand increasing. Details FREE.

Associated Motion Picture Schools
Suite C. 672 Sheridan Road, Chicago, Ill.

PUT ON "A BIG FRONT" HAVE YOU GOT ONE?



IT MAKES EVERY EXHIBITOR HAPPY — OUR POSTER FRAMES DO IT.

Single Combination No. 4
Best Quality Brass, Compoboard, Glass Used
Hanging Frame No. 1 . . . \$4.00
Easel Frame No. 2 . . . \$5.50
Write for our Prices on other styles.
G. W. Armstrong, Pres.
THEATRE SPECIALTY MFG. CO.
357 W. 42nd STREET, NEW YORK

CHICAGO NOTES

Three for Five.

Every effort is being bent by the International Motion Picture Association of Chicago, towards putting into effect the policy of three pictures for five cents, and not more than five for ten cents. For this purpose they called together the feature exchangers of Chicago at their executive offices. Those invited and present were Mr. Decker, of the Northern Feature Film Exchange; Mr. Munstuk of the M. & F. Feature Film Service; Mr. Solomon, of Warners Features; Mr. Rogers, of the General Feature Film Co., and Mr. Weiss of the Feature Film Sales Co.

As recorded in last week's issue of "Exhibitors' Times," a meeting had been held with the buying exchanges of the city to discuss the same problem, and the moral support and co-operation in so far as it was possible, was promised. It is also said that the feature film exchanges offered like assistance. However, it appears as though the feature men will be the losers, should such a resolution go into drastic effect. The feature film business of to-day in Chicago consists of the overflow that cannot be supplied by the various factions, because of lack of enough releases, to those theatres showing more than three reels a day. While it is the argument of the Exhibitors that should these theatres feel it necessary to show that many films, and include in that number subjects considered features, it should surely be worth ten cents of the public's money. Some of the feature men, however, reason that the public will not lay out ten cents for what they had been securing for five. Without a doubt the public will, if this rule is put into general effect. It is argued that the feature man is cheapening his product by permitting it to be shown at such a small price. Most of the pictures handled by these exchanges are, in many instances, on the State right plan. Now by the old method of handling State right films, an admission of ten cents was invariably secured when their pictures were shown at a

theatre. Why shouldn't these pictures have the same value to-day they have had in the past? Furthermore, way down in their hearts, we are sure that every Exhibitor and every exchanger believes that the business is being harmfully cheapened by offering shows at such bargain rates.

If many would just stop a moment and look back to the time when they exhibited only three films and their neighbor exhibited only three films, they would remember that when their neighbor's patron came out of the theatre he invariably came over to his house and vice versa, thus bringing added patrons to his house instead of less, under the present method of competition. Competition is really productive of business, not destructive. The activities of two are more noticeable than one, they cause their product to become popular because of the attention they are drawing to it through their combined activities.

We have noticed time and time again that the theatre that stands alone in a locality is not as busy as is the theatre that has a competitor or two. The reason of this is that the other theatres have assisted in educating the people to the value of the motion picture. One theatre cannot effect the same results as two or three, any more than can one teacher educate all the children in a school.

We feel that the whole cause of the four pictures for five cents to-day is that when a new theatre comes into a neighborhood the effect is immediately felt by the older Exhibitor. He feels that he must retrieve his business and immediately offers more, and slowly they come back. Now if the offering of that large program was such a big inducement, why didn't they come back the very next day or the day after? He will find that it took a week or two, and perhaps a month. The reason of this big rush to the new house is because of the curiosity of the public, and of the novelty anything new has for the motion picture theatre goer. This novelty, however, very

shortly wears off, and he goes back to his old favorite and finds that the old theatre is just as good and to his surprise sees four pictures. Now these four pictures did not draw him back, merely the fact that his curiosity was satiated, and the new plaything had lost its novelty. We have found this to be the truth time and time again. We have noticed where the large program for five cents has been offered in the face of the opening of a new house that it had no material effect on the public. The new theatre was something bright to them, and it took the old house about two months to become recognized again, regardless of the fact that it showed more pictures. To-day it is doing big business and so is the new theatre, an evidence that there is enough to go around and that competition is not harmful.

After an absence of five weeks, Mr. Philip Lewis, general manager of the Lewis Pennant Features, has returned to his desk in the Chicago office. Mr. Lewis states that he has practically sold all the State rights on the past releases of the Lewis Pennant Features, and has received a number of orders for future releases. It is his claim that many Exhibitors and exchanges who had hitherto been unfamiliar with the line of pictures this firm has been marketing have expressed their pleasure when they saw the advance releases he carried with him. Mr. Lewis started his trip right after the convention held at New York City. He has had made any number of pennants, which he is using for advertising purposes. The Lewis Pennant Features are released through the Exclusive Supply Corporation.

George Freeman, who has owned several theatres in Chicago, is now erecting a motion picture house in Le Grange, Ill., which, it is expected, will be completed about November 15th. The capacity of the house will be about six hundred.

Mutual Opens New Chicago Offices

When you walk into the new offices opened by the Mutual Film Corporation in the Mallers Building, Chicago, you don't know whether you should write out a check or make out a deposit slip. The furnishings are the last word in office equipment, and when Mr. Serry proudly states that they are the finest and most handsomely equipped exchange offices in the city of Chicago, he is speaking the truth. We should like to take you, by the route of written words, through these offices, from the sumptuous private offices in the front of the suite to the exhibition room. We do not feel, however, that this means could do it justice. We merely want to say that if the opportunity presents itself to view them, do not overlook it.

The opening which was held on Friday found numbers of visitors at the offices, who in expressing themselves used the superlative in their exclamations. It was a sort of chorus of Ahs! and Ohs! from the time of the entrance of the first visitor to the exit of the last one. They peered into every nook and every corner and every doorway, not wishing to overlook a thing. Not only is it well equipped, but is systematically equipped. It was arranged under Mr. Serry's personal supervision with an eye to efficiency. Everything is handled with the quickest possible despatch and the least red tape, because everything in its natural course is arranged to follow each other; one would almost think that a new kind of gravity had been discovered to

watch things travel their route with a smoothness and regularity that vies with the whirl of the world.

Back of the executive offices everything is constructed of steel; the only piece of wood in the work rooms is the handle on the re-wind machines. This is certainly the last word in fireproofing equipment. Everything is capped off with a one hundred and fifty seat theatre, that is comfortable, airy and roomy. The one real big feature of the offices is that you can view the entire suite with one glance immediately you enter; every door panel, every partition, is set in with plate glass. The office in its entirety covers five thousand square feet of floor space.

CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men, FREE. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture; desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and Operator; long experience, for immediate engagement; best of references. Address M. 344, Exhibitors' Times.

Operator and Manager, nine (9) years' experience on all makes of machines, including "Kinemacolor," willing to go out of town. References. O. 246, Exhibitors' Times.

Young Man, 19, willing to do any kind of work in motion picture theatre. Address Y. 345, Exhibitors' Times.

GEORGE KLEINE ON THE MOTION PICTURE OUTLOOK

(Continued from page 14)

pictures until the day arrives when we may have an exact reproduction of the human voice—and this is certain to come. I think a voice speaking in the 'Quo Vadis' pictures would be resented by the public that views them. By watching the silent pictures, particularly those made by foreign actors, we are learning to understand pantomime as never before in the history of the world. That is a good thing, it seems to me, for pantomime is one of the highest forms of dramatic art.

"It may be interesting to the casual theatregoer, to know that in this picture sixteen pictures per second were taken; that there are sixteen pictures per foot of tape; thus we have a foot of tape per second, which will give something of an idea of the amount of film used in an exhibition that runs over two hours. 'Quo Vadis' took about a year to make. In America I copyrighted 490 scenes in this picture."

"Will motion pictures take the place of the regular drama?"

"No, there will always remain the desire to see actors in life. On the contrary, I think that films will not supplant actors, and I think that actors who become well known to film patrons gain in popularity as a result. The other day at the big motion picture exposition in New York nothing struck me more forcibly than the popularity of the actors of the different companies who were recognized by the masses of people that surged through the exposition. Some of these actors were the recipients of marks of favor that rarely fall to a regular actor of the stage. I believe, for instance, that Julia Marlowe would become a much more popular actress and E. H. Sothern a much more popular actor if motion pictures of their performances were shown among people who are deprived from seeing them because of their box office rates, and because via motion pictures they would be enabled to give their performances in cities that have never been and never will be visited by them. There is a constant cry that motion pictures are hurting the regular theatre. This may be true at the present moment, because no doubt we have taken away many patrons from the balconies; but the time will come when theatre managers will recognize the fact that motion pictures have made theatregoers for them. I believe that the minds of the younger generation are being prepared for the theatre as never before in the history of the world. Motion pictures are becoming better and better. There is an evolution going on day after day, and the time is not far off when we shall have the best there is to offer."

Plans for Future.

"What will be your next big move?"

"For obvious reasons I cannot tell you the plan in detail, but in the immediate future I shall devote myself to one particular line. I am arranging to have several celebrated actors and actresses visit scenes of famous plays and enact the tragedies on the ground. As one instance, I shall have a famous tragedian play 'Merchant of Venice' at Venice, a group of well-known actors—Americans among them—play 'Julius Caesar' at Rome, a well-known actor play 'Hamlet' in Denmark, a famous actress play 'Carmen' in Spain and 'Cleopatra' in Egypt. Some of the properties and costumes are already being made for these productions. Also we are arranging with several of the most famous composers to re-write and personally supervise the cutting of their scores for orchestras which will accompany the filmed enactment of their operas, which will be acted by the most famous living singers. Arrangements have been made with such men as Mascagni, Puccini, Leoncavallo and some others of their class to do this work, and they are delighted with the proposition. The other day—two weeks ago, to be exact—I arranged with Gabriele D'Annunzio, most famous of Italian dramatists of the present day, to control the filmed production of his dramas."

"Have motion picture actors' salaries increased as have the salaries of regular actors on the stage?"

"Have they?" Mr. Kleine laughed at the thought. "Why, when somebody filmed Henry E. Dixey years ago and gave him \$1,000 for posing, the manufacturer felt as if he were giving away his soul. To-day the prominent actor would want \$1,000 for reading over a contract before breakfast. Just before I sailed for Europe a few weeks ago a representative of Liebler & Co. called upon me, making a proposition to film Viola Allen in 'The Christian.' I was in a hurry, so I asked for a quick proposition. For this privilege I found that I would be obliged to pay \$10,000 cash to Miss Allen, one-third of the world's rights to Hall Caine, a percentage of the gross receipts to Liebler & Co., and a few other percentages that would have made the deal rather complicated. Why, when we took the 'Quo Vadis' pictures at Rome supers could be engaged almost for the asking. Now the rates have been raised. Italian supers get \$1 a day and, as we have about 3,000 in some of these big films and are obliged to take some of the scenes as many as ten times before we get pictures that satisfy us, it is easy to see how the thing runs into money. Costumes and properties are a big item—and there is always the possibility that you're making something that the public will not care for sufficiently to deposit its dimes and quarters at the box office after you have been to so much pains."

Prices of Admission.

"How do prices of admission for motion picture shows abroad compare to

[Concluded on page 20]

LE COURRIER
CINEMATOGRAPHIQUE

28 Boulevard Saint Denis, Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinématographique.

Envoi numéro spécimen, sur demande.

Abonnement 12 fr. 50

Do You Need Good Singers
and Entertainers?

ATTENTION:

Mr. Motion Picture Theatre Manager:—

The Fall season will soon be here and then the public will again demand high-class singers and entertainers. Just a moment please. What I was going to say is this; have you anyone that you have full confidence in securing your talent that will meet with the approval of your patrons? My long experience puts me in that position. I have under contract all the best singers and entertainers in the city and you may rest assured that anything I book is absolutely censored. One trial will convince you.

I handle everything theatrical.

FRED LINICK'S THEATRICAL AGENCY

FRED LINICK, General Manager.

68 W. WASHINGTON STREET

Hobbs Building Suite 45 and 46

CHICAGO, ILL.

Telephone Randolph 6010

My office is open from 10 A. M. to 8 P. M. to meet any disappointment that may arise.

UNION FILM CO.

THE ALL FEATURE EXCHANGES
Feature Film Specialists

Largest stock of best selected special
feature subjects in the world.

Controlling factory
outputs of the best
American and
Foreign Feature
Films.

Largest Feature
Film Exchange
Offices on the
American
Continent.

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Chicago, Ill.
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Room 304 Business College Building
804 1/2 PINE STREET

UNION FILM CO.

Advertising The Picture

(Continued from page 13)

TUESDAY

Lubin—"Home Sweet Home," Two Reel Drama. Featuring Harry Myers.
Vitagraph—"The Late Mr. Jones," Comedy

WEDNESDAY

Biograph—"Under the Shadow of the Law," Drama. Featuring Lionel Barrymore.

Selig—"The Galloping Romeo," Comedy
Selig—"The Grocer's Revenge," Comedy
Pathe—Pathe's Weekly

THURSDAY

Etc., etc., etc.

Such a card program is more refined than posters, and as the card is to be given after the ticket has been purchased, you are sure at least of the first fare.

The manager who tried this card program got discouraged, and discontinued them because so many persons would throw them all over the floor of the lobby and auditorium. The reason why they were thrown away is that on the verso of the program was the flashy advertisement of a shoe store, and, as soon as the patrons would see the illustration of a shoe, they took the card to be a mere advertising scheme for which they had no use.

The manager had expected to pay the printing of the card with the advertisement of the shoe store, but he found to his sorrow that it did not work.

A neat card-program without any advertisements may cost a little more money, but will be preserved and may bring some very good results.

The card-program has a great advantage over the posters, as it is carried home where it can be seen by other members of the family and can be discussed in the family circle and also be made the subject of conversation with visiting neighbors and friends.

J. M. B.

George Kleine on the Motion
Picture Outlook

(Continued from page 19)

those in America?"

"They are cheaper over here. 'Quo Vadis' prices ran from \$2.50 down at Albert hall in London. They are 50 cents down in America. The good motion picture show in France costs 60 cents. But I don't mind telling you that the \$1 or \$1.50 motion picture performance is a thing of the near future in America. Some of us are interested in the erection of a motion picture theatre in New York where the prices will be \$1 at least. We have an excellent location and are about to commence operations on the building. It will be the plan to run all of these big foreign films in this theatre for the first time in America."

"What do you think of the motion picture show with interpolated vaudeville acts?"

"I don't think much of it. Vaudeville is a department of theatredom by itself. When you go to a vaudeville show you want to see a vaudeville show. When you go to a motion picture show you want motion pictures. At dinner you have soup, salad, meat and ice cream. You wouldn't care to have soup mixed with your dessert."

"What is the greatest undeveloped field for the motion picture?"

"Commercial or philanthropic?"

"Either."

"The greatest thing in the world would be for a man like John D. Rockefeller, who didn't care for the dimes at the counter, to send broadcast throughout the world educational films that would teach people how to live, how to avoid disease, how to fight it when it comes, the value of right living, and so forth."



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Full information may be obtained from
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Chicago

The Motion Picture Industry Round The World

[By Mr. A. C. Bromhead in "The Bioscope."]

Mr. A. C. Bromhead, the managing director of the Gaumont Co., Ltd., has, during the last two years, been twice round the world, and, in consequence, he probably possesses a more comprehensive knowledge of the cinematograph industry, in its broadest aspect, than any other man engaged in it. Mr. Bromhead has now returned to England. We realized, immediately upon hearing of his arrival, that some account of his travels would constitute the most interesting and valuable commentary on this "far-flung" trade it would be possible to obtain, and we determined accordingly to secure that account if Mr. Bromhead could be induced to give it to us. As events turned out, Mr. Bromhead could be induced, and, as the result of his kindness, we now have the privilege of handing on to our readers the following report of our interview with him on the subject of his tour.

"Really," commenced Mr. Bromhead, in reply to our representative's question as to where he had been, "it would be easier to tell you where I have not been. More recently, I spent most of my time in Canada and America. I also traveled through Australia, New Zealand, India, Ceylon, Honolulu, China, Japan, the Fiji Islands, the Malay Archipelago, the Philippine Islands, and numerous other places. The object of my visit in each instance was to gain an idea of the state of the cinematograph trade, and I think I may say that I have now studied the latter in every part of the world."

"To commence with one of the most improbable-sounding places, from a film point of view, Mr. Bromhead, what did you see in the Fiji Isles?"

"The first thing I saw on landing at the apology for a wharf, some eighteen months ago, was a big poster of the Gaumont Durbar film! There were two picture theatres there at that time. One of them, a little building with a plaster front, was being run, quite on European lines, by two Australians, who had their own electric plant; and the other, which was once a mission hall, I believe, was owned by a Hindoo gentleman. The films were hired from Sydney, which is twelve days' sail away, and, as the boats only arrive once a fortnight, the shows were necessarily somewhat intermittent. The natives are most interested in the pictures, however, and there are also a few white visitors.

"In Japan the greatest progress is be-

ing made. There are innumerable fine theatres, which are all that could be desired from a Japanese point of view, and there is also a considerable amount of production. In the theatres, in fact, they show largely native subjects—two- or three-reel stories—which I found most tedious and uninteresting, but which are immensely popular with the audiences. In many cases, a lecturer supplies words for the pictures, altering his voice to suit the various characters, while an extraordinary orchestra dispenses weird music most of the time. . . . No, I don't think there is likely to be much of a market out there for European pictures. As a rule, if they show any, they are only short ones, put in to sweeten a program of long native 'features.' The Japanese pictures are not quite so steady as ours, nor so good in photographic quality, but, in other respects, they are really very well done indeed. They even make their own projectors. Usually these latter are careful copies of European models; for, although the Japanese are wonderful imitators, they are not great creators.

(Continued on page 22)

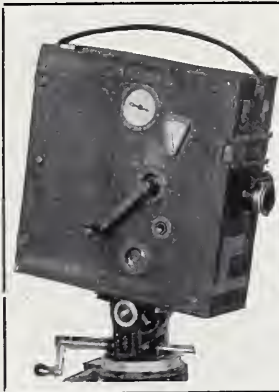
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Gaumonts have opened new city offices at 1503 World's Tower Building, New York City. The need of a central address for callers has been a long-felt want.

W. H. Laurance, who has been manager of Union Features for the past few months, leaves that company on September 1st to take charge of the Indianapolis office of Warner's Features, Inc.

Mr. Laurance is an experienced film man, having been in the business for the past seven years.

The Gaumont Weekly No. 77 contained a complete review of the Diggs-Caminetti trial in San Francisco. This was the first animated record covering this international story to appear anywhere.

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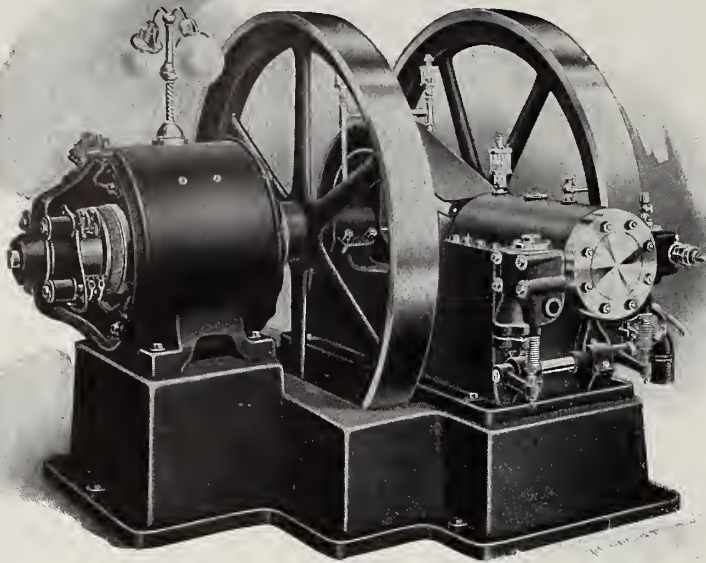
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BULLETIN SE 34

**THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
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The Motion Picture Industry [Continued from page 21]

“China, unlike Japan, was very disappointing. The natives in this country either haven't the taste, or else they have not the money, for pictures. Whatever the reason, however, there are few theatres. One of the most interesting of those I saw was in Nankin. My friend and I were the only Europeans in the house, and they made considerable demur about letting us in. Eventually, however, having charged us three times the normal price, they grudgingly found a place for us inside, much to the disapproval of the audience, who did not hesitate to make clear their objections. Everyone, of course, was dressed in native costume—the women in trousers and the men in brilliant silks—and they were

all drinking tea. The theatre itself was a sort of wooden framework hung with matting, and with a matting roof. They were showing European subjects, four or five years old, and a few quite up-to-date Japanese pictures, besides some Chinese Revolution pictures taken six months before. The Chinese are able to read the Japanese sub-titles and, in consequence, a great many of the films in their theatres come from Nippon. Their taste is curious. They have very little sympathy for, or interest in, European ideas. The most popular European films with them seem to be pictures of ballet girls dancing. When they see a picture they can understand, they are all agog with interest, but a picture they

cannot understand is received in morose and sorrowful silence. In Shanghai there is one fine theatre, quite big and quite European in character, and there are also two or three fairly good ones in Hong-Kong, but in both of these cities, of course, there is a considerable European population. Canton is reputed to have some sixty native shows, but I certainly didn't succeed in unearthing them. As a matter of fact, Canton is a very unsafe place for Europeans, and one is warned by the authorities in Hong-Kong against going there. It is, indeed, no joke to go about Canton. You are carried in a sort of basket through the streets, which are nowhere much wider than a dining-room table, and all the way the inhabitants fire volleys of abuse at you.

“All the men actually engaged in the cinematograph trade whom I met say that it is a ‘fiasco’ in China. There is only a market for the very oldest ‘junk,’ which everybody else has finished with. Some enterprising natives did try producing films, but they failed utterly, and, although big things have been anticipated of the trade in China, there has been nothing but disappointment in every case—at any rate up to the time of my visit. And it is a most difficult country for a Briton, because, whereas in Japan English is practically a second language, in China scarcely anyone understands a word of it outside the forts.

“In Honolulu, now—to fly to another clime—things are entirely different. Here the trade is in quite a moderate state of development. Supplies come, almost exclusively, from America, and I believe a number of American capitalists have interested themselves in the opening up of theatres. So that everything is on a much more modern and business-like footing. But I don't think that there is a great deal of scope for British enterprise in Honolulu.

“India is, again, quite different. There are various kinds of theatres, some catering wholly for natives, and others for white people. A great deal of second-hand Continental film is used, most of the buyers in India being in touch with London merchants, who get stuff from the Continent and put English titles on it. The natives haven't very much money to spend, but, on the whole, the native shows do better business than the shows for whites. The white theatres in camps do well, however, as do those in Calcutta and Bombay. The other big cities are so vastly native in character that they scarcely count from a European point of view. There were three or four theatres at Delhi during the Durbar—one run by Mr. Madden—and they showed the Gaumont Durbar film on the night of the event. The Indian's taste is similar to that of the Chinaman, in that he has a strong predilection for ballet girls on the screen. Like the Jap., however, he is intelligent, and wants to understand—very often with ulterior motives. He is particularly interested in social and domestic matters in England.

“In Ceylon there are some good native shows, well run, and doing excellent business—particularly in Colombo.

(Concluded on page 26)

Laura Sawyer Joins Famous Players



LAURA SAWYER [Famous Players]

Miss Laura Sawyer, until recently leading lady of the Edison Company, is now associated with the Famous Players Film Company.

Miss Sawyer is popular with the motion picture public. She has been engaged to do some important work for the Famous Players. Recently a film publication represented her as stating in an interview that she would rather be a man. Miss Sawyer is eager to contradict this assertion, as she is content with her present role in life, and does not contemplate taking up impersonations.

"In the Bishop's Carriage," presenting Miss Mary Pickford, is to be released in motion pictures by the Famous Players Film Co., September 10th. "The motion picture version is an interesting combination of the thrilling incidents of the book and the dramatic episodes of the play. The story paints the underworld, approaches tragedy and ends in romance."

Henry E. Dixey will be presented in a forthcoming production of the Famous Players, entitled "Chelsea 7750," a dramatic detective play, produced under the direction of J. Searle Dawley. Mr. Dixey is supported by Miss Laura Sawyer, in the role of a female detective.

"BOTTLED LOVE."

The First "Herald" Release.

It has always been our habit to see as far as possible the first releases of film manufacturing companies, and it has

pleased us to see the picture made recently by the General Film Producing Co., entitled "Bottled Love." It is a full reel comedy in which some humorous comedians are engaged. The story centers around the quaint happenings at a fishing resort. Love and mis-adventure incidental to the gentle craft, supply a series of comic incidents which keep you guessing as to which absurdity is to come next. In that respect you have the comedy element well sustained in the picture when a fat man takes a bath in the ocean rather than wait for a bite. You have an idea of its ludicrous nature and the incidents which go to make up the story. As a first release, "Bottled Love" shows excellent photography; a funny story and brisk acting. It should encourage this Company to go ahead and prosper on the line it has selected for itself, namely, the making of good comedies. We desire to encourage the General Film Producing Co., to the limit of our power and to the limit of its own capacity. "Bottled Love" is a good release, and Mr. W. Barry, sales manager, should have no difficulty in selling prints throughout the country.

WINIFRED GREENWOOD.

Miss Winifred Greenwood joins the forces of the American Film Mfg. Co. at Santa Barbara, California, as leading lady of the second company. Miss Greenwood has enjoyed a thorough training in the "legitimate," and for a number of years has appeared as leading lady. Her first experience was acquired in vaudeville, when she toured the States and Canada with the Kings Carnival Co. The first speaking part was as ingenue lead in "Jig Zag Alley." From musical comedy she went to melodrama, starring with J. J. Kennedy in the "Midnight Express." She scored successes in "Sapho" and "Camille," and acquired popularity throughout the country in various stock companies.



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LICENSED RELEASE DATES

BIOGRAPH.

Aug. 4—The Widow's Kids (Com.).
 Aug. 7—Under the Shadow of the Law (Dr.).
 Aug. 8—The Reformers, or The Lost Art of Minding One's Business (2-Reel Dr.).
 Aug. 11—I Was Meant for You (Dr.).
 Aug. 14—Papa's Baby (Com.).
 Aug. 16—An Indian's Loyalty (Dr.).
 Aug. 18—Father's Chicken Dinner (Com.).
 Aug. 18—The Suffragette Minstrels (Com.).
 Aug. 21—The Work Habit (Dr.).
 Aug. 23—Two Men of the Desert (Dr.).
 Aug. 25—The Crook and the Girl (Dr.).
 Aug. 28—Black and White (Com.).
 Aug. 30—The Adopted Brother (Dr.).
 Sept. 1—Among Club Fellows (Com.).
 Sept. 4—A Woman in the Ultimate (Dr.).
 Sept. 6—The Strong Man's Burden (Dr.).

Licensed Releases Calendar for the Week of Sept. 1.

MONDAY, SEPTEMBER 1.

BIOGRAPH—Among Club Fellows (Com.).
 BIOGRAPH—Edwin's Badge of Honor (Com.).
 KALEM—The Christian (Dr.).
 LUBIN—A Mountain Mother (Dr.).
 PATHEPLAY—Pathe's Weekly No. 45 (News).
 Release date in the West. See previous release sheet.
 PATHEPLAY—Pathe's Weekly No. 46 (News).
 Release date in the East.
 SELIG—The Jeweled Slippers (2-Reel Dr.).
 VITAGRAPH—The Passing of Joe Mary (Dr.).
 EDISON—The Younger Generation (Com.-Dr.).

TUESDAY, SEPTEMBER 2.

EDISON—The Grecian Vase (Fantasy).
 ESSANAY—Stone the Woman (Dr.).
 CINES—The Sign of the Black Lily (2-Reel Dr.).
 PATHEPLAY—Whiffles Decides to Be Boss (Com.).
 PATHEPLAY—In the Caucasian Mountains (Travel).
 SELIG—The Lonely Heart (Dr.).
 VITAGRAPH—His Lordship, Billy Smoke (Com.).
 LUBIN—Trimming a Boob (Com.).
 LUBIN—The Engaging Kid (Com.).

WEDNESDAY, SEPTEMBER 3.

EDISON—A Series of Tallulah Falls, Ga. (Scenic).
 EDISON—The Girl, the Clown and the Donkey (Com.).
 KALEM—The Sacrifice at the Spillway (2-Reel Dr.).
 ESSANAY—Mr. Dippy Dipped (Com.).
 PATHEPLAY—The Climax (Dr.).
 VITAGRAPH—The Kiss of Retribution (Dr.).
 SELIG—The Way of Life (Dr.).

THURSDAY, SEPTEMBER 4.

BIOGRAPH—A Woman in the Ultimate (Dr.).
 ESSANAY—Hard Luck Bill (Com.).
 LUBIN—The Road to the Dawn (2-Reel Dr.).
 MELIES—Not reported.
 PATHEPLAY—Fickle Fortune's Favor (Com.).
 PATHEPLAY—With the Natives of New Zealand (Cus.).
 SELIG—"Howlin'" Jones (Com.).
 VITAGRAPH—The Lonely Princess (Dr.).
 PATHEPLAY—Pathe's Weekly No. 46 (News).
 Release date in the West.
 PATHEPLAY—Pathe's Weekly No. 47 (News).
 Release date in the East.

FRIDAY, SEPTEMBER 5.

EDISON—The Awakening of a Man (2-Reel Dr.).
 ESSANAY—While the Starlight Travels (2-Reel Dr.).
 KALEM—Boggs' Predicament (Com.).
 KALEM—Children of the Tenements (Topical).
 PATHEPLAY—The Otter (Col.). (Zoo.).
 PATHEPLAY—In the Abruzzi, Italy (Col.). (Travel).
 SELIG—Man of the Woods (Dr.).
 VITAGRAPH—Pickwick (Com.).
 VITAGRAPH—Baby Elephant (Educ.).
 LUBIN—In the Southland (Dr.).

SATURDAY, SEPTEMBER 6.

EDISON—Slander's Tongue (Dr.).
 ESSANAY—Broncho Billy's Conscience (Dr.).
 LUBIN—In the Toils (Dr.).
 PATHEPLAY—The Price of Jealousy (Dr.).
 VITAGRAPH—When Women Go on the War-path (2-Reel Com.).
 KALEM—The Hand of Destiny (Dr.).
 BIOGRAPH—The Strong Man's Burden (Dr.).

CINES.

(G. Kleine.)

May 27—The Champion Fixer (Com.).
 May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).
 Aug. 26—The Human Bridge (2-Reel Dr.).
 Sept. 2—The Sign of the Black Lily (2-Reel Dr.).

EDISON.

Aug. 16—The Pied Piper of Hamelin (Dr.).
 Aug. 18—Starved Out (Com.).
 Aug. 19—Flood Tide (Dr.).
 Aug. 20—First Aid to the Injured (Top.).
 Aug. 20—Bobbie's Long Trousers (Com.).
 Aug. 22—The Mystery of West Sedgewick (2-Reel Dr.).
 Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary"), (Dr.).
 Aug. 25—A Mutual Understanding (Dr.).
 Aug. 26—A Mistake in Judgment (Com.-Dr.).
 Aug. 27—Quaint Spots in Cairo, Egypt (Scen.).
 Aug. 29—Joyce of the North Woods (2-Reel Dr.).
 Aug. 30—The Ghost of Granleigh (Dr.).
 Sept. 1—The Younger Generation (Com.-Dr.).
 Sept. 2—The Grecian Vase (Fantasy).
 Sept. 3—A Series of Tallulah Falls, Ga. (Scenic).
 Sept. 3—The Girl, the Clown and the Donkey (Com.).
 Sept. 5—The Awakening of a Man (2-Reel Dr.).
 Sept. 6—Slander's Tongue (Dr.).

ESSANAY.

Aug. 7—The Incriminating Letter (Com.).
 Aug. 8—Rescuing Dave (Com.).
 Aug. 9—Broncho Billy and the Navajo Maid (Dr.).
 Aug. 12—The Edge of Things (W. Dr.).
 Aug. 13—Good Night, Nurse (Com.).
 Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).
 Aug. 14—The World Above (Dr.).
 Aug. 15—Alkali Ike's Gal (Two-Reel Dr.).
 Aug. 16—The Man in the Cabin (W. Dr.).
 Aug. 19—The Whip Hand (Dr.).
 Aug. 20—The Accidental Bandit (Com.).
 Aug. 20—Making Hay with Special Machinery (Indus.).
 Aug. 21—The Sheriff of Cochise (Dr.).
 Aug. 22—The Power of Conscience (2-Reel Dr.).
 Aug. 23—Broncho Billy's Mistake (Dr.).
 Aug. 26—The Love Theft (Dr.).
 Aug. 27—His Athletic Wife (Com.).
 Aug. 27—What Cupid Did (Com.).
 Aug. 28—The Episode at Cloudy Canyon (Dr.).
 Aug. 29—Broken Threads United (2-Reel Dr.).
 Aug. 30—A Western Sister's Devotion (Dr.).
 Sept. 2—Stone the Woman (Dr.).
 Sept. 3—Mr. Dippy Dipped (Com.).
 Sept. 4—Hard Luck Bill (Com.).
 Sept. 5—While the Starlight Travels (2-Reel Dr.).
 Sept. 6—Broncho Billy's Conscience (Dr.).

KALEM.

Aug. 1—The Wonders of the Briny Deep (Zoology).
 Aug. 2—A Virginia Feud (Dr.).
 Aug. 4—Intemperance (Dr.).
 Aug. 6—Shipwrecked (2-Reel Dr.).
 Aug. 8—The Hobo and the Hobble Skirt (Com.), Coney Island (Scenic).
 Aug. 9—The Alibi (Dr.).
 Aug. 11—For Her Sister's Sake (Dr.).
 Aug. 13—The Skeleton in the Closet (Two-Reel Dr.).
 Aug. 15—The Millionaire and the Goose (Com.).
 Aug. 16—The Amateur Burglar (Com.).
 Aug. 16—The Escape (Dr.).
 Aug. 18—The Substitute Engineer (Dr.).
 Aug. 20—Breaking into the Big League (2-Reel Dr.).
 Aug. 22—Fool Luck (Com.).
 Aug. 22—Deceiving Uncle Asa (Com.).
 Aug. 23—The Smuggler's Last Deal (Dr.).
 Aug. 25—The Blind Basket Weaver (Dr.).
 Aug. 27—The Invaders (2-Reel Dr.).
 Aug. 29—The Captivating Widow (Com.).
 Aug. 29—Mike, the Timid Cop (Com.).
 Aug. 30—A Railroad Conspiracy (Dr.).
 Sept. 1—The Christian (Dr.).
 Sept. 3—The Sacrifice at the Spillway (2-Reel Dr.).
 Sept. 5—Boggs' Predicament (Com.).
 Sept. 5—Children of the Tenements (Topical).
 Sept. 6—The Hand of Destiny (Dr.).

LUBIN.

July 29—The Call of Her Heart (Dr.).
 July 30—A Dash for Liberty (Dr.), Part I.
 July 30—A Dash for Liberty (Dr.), Part II.
 July 31—The Fatal Scar (Dr.).
 Aug. 1—The New Gown (Dr.).
 Aug. 2—The Message of the Rose (Dr.).
 Aug. 4—The Governor (Dr.).
 Aug. 5—Getting Married (Com.).
 Aug. 7—The Camera's Testimony (Dr.).
 Aug. 8—Her Husband's Wife (Dr.).
 Aug. 9—When Tony Pawned Louise (Dr.).
 Aug. 11—The Outlaw's Gratitude (Dr.).
 Aug. 12—Into the Light (Dr.).
 Aug. 14—Good for Evil (2-Reel Dr.).
 Aug. 15—Over the Crib (Dr.).
 Aug. 16—Dregs (Dr.).
 Aug. 18—Surprise for Four (Com.).
 Aug. 18—Mary's Temptation (Dr.).
 Aug. 19—Black Beauty (Dr.).
 Aug. 21—The Burning Rivet (2-Reel Dr.).
 Aug. 22—The Rag Bag (Com.).
 Aug. 22—Smashing Time (Com.).
 Aug. 23—The Tenderfoot Hero (Dr.).
 Aug. 25—Her Wooden Leg (Com.).
 Aug. 26—On the Dumb Waiter (Com.).
 Aug. 26—The Reformed Outlaw (Dr.).
 Aug. 28—The Gangster (2-Reel Dr.).
 Aug. 29—His Conscience (Dr.).
 Aug. 30—The Last Crooked Deal (Dr.).
 Sept. 1—A Mountain Mother (Dr.).
 Sept. 2—Trimming a Boob (Com.).
 Sept. 2—The Engaging Kid (Com.).
 Sept. 4—The Road to the Dawn (2-Reel Dr.).
 Sept. 5—In the Southland (Dr.).
 Sept. 6—In the Toils (Dr.).

MELIES.

June 26—The Sultan's Dagger (Dr.).
 July 3—The Rice Industry, Java (Edu.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).
 Aug. 14—The Robber of Angkor (Dr.).
 Aug. 21—In the Land of Fire.

ECLIPSE. (G. Kleine.)

June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.
 Aug. 12—The Mong Fu Tong (2-Reel Dr.).
 Aug. 19—The Clown's Revenge (2-Reel Dr.).

PATHEPLAY.

Aug. 19—Napoleon Whiffles, Esq. (Com.).
 Aug. 20—Strange Traits of Serpents (Zoological).
 Aug. 20—Auto Polo—the New Thriller (Ath.).
 Aug. 21—Stung (Com.).
 Aug. 21—Pathe's Weekly No. 42 (News).
 Release date in the West.
 Aug. 21—Pathe's Weekly No. 43 (News).
 Release date in the East.
 Aug. 22—The Lizard (Zoological).
 Aug. 22—Visit to the Ruins of Pompeii (Colored). (Archaeology).
 Aug. 23—The Mexican Gambler (Dr.).
 Aug. 25—Pathe's Weekly No. 43 (News).
 Release date in the West. See previous release sheet.
 Aug. 25—Pathe's Weekly No. 44 (News).
 Release date in the East.
 Aug. 26—The Hostage (Dr.).
 Aug. 27—" \$1,000 Reward" (Com.).
 Aug. 28—The Cook's Revenge (Farce).
 Aug. 28—Pathe's Weekly No. 44 (News).
 Release date in the West.
 Aug. 28—Pathe's Weekly No. 45 (News).
 Release date in the East.
 Aug. 29—A Day with a Hindoo Family (Col.) (Customs).
 Aug. 29—The Road to Morez, France (Travel).
 Aug. 29—The Valley of the Bourne, France (Col.).
 Aug. 30—The Blind Girl of Castle-Guille (Dr.).
 Sept. 1—Pathe's Weekly No. 45 (News).
 Release date in the West. See previous release sheet.
 Sept. 1—Pathe's Weekly No. 46 (News).
 Release date in the East.
 Sept. 2—Whiffles Decides to Be Boss (Com.).
 Sept. 2—In the Caucasian Mountains (Travel).
 Sept. 3—The Climax (Dr.).
 Sept. 4—Fickle Fortune's Favor (Com.).
 Sept. 4—With the Natives of New Zealand (Cus.).
 Sept. 4—Pathe's Weekly No. 46 (News).
 Release date in the West.
 Sept. 4—Pathe's Weekly No. 47 (News).
 Release date in the East.
 Sept. 5—The Otter (Col.). (Zoo.).
 Sept. 5—In the Abruzzi, Italy (Col.) (Travel).
 Sept. 6—The Price of Jealousy (Dr.).

SELIG.

- July 19—The Ne'er to Return Road (Dr.), Part I.
 July 19—The Ne'er to Return Road (Dr.), Part II.
 July 28—The Stolen Face (Dr.).
 July 29—Henrietta's Hair (Com.).
 July 29—Borrowing Trouble (Com.).
 July 30—The Taming of Texas Pete (Dr.).
 July 31—Man and His Other Self (Dr.).
 Aug. 1—Through Another Man's Eyes (Dr.).
 Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
 Aug. 5—The Mansion of Misery (Dr.).
 Aug. 6—The Stolen Moccasin (Dr.).
 Aug. 7—The Galloping Romeo (Com.).
 Aug. 8—Miss "Arabian Nights" (Com.).
 Aug. 11—The Flight of the Crow (2 Reels, Dr.).
 Aug. 12—The Magician Fisherman (Com.).
 Aug. 13—The Coast of Chance (Dr.).
 Aug. 14—An Apache's Gratitude (Dr.).
 Aug. 15—Moro Pastimes (Edu.).
 Aug. 18—The Child of the Sea (2-Reel Dr.).
 Aug. 19—Tobias Turns the Tables (Com.).
 Aug. 20—Scenes in Moroland (Edu.).
 Aug. 21—Fate Fashions a Letter (Dr.).
 Aug. 22—The Good Indian (Dr.).
 Aug. 25—The Water Rat (2-Reel Dr.).
 Aug. 26—The Adventures of a Watch (Com.).
 Aug. 27—How Betty Made Good (Com.).
 Aug. 28—The Man in the Street (Dr.).
 Aug. 29—The Prince of the Free (Dr.).
 Sept. 1—The Jeweled Slippers (2-Reel Dr.).
 Sept. 2—The Lonely Heart (Dr.).
 Sept. 3—The Way of Life (Dr.).
 Sept. 4—"Howlin'" Jones (Com.).
 Sept. 5—Man of the Woods (Dr.).

VITAGRAPH.

- Aug. 2—The Intruder (Dr.), Part I.
 Aug. 2—The Intruder (Dr.), Part II.
 Aug. 4—The Fortune Hunters of Hicksville (Com.).
 Aug. 5—A Faithful Servant (Dr.).
 Aug. 6—The Late Mr. Jones (Com.).
 Aug. 7—The Penalties of Reputation (Dr.).
 Aug. 8—A Gentleman of Fashion (Com.).
 Aug. 9—The Lineup (2-Reel Dr.).
 Aug. 11—When the Press Speaks (Com.).
 Aug. 12—Bingle's Nightmare (Com.).
 Aug. 13—The Flirt (Dr.).
 Aug. 14—Keeping Husbands Home (Com.).
 Aug. 15—The Lady and the Glove (Dr.).
 Aug. 16—Father and Son (2-Reels, Dr.).
 Aug. 18—Slim Driscoll, Samaritan (Dr.).
 Aug. 19—Those Troublesome Tresses (Com.).
 Aug. 20—Better Days (Dr.).
 Aug. 21—A Maid of Mandalay (Dr.).
 Aug. 22—Playing the Pipers (Com.).
 Aug. 23—The Feudists (2-Reel Com.).
 Aug. 25—When Glasses Are Not Glasses (Com.).
 Aug. 26—A Doll for the Baby (Dr.).
 Aug. 27—Which Way Did He Go? (Com.).
 Aug. 28—He Fell in Love with His Mother-in-Law (Com.).
 Aug. 29—The Clown and the Prima Donna (Dr.).
 Aug. 30—The Call (2-Reel Dr.).
 Sept. 1—The Passing of Joe Mary (Dr.).
 Sept. 2—His Lordship, Billy Smoke (Com.).
 Sept. 3—The Kiss of Retribution (Dr.).
 Sept. 4—The Lonely Princess (Dr.).
 Sept. 5—Pickwick (Com.).
 Sept. 6—When Women Go on the Warpath (2-Reel Com.).

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DRAGON.
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- July 7—Ticket of Leave Man (2 Reels).
 July 14—The Organist.
 July 21—Memories of Long Ago.
 July 28—Bride of the Sea.
 Aug. 4—The Blindness of Courage (3-Reels).
 Aug. 4—Off the Mainland.
 Aug. 11—Sea Waif.

GAUMONT.

- Aug. 14—His Stomach and His Heart.
 Aug. 14—Magnets.
 Aug. 19—An Explorer's Tragedy.
 Aug. 20—Weekly No. 76.
 Aug. 21—A Three-Mendous Proposition.
 Aug. 26—Saved by His Child.
 Aug. 27—Weekly No. 77.
 Aug. 28—Two Jilted Lovers.
 Aug. 31—The Faithful Servitor.
 Sept. 2—The Fatal Bell.
 Sept. 3—Gaumont Weekly No. 78.
 Sept. 4—"Some" Fireman.
 Sept. 7—An Actor's Adventure.
 Sept. 10—Gaumont Weekly No. 79.
 Sept. 11—"Love Me, Love My Animals."
 Sept. 16—The Lion Hunters.
 Sept. 17—Gaumont Weekly No. 80.
 Sept. 18—Tiny Tim's Elopement.
 Sept. 23—Tiny Tim Kidnaps a Baby.
 Sept. 25—An Awful Relapse.
 Sept. 30—The Doctor's Sacrifice.
 Oct. 2—Tiny Tim in Society.
 Oct. 7—A Ballet Girl's Romance.

GREAT NORTHERN.

- June 7—Where Is Doggie? (Com.)
 June 7—Loch Lomond (Scen.).
 June 14—An Unwelcome Wedding Gift (Com. Dr.).
 June 21—Shanghaiad.
 June 28—Cupid's Score.
 June 28—Airship Fugitives (Feature).
 July 5—Winning a Prize.
 July 5—Trondhjem Railway.
 July 12—The Jolly Recruits.
 July 19—A Country Cousin.
 July 26—A Shot in the Dark.
 Aug. 9—Five Copies.
 Aug. 16—Mistaken Identity.
 Aug. 23—The Hypnotist.
 Aug. 30—Faded Beauties.
 Sept. 6—The Girl Graduate.

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

- July 16—Cooking for Trouble.
 July 18—The Intruder.
 July 23—That Dog.
 July 25—As Ye Sow.
 July 30—The Goat That Came Back.
 Aug. 1—When the Tide Turns.
 Aug. 6—The Heavenly Widow.
 Aug. 8—Falsely Accused.
 Aug. 13—Four Fools and a Maid.
 Aug. 13—The Smuggler's Child.
 Aug. 15—A Drop of Blood.
 Aug. 27—A Terrible Night.
 Aug. 29—A Child's Intuition.
 Sept. 3—Men and Muslin.
 Sept. 5—Retribution.
 Sept. 10—Dooley and His Dog.
 Sept. 12—Gratitude.

Exclusive Supply Releases for the
Week of Sept. 1.

MONDAY, SEPTEMBER 1.

LEWIS PENNANT—Decreed to Die.
 FRA—Dr. Nicholson and the Blue Diamond.
 ECLECTIC—Thrust of Hate.
 ITALA—Leap of Despair.

TUESDAY, SEPTEMBER 2.

GAUMONT—The Fatal Bell.

WEDNESDAY, SEPTEMBER 3.

GAUMONT—Weekly No. 78.
 SOLAX—Men and Muslin.

THURSDAY, SEPTEMBER 4.

GAUMONT—"Some" Fireman.

FRIDAY, SEPTEMBER 5.

SOLAX—Retribution.

SATURDAY, SEPTEMBER 6.

GREAT NORTHERN—The Girl Graduate.

FEATURES.

FRA—Dr. Nicholson and The Blue Diamond.
 FRA—The Voice of the Wild.
 GAUMONT—The Faithful Servitor.
 ECLECTIC—Thrust of Hate.
 LEWIS PENNANT—Decreed to Die.
 LEWIS PENNANT—My Boy.
 GREAT NORTHERN—Steel King's Last Wish.
 ECLECTIC—Wheel of Destruction.
 SOLAX—Brennan of the Moor.

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Motion Picture Industry

(Continued from page 22)

Two enterprising Europeans are running shows in Colombo, one of them having started with a tent. In the theatres patronized by white people as well as by the natives, the screen hangs across the middle of the hall, the whites sitting on one side and the natives on the other. The latter, of course, get the titles backwards. There is a market in Ceylon for scenic pictures, and, to some extent, for industrials, but most of the film used is second-hand.

"In Australia, to return to civilization, there are many fine theatres, while others are rapidly being built. Melbourne is, perhaps, even more advanced than Sydney, if one excepts four or five of the best houses in the latter city. Sydney is distinguished by the large number of open-air theatres it possesses, while Melbourne chiefly favors enclosed establishments, having a great many especially fine suburban shows. Although there was, at the time of my visit, a good deal of double banking, or sub-renting, in Australia, business is in a very healthy state indeed, and the same thing may be said of New Zealand, where practically the same conditions prevail.

"In the Philippine Islands, Manilla is the only place of any importance from a film point of view. Manilla has about forty shows, some of them quite good ones, and the buyers there are up to date. Supplies come largely from America, but many films are imported from Europe as well, and particularly 'topicals.' At least one copy of practically every 'topical' of outstanding interest is placed in Manilla.

Appearance and Manners

(Continued from page 16.)

"A pleasant, courteous bearing will help a man to success in business where a boorish, impatient manner will turn away customers. The brusque man may be as well meaning as his more affable rival, but people have not the time nor inclination to find out what is beneath the rude exterior; they prefer to patronize the man who makes it plain that it is a pleasure to serve; that the world is a mighty pleasant place, and that he is glad to be alive.

"If you are not a possessor of a pleasant manner, start in to acquire it. You will find it an immense help in making a success of anything you undertake."

In my travels, I have found that the most successful managers are the ones that are paying the greatest attention to "Appearance and Manners," and because they are willing to pay fair wages, they secure clean-cut men, men of manners, who can wear the uniform with a certain pride, men who have enough respect for themselves to respect others. As a general rule, it is not rare to find these men steady employees, they have been there for two and three years and may be there still at my next visit.

The managers employing such clean-cut men, have no need to advertise week after week in the daily papers for ushers and doormen.

J. M. B.

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UNIVERSAL RELEASE DATES

IMP.

- Aug. 7—A Modern Romance (Com.-Dr.).
- Aug. 9—The Cook Question, and Adventures of Mr. Phiffles, by Hy. Mayer.
- Aug. 11—Mating (2-Reel Dr.).
- Aug. 14—Lizbeth (Dr.).
- Aug. 16—Poor Jake's Demise; and, In Laugh-land with Hy. Mayer (Split Com.).
- Aug. 18—The Flower Girl and the Counterfeiter (Dr.).
- Aug. 21—In Search of Quiet (Com.).
- Aug. 23—The Statue; and Pen Laughs, by Hy. Mayer (Split).
- Aug. 25—Uncle Tom's Cabin (3-Reel Dr.).
- Aug. 28—His Mother's Song (Dr.).
- Aug. 30—Blinks Advertises for a Wife; and Hy. Mayer—His Merry Pen.
- Sept. 1—The Trail of the Serpent (Dr.).
- Sept. 4—The Pursuit of Jane (Com.-Dr.).
- Sept. 6—Binks, the Hawkshaw; and Hy Mayer.

NESTOR.

- Aug. 6—Mona (Indian Dr.).
- Aug. 8—The Girls and Dad, and Almost a Rescue (Com.).
- Aug. 11—Darkfeather's Sacrifice (Ind. Dr.).
- Aug. 13—Juanita (Dr.).
- Aug. 15—Hawkeye to the Rescue (Com.).
- Aug. 18—The Maid of the Mountains (Dr.).
- Aug. 20—When the Blood Calls (Dr.).
- Aug. 22—When Cupid Won, and Some Runner (Split Com.).
- Aug. 25—Weighed in the Balance (Dr.).
- Aug. 27—The Renunciation (Dr.).
- Aug. 29—Two Hearts and a Thief; and Cupid's Bad Aim (Split Com.).
- Sept. 1—The Oath of Conchita (2-Reel Dr.).
- Sept. 3—Gold and Water (Dr.).
- Sept. 5—Won by a Skirt (Com.).

POWERS.

- July 25—The Actor (Dr.).
- July 30—While the Children Slept (Com.-Dr.).
- Aug. 1—Fate and Three (Dr.).
- Aug. 6—The Village Blacksmith (Dr.).
- Aug. 8—The Heart of a Heathen (2-Reel Dr.).
- Aug. 13—The Great Towel Robbery (Com.).
- Aug. 15—Fate's Vengeance (Dr.).
- Aug. 20—The Little Skipper (Dr.).
- Aug. 22—The Sea Urchin (Dr.).
- Aug. 27—Everybody's Wearing Them (Com.).
- Aug. 29—The Folly of It All (Dr.).
- Sept. 3—The Surrender (Com.-Dr.).
- Sept. 5—The Reincarnation of a Soul (Dr.).

REX.

- Aug. 7—When the Prince Arrived (Dr.).
- Aug. 10—Man's Duty (Dr.).
- Aug. 14—Sally Scragg's Housemaid (Com. Dr.).
- Aug. 17—The Animal (Dr.).
- Aug. 21—The Harvest of Flame (2-Reel Dr.).
- Aug. 24—Just in Time (Dr.).
- Aug. 28—A Woman's Strategem (Dr.).
- Aug. 31—The Call (Dr.).
- Sept. 4—The Evil Power (2-Reel Dr.).
- Sept. 7—The Light Woman (Dr.).

VICTOR.

- Aug. 8—Nature's Vengeance (Dr.).
- Aug. 15—The Heart of a Jewess (2-Reel Dr.).
- Aug. 22—The Ghost (Dr.).
- Aug. 29—His Vacation (Com.-Dr.).
- Sept. 5—The Lost Copperhead (Dr.).

101 BISON.

- Aug. 16—Soldiers Three (2-Reel Dr.).
- Aug. 18—The Iron Trial (2-Reel Ind. Dr.).
- Aug. 26—The Mystery of the Yellow Aster Mine.
- Aug. 30—In the Coils of the Python (2-Reel Dr.).
- Sept. 2—Pelleas and Melisande (3-Reel De Luxe Masterpiece).
- Sept. 6—The Love of Men (2-Reel).

CRYSTAL.

- Aug. 24—Caught in the Act; and Hypnotized (Split).
- Aug. 26—His Aunt Emma and That Crying Baby (Split Com.).
- Aug. 31—The Red Heart (Dr.).
- Sept. 2—Much Ado About Nothing; and Baldy Belmont and the Old Maid (Split Com.).
- Sept. 7—Lost in the Night (Dr.).

ECLAIR.

- Aug. 6—The Honor of Lady Beaumont (2-Reel Dr.).
- Aug. 6—The Animated Weekly.
- Aug. 10—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).
- Aug. 13—The Thirst for Gold (2-Reel Dr.).
- Aug. 17—Her Tutors (Com.).
- Aug. 20—The Beaten Path (3-Reel Dr.).
- Aug. 27—The Better Father (2-Reel Dr.).
- Aug. 31—The Runaway Uncle (Com.).
- Sept. 3—Steel (2-Reel).
- Sept. 7—A Vegetarian's Dream; and The Habits of a Field Spider (Split).

FRONTIER.

- Aug. 9—On the Ranger's Roll of Honor (Dr.).
- Aug. 14—The Suffragette Tames the Bandit (Com.).
- Aug. 16—The Retribution of Ysobel (Dr.).
- Aug. 21—Sailing under False Color (Com.).
- Aug. 23—The Eyes of the God of Friendship (Dr.).
- Aug. 28—A Much Wanted Baby (Com.).
- Aug. 30—Maya-Justi, an Indian (Dr.).
- Sept. 4—Flirty Florence (Com.).
- Sept. 6—The Surgeon of Abajo (Dr.).

GEM.

- July 28—Stars in My Crown (Dr.).
- Aug. 4—Bob's Baby (Com.).
- Aug. 11—A New Way to Win a Girl (Com.).
- Aug. 18—The Would-Be Detective (Com.); and the Elks at Rochester (Top.).
- Aug. 25—Will Girls Will Do (Com.).
- Sept. 1—A Tale of a Fish (Com.).

THE ANIMATED WEEKLY.

- Sept. 3—The Animated Weekly.

Universal Releases for the Week of Sept. 1.

MONDAY, SEPTEMBER 1.

- IMP—The Trail of the Serpent (Dr.).
- NESTOR—The Oath of Conchita (2-Reel Dr.).
- GEM—A Tale of a Fish (Com.).

TUESDAY, SEPTEMBER 2.

- "101 BISON"—Pelleas and Melisande (3-Reel De Luxe Masterpiece).
- CRYSTAL—Much Ado About Nothing; and Baldy Belmont and the Old Maid (Split Com.).

WEDNESDAY, SEPTEMBER 3.

- NESTOR—Gold and Water (Dr.).
- POWERS—The Surrender (Com.-Dr.).
- ECLAIR—Steel (2-Reel).

ANIMATED WEEKLY.

THURSDAY, SEPTEMBER 4.

- IMP—The Pursuit of Jane (Com.-Dr.).
- REX—The Evil Power (2-Reel Dr.).
- FRONTIER—Flirty Florence (Com.).

FRIDAY, SEPTEMBER 5.

- NESTOR—Won by a Skirt (Com.).
- POWERS—The Reincarnation of a Soul (Dr.).
- VICTOR—The Lost Copperhead (Dr.).

SATURDAY, SEPTEMBER 6.

- IMP—Binks, the Hawkshaw; and Hy Mayer.
- "101 BISON"—The Love of Men (2-Reel).
- FRONTIER—The Surgeon of Abajo (Dr.).

SUNDAY, SEPTEMBER 7.

- REX—The Light Woman (Dr.).
- CRYSTAL—Lost in the Night (Dr.).
- ECLAIR—A Vegetarian's Dream; and The Habits of a Field Spider (Split).

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INDEX TO ADVERTISERS

	Page		Page
Actors Fund.....	27	J. H. Genter.....	26
Advertisers Printing Company.....	26	Hart Booking Bureau.....	25
American Cinematograph Company.....	21	Hotel Martinique.....	29
American Film Mfg. Company.....	2nd cover	Le Courier	20
American Kineto Company.....	30	Lakeside Film Exchange.....	21
American Moving Picture Machine Co. Back cover		Fred. Linick's Theatrical Agency.....	20
Associated Moving Picture Press.....	25	Manhattan Slide Company	21
Associated Motion Picture School.....	17	Rowland H. Mayland.....	29
Atlas Engraving Company.....	2nd cover	Mirror Screen Company.....	2nd cover
Chas. H. Bennett.....	32	Novelty Slide Company.....	27
Calehuff Supply Company.....	27	Niagara Slide Company.....	31
Classified Advertisements.....	19	Progressive Film Company... ..	21
J. C. Deagan.....	29	L. C. Smith & Bro. Typewriter Co.....	32
Eastman Kodak Company	31	Sterling Camera	23
Essanay Film Manufacturing Company.....	31	Theatre Specialty Co.....	17
Exhibitors Advertising and Specialty Company	21	Union Film Company.....	20
Federation of Trade Press Association.....	20		
Fireproof Film Company.....	29		
Foos Gas Engine Company.....	22		
E. E. Fulton.....	21		

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MUTUAL RELEASES

AMERICAN.

July 31—Mission Bells.
 Aug. 2—Single Handed Jim.
 Aug. 4—When Chemistry Counted.
 Aug. 7—Golden Gate Park and Environs (Sc.).
 Aug. 9—His Sister Lucia.
 Aug. 11—The Adventures of Jacques (2 Reels).
 Aug. 14—The Mystery of Tusa.
 Aug. 16—An Even Exchange.
 Aug. 18—The Tide in the Affairs of Men.
 Aug. 21—The Golden Heart.
 Aug. 23—The Flesh of His Flesh.
 Aug. 25—For the Flag (2-Reel).
 Aug. 28—From the Portals of Despair (Dr.).
 Aug. 30—Jack Meets His Waterloo (Dr.).
 Sept. 1—While There's Life (Dr.).
 Sept. 4—The Poisoned Chop (Com.-Dr.).
 Sept. 6—Mysterious Eyes (Western).

BRONCHO.

Aug. 6—Jo. Hibbard's Claim.
 Aug. 13—The Quakeress (2 Reels).
 Aug. 20—The Heritage of Eye (2 Reels).
 Aug. 27—The Madcap (2-Reel).
 Aug. 31—The Broken Thread (Dr.).
 Sept. 3—The Gambler's Pal.
 Sept. 7—May and December.

EXCELSIOR.

April 21—The Man from the City.
 April 28—The Surveyors.
 May 5—Brothers All.

KAY-BEE.

July 11—The Banshee (2-Part Dr.).
 July 18—The Red Mask (Dr.), 2 parts.
 July 25—Flotsam (Dr.), 2 parts.
 Aug. 1—Banzai (Two Reels).
 Aug. 8—The House of Bondage (3 reels).
 Aug. 15—The Flame in the Ashes (2 Reels).
 Aug. 22—An Orphan of War (2 Reels).
 Aug. 29—The Green Shadow (2-Reel).
 Sept. 5—The Ironmaster (2-Reel Western).

KEYSTONE.

July 7—Safe in Jail (Com.).
 July 10—The Telltale Light (Com.).
 July 14—Love and Rubbish (Com.).
 July 17—A Noise from the Deep (Com.).
 July 21—The Peddler (Com.).
 July 21—Love and Courage (Com.).
 July 24—Get Rich Quick (Com.).
 July 28—Just Kids (Com.).
 July 31—Prof. Bean's Removal (Com.).
 Aug. 4—Cohen's Outing (Com.).
 Aug. 7—The Riot (Com.).
 Aug. 11—Title not reported.
 Aug. 14—Title not reported.
 Aug. 21—The Firebugs (2-Reel Com.).
 Aug. 25—The Kelp Industry (Educ.).
 —Baby Days (Com.).
 Aug. 28—Mabel's New Hero (Com.).
 Sept. 1—Fatty's Day Off (Com.).
 —Los Angeles Harbor (Educ. Split Reel).
 Sept. 4—The New Baby (Com.).

MAJESTIC.

Aug. 16—A Horse on Fred (Com.).
 Aug. 19—The Other Side of the Fence.
 Aug. 23—Bashful Bachelor Billie (Com.).
 Aug. 24—The Lady Killer (Com.).
 Aug. 26—One-Round O'Brien's Flirtation (Com.).
 Aug. 30—A Perilous Ride (Dr.).
 Aug. 31—A Chapter of His Life (Dr.).
 Sept. 2—The Perilous Ride (Dr.).
 —The Great Santa Monica Road Race (Split Reel).
 Sept. 6—The Turkish Bath (Com.).
 Sept. 7—The Heart of a Fool (Dr.).

RELIANCE.

Aug. 6—The Silly Sex (Com.).
 Aug. 9—The Fight for Rights (2 reels).
 Aug. 11—Kentucky Foes.
 Aug. 13—Runa Plays Cupid.
 Aug. 16—Of Such is the Kingdom.
 Aug. 18—The Smuggler's Sister.
 Aug. 20—The Counsel for the Defense.
 Aug. 23—Success.
 Aug. 25—The Girl Spy's Atonement (Dr.).
 Aug. 27—Peg of the Polly P. (Dr.).
 Aug. 30—The Social Secretary (Dr.).
 Sept. 1—Feeney's Social Experiment (Com.).
 Sept. 3—Between Home and Country (Dr.).
 Sept. 6—The Glow-Worm (2-Reel Dr.).

THANHOUSER.

Aug. 22—The Medium's Nemesis.
 Aug. 24—An Unromantic Maiden (Com.).
 Aug. 26—The Ward of the King (2-Reel).
 Aug. 29—A Spartan Father (Dr.).
 Aug. 31—Frazzled Finance (Com.).
 Aug. 27—Mutual Weekly No. 35.
 (Shipped this date.)
 Sept. 2—The Veteran Police Horse (2-Reel Educ. Dr.).
 Sept. 7—His Last Bet (Com.).

MUTUAL.

July 30—Mutual Weekly No. 31 (Top.).
 July 31—Mutual Educational, Funnicus Wins the Race.
 July 31—Mutual Educational, Microscopic Animalculae.
 Aug. 6—Mutual Weekly No. 33 (Top.).
 Aug. 13—Mutual Weekly No. 33 (Topical).
 Aug. 20—Mutual Weekly No. 34.
 Sept. 3—Mutual Weekly No. 36. (Shipped this date.)

PILOT.

June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).
 July 17—Granny (Dr.).
 July 31—Loyal Hearts.
 Aug. 7—The Green-Eyed Monster (Com.).
 Aug. 17—Getting the Evidence.

RAMO.

Aug. 6—Checkered Lives.

Mutual Releases for the Week of Sept. 1.

MONDAY, SEPTEMBER 1.

KEYSTONE—Fatty's Day Off (Com.).
 KEYSTONE—Los Angeles Harbor (Educ. Split Reel).
 AMERICAN—While There's Life (Dr.).
 RELIANCE—Feeney's Social Experiment (Com.).

TUESDAY, SEPTEMBER 2.

MAJESTIC—The Perilous Ride (Dr.).
 MAJESTIC—The Great Santa Monica Road Race (Split Reel).
 THANHOUSER—The Veteran Police Horse (2-Reel Educ. and Dr.).

WEDNESDAY, SEPTEMBER 3.

BRONCHO—The Gambler's Pal (Dr.).
 RELIANCE—Between Home and Country (Dr.).
 MUTUAL WEEKLY—No. 36. (Shipped this date.)

THURSDAY, SEPTEMBER 4.

KEYSTONE—The New Baby (Com.).
 AMERICAN—The Poisoned Chop (Com.-Dr.).

FRIDAY, SEPTEMBER 5.

KAY-BEE—The Ironmaster (2-Reel Western).

SATURDAY, SEPTEMBER 6.

RELIANCE—The Glow Worm (2-Reel Dr.).
 AMERICAN—Mysterious Eyes (Western).
 MAJESTIC—The Turkish Bath (Com.).

SUNDAY, SEPTEMBER 7.

THANHOUSER—His Last Bet (Com.).
 MAJESTIC—The Heart of a Fool (Dr.).
 BRONCHO—May and December.



Bells

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A HIT"

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Deagan Building

Chicago, U. S. A.

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is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

MANUFACTURED BY
 Fireproof Film Company
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 Do Not Fail to LUNCH at

HOTEL MARTINIQUE

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"The House of Taylor"

Where you will be quickly and neatly served
 in cool and restful Dining Rooms
 with the best the market affords

At Very Moderate Rates

The MARTINIQUE is in the Heart of the
 Shopping District and Most Convenient to all
 Railroads and Car Lines. The Terminal Station
 of the Hudson Tubes is right at our doors,
 and the great Pennsylvania Station just one
 block away. Good music, refined and homelike.

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 Manufacturer in the U. S.

Electrical Chimes,
 Bells and Specialties
 of all Descriptions

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Rowland H. Mayland & Son

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Brooklyn, N. Y.



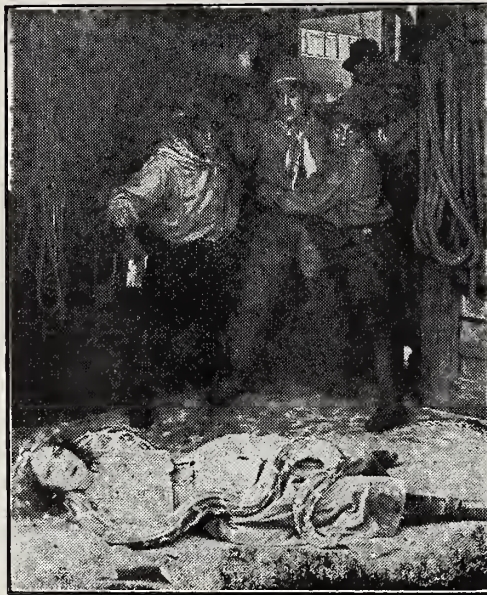
"LET US HEAR FROM YOU"



"LET US HEAR FROM YOU"

THREE REELS OF INTENSE INTEREST and EXCITEMENT

A
GREAT
DRAW



A
SURE
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"In A Serpent's Coils"

Our First "Western" Release

Arrestingly Attractive Posters—1s, 3s, 6s, and Full Line of Boosting Matter

It's A Great "Hit"

It Stands In A Class By Itself

It's A Kineto

WIRE
AND MAKE SURE YOU GET IT

AMERICAN KINETO CORPORATION

1018 LONGACRE BUILDING
Broadway at 42nd St. NEW YORK CITY



"LET US HEAR FROM YOU"



"LET US HEAR FROM YOU"

ON THE ROAD

[Continued from page 9]

Atlantic City, N. J.

The theatres on the piers and on the boardwalk are doing excellent business at this time of the year, the top notch of a good season, but after September 1st they will do less, while the theatres on Atlantic avenue will be coining money during the winter months. In other words, the theatres on the piers and the boardwalk cater to the transient element, while the theatres on the avenue cater to a purely local patronage and as this local patronage is composed of merchants, hotel and boarding house keepers, all too busy during the summer months making money, the theatres on the avenue exist, but will not reap real profits before the summer birds fly away.

The Windsor Airdome on the boardwalk, seating some 3300 persons, is the Mecca. They have two shows each evening with practically full houses at 10 cents. It is a successful theatre under an experienced, polite and courteous management.

manager should hide the fine small balcony of the lobby, just over the ticket booth, with a large six-sheet poster. This small balcony is elegant in design and if the manager had placed some ferns, potted plants and running vines, he would have added a great charm to the already beautiful lobby, and would have made the place look more inviting. The Grand has no uniformed attendants, but a class of men that should handle the tough crowd of a cheaper place and not work in the best theatre with a line of automobiles waiting at the curb. While I was standing in the lobby with over fifty other patrons waiting a chance to get a seat, a boy usher, in knee pants, came to the doorman and said: "There are two men in the aisle; they are looking for seats and refuse to move." The doorman took his best voice and in loud tones that could be heard all over the place, he said: "THROW THEM OUT!" What a jar on the audience! Was it the sign of a fight and perhaps of a panic? Throw out whom? For what? If the doorman had known better he would have said: "Sonny, stay here and take the tickets." Then he would have gone down the aisle and would have politely asked the men to move so as not to obstruct the view from other patrons. The cashier, dressed in an old brown coat, a more or less clean showy shirt with red stripes, was leaning in his chair as if too tired to sell tickets. He was far from inviting.

This case fully illustrates my article on "Appearance and Manners" of August 2nd, in which I show the danger of manipulators controlling a chain of theatres.

Such an uncourteous service cannot be found at the Lyric theatre, as there I found an affable manager and a gentleman well posted on everything. He is there all the time; he does not sell or take up the tickets, but he is constantly on the job watching the projection, the ushers, the music, etc., and always ready to greet the patrons with a smile. The ushers, attentive to their work and neatly uniformed in white duck, add to the comfort of the place, and draw trade by their good and polite manners. There is no wonder that with such service the Lyric is doing excellent business.

The music at the Lyric is of the best; the pianist knows how to follow the picture and the sound effects are correct, very appropriate and given at the proper time, enhancing the beauty of the picture.

At the Colonial, on Market street, I found a well-packed house and a good picture. As to the music, I am sorry to state that the drummer appeared to me to act like a child with a new set of toys. He had his drums and cymbals going all the time and he worked the other effects at his pleasure without watching the picture on the screen.

The Photo-Play Garden is a fine and large airdome on Fifth street near Market, and was doing a good business with licensed pictures.

The Criterion, with its fine outside electrical display and its cozy carpeted lobby, presents the worst billboard I have seen for a long time. The front lobby looks like a common street corner billboard, posters are so numerous that they even overlap each other and it is impossible to see the least part of the walls.

(Concluded on page 32.)

FEATURE SLIDES

Return this ad. and 15c. and we will forward a beautiful slide. Slides of all features. 5 different ones, \$1.10. Wake up and advertise your business. The best slides in the World are made by us.

NIAGARA SLIDE CO.

LOCKPORT, N. Y.

5 ESSANAY

Prophesy
Proclaims
Photoplays
Please
Patrons

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Essanay
Establishes
Exceptionally
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Examples



ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

RELIANCE

MOTION PICTURE MACHINES AND
ACCESSORIES

Repairing All Makes
Powers, Edison, Lubin

New and Second Hand Machines Bought and Sold

CHAS. H. BENNETT

50 North 9th Street, Philadelphia, Pa.



It Wins
its way by service

L. C. Smith & Bros.
Typewriter

(Ball Bearing—Long Wearing)

In buying a typewriter you want a satisfactory answer to three questions:

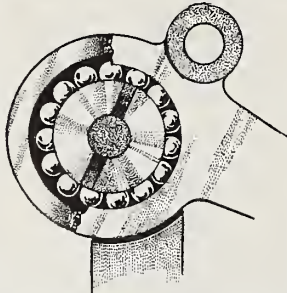
What will it do for me?
How well will it do it?
How long will it do it?

By answering these queries with the needs of the typewriter owner and user in mind, the L. C. Smith & Bros. Typewriter Company has attained the front rank in the typewriter field.

Some people think that a typewriter is a typewriter and that is all there is to it. Machines may look alike but there is a lot of difference in efficiency.

The new Model Five is built not only for straight correspondence but for tabulating, billing and in fact for every service needed in the average business.

Its ball bearings at all points where friction develops through action, permit close adjustment and insure correct and accurate typewriting.



We would like the opportunity to tell you more about it.
Write for free book of our new Model Five.

L. C. SMITH & BROS.
TYPEWRITER CO.

Head Office for Domestic and Foreign Business
SYRACUSE, N. Y., U. S. A.
Branches in all Principal Cities

New York City Branch
311 Broadway

ON THE ROAD [Continued from page 31]

The Bijou Dream is the cozy, neat house of the board-walk, with a tasty exterior, nothing flashy. Clean, neat and polite uniformed attendants.

The Sea Shell theatre was changing hands and as the new manager had not arrived, I had no chance to get news from him.

Besides motion picture theatres on the following piers: Million Dollar Pier, Young's Pier, Steeple Chase Pier, Steel Pier, we find a theatre in the Exhibition building.

On the avenue, the house of quality is the City Square Theatre. Mr. Edward J. O'Keefe is a manager of wide experience and as he knows what is the deplorable condition of the present film market, he goes to Philadelphia as often as necessary to select his own program and not accept all that the exchange is willing to send him. Mr. O'Keefe attributes the present low quality of many films to the great increase in the output, as in his mind it is impossible for a manufacturer to release six perfectly good productions per week.

Mr. O'Keefe is all the time on the job; he is jealous of his projection and he is strict on appearance and manners. The ushers are uniformed in white duck, even the special officers are uniformed. There is an atmosphere of refinement, and it is no wonder that the best element of the avenue patronize the City Square Theatre.

The next largest theatre on the avenue is the Colonial. Its long facade with its central archway is an imposing sight. But as is generally the case, "All that glitters is not gold." The theatre in itself is a sort of deception. I understand that the Colonial Amusement Company is one of the numerous branches of the Bacharach Real Estate Company and this fact would explain why real estate men, not familiar with the requirements of a motion picture theatre, have erected a building in which they give more attention to the stores, with the belief that anything is good enough to show pictures. The whole building contains a number of narrow, but deep stores, in the centre of which towers a handsome high archway, forming a long wide lobby with the auditorium in the rear. The auditorium is nearly square; in other words, as wide as it is long, and the reader can imagine the size of said auditorium when it is stated that over 1600 persons can be seated on the main floor.

If the reader will kindly go to the "Construction Department" of this issue, he will find out why some two hundred seats are practically useless; not only worthless, but are a menace to the reputation of the theatre, as patrons compelled to take these chairs are sure to walk out disgusted with the picture and carry their patronage to another house.

The Colonial is for the dollar of today; there is no appearance and manners in the place; clean, polite and neatly uniformed attendants are not seen. When I called on the doorman, a poorly dressed man, with a shirt far from fresh and a collar that should have been in the

wash tub instead of around his neck, and I asked to see the manager, he told me—well, I could not believe it and I had to stop to regain my breath from the surprise—he was the manager. There is one consolation. If the theatre does not prove a financial success, the location of the stores is one of the best on the avenue, and the stores should bring enough rents to pay a good dividend on the investment.

The Liberty and the Arcadia, both on the avenue, and on the way to the Inlet, are two good looking and prosperous theatres. They are of a medium size, but well managed. I have found both managers courteous, with about the same tale, that during the summer months every one wants to be on the boardwalk, and until the summer season closes they cannot expect packed houses. The Liberty theatre is using a Dramagraph sound effect cabinet with good results.

The Star and the Royal, also on the avenue, one on each side of the Colonial, have attractive fronts and seem to be prosperous. The value of the Royal theatre lies in a mirror screen.

The Cozy and Central theatres are further down the avenue, close to the railroad excursion tracks and evidently are in a cheaper neighborhood and do not put the front of the theatres of the boardwalk.

With its 18 working motion picture theatres Atlantic City does not seem to be overdone as a new large house is in course of construction. Judging from the architecture of the building and the amount of marble used, this new theatre promises to be a new feature on Atlantic avenue.

The Million Dollar Pier has the largest mirror screen ever produced.

J. M. B.

FOR THE CROWN

(Continued from page 6)

wounded, they are carried to the prison and placed in cells. A week later Jacques recovered from his wounds, and Constance having bribed a jailer, secures a file in a loaf of bread, and filing through the bars descends to Jacques' cell. Here the work is repeated and they soon make their escape. At the palace, the duke, secure in his villainy, and believing that the king had perished from hunger in the mountains, with the assistance of the revolting nobles, plans for his coronation.

But Jacques and Constance have found the king and are hurrying to the palace with the true monarch. The duke with his nobles enters the throne room, with the queen and those true to the king protesting. He approaches the throne, and raising the crown is about to proclaim himself king when Jacques and Constance enter with the king after their furious ride, and Jacques, rapier in hand, rushes at the imposter and runs him through. Then placing the king on the throne he compels the nobles to swear allegiance to the crown, and kneeling to the king receives his reward.

T O Y O U—
The LIVE EXHIBITOR

Please read, in this issue, our various departments on

Construction Music
Advertising Projection
On the Road
Appearance and Manners

See if they do not give you some practical suggestions that will increase your business.

Then ask yourself if the dollars thus gained are not worth—much more than worth a year's subscription at only \$2.00. Remember you will get such suggestions 52 times a year.

Anyway, try a six months' subscription.

Note: The "Exhibitors' Times" is *different*. You need it in your business whether you subscribe for another paper or not. It pays its way.

Just pin a one dollar bill to the blank below. It's a good *cashable* value. We *guarantee* it.

EXHIBITORS' TIMES _____ 1913

220 West 42nd Street,
New York City

Gentlemen:—Kindly enter ^{MY}_{OUR} subscription for the *Exhibitors'*

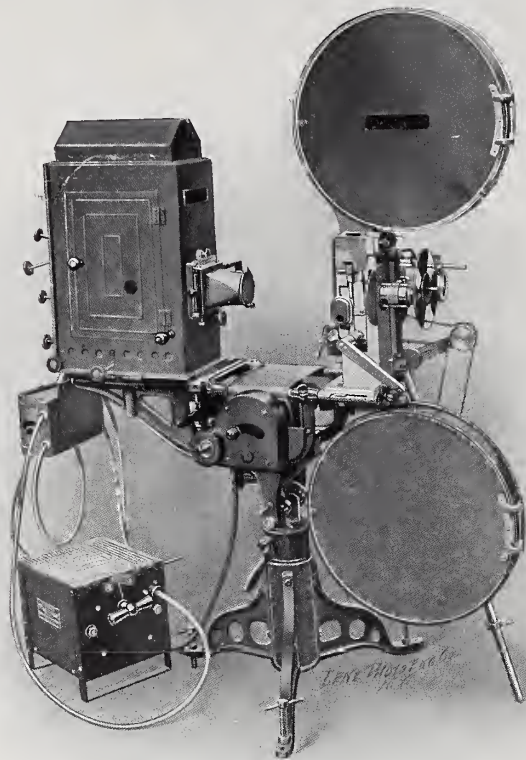
Times for _____

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The Standard 1913-A



A Flickerless Machine
A Fireproof Machine
A Steady Machine
A Compact Machine
A Reliable Machine
The Only Machine

American Moving Picture Machine Co.

101 Bleecker St.

New York, N. Y.

The MOTION PICTURE WEEKLY

Exhibitors' Times



220 WEST 42nd STREET NEW YORK

VOL. 1, No. 16

SEPTEMBER 13, 1913

PRICE 10 CENTS



Calamity Anne,
How
Calamity rescues
a
Kidnapped Child
and brings
the Perpetrators
to Justice
Release Date, Monday,
September, 15th, 1913


Heroine.
One and Three Sheet
Four Color Posters.
Calamity Anne One Sheet
Character Posters
go well with this
subject

A FALL INTO LUCK
How an escaped convict's life paid the penalty for his crimes and proved a boon to his intended victims.
One and Three Sheet Posters.
Release, Thursday, Sept. 18th, 1913

JIM TAKES A CHANCE
A 330 foot comedy on the same reel with
Travelers of the Road
A 670 foot sensational Western
One and Three Sheet Posters.
Release, Saturday, Sept. 20th, 1913

American Film Manufacturing Co., Chicago

All Half-Tones in
This Issue
Made By
ATLAS
ENGRAVING

S. A. HUFFMAN  TREASURER

The
MODERN HIGH ART DESIGNERS
ILLUSTRATORS AND
PHOTO ENGRAVERS

HALF-TONE TELEPHONE 3 & 4 COLOR
~ & ~ 6 9 7 7 PROCESS
LINE PLATES GREELEY PLATES

222 W. 39TH ST.
NEW YORK

PICTURE LIGHT



What have you for sale when you open your theatre tonight?

What do you sell for a dime or a nickel?

PICTURE LIGHT . . . nothing more . . . thats all . . . Amen—Brother Ben.

☐ The more Picture Light you give for a nickel or a dime, the bigger bargain you offer, the better pleased your patrons are, the greater advantage you have over your competitor and folks will come more because everybody wants all he can get, and in a motion picture theatre, he wants all the "Picture Light" he can get.

☐ Think once about this "Picture Light". It is your meal ticket. If your picture is so plain that every detail, every little line, every expression, every little thing that is in the film can be

seen and is clear and perfectly, wonderfully visible, then you have a "MIRROR SCREEN", otherwise you are cheating your patrons out of half your show and yourself of a fortune.

☐ So get busy and buy a "MIRROR SCREEN" or refund.

☐ A "Mirror Screen" gives back more "Picture Light" than any surface under the sun. It makes the light return and makes the weak and strong rays of light visible. It makes everything going on in the film visible.

☐ It makes the picture clear to every seat in the house.

☐ It can't hurt the eyes any more than you can hurt your eyes to look through a white shaded light.

☐ It has a SNOW-WHITE surface without any shine. No shine means no haze.

☐ It means illumination without irradiation, brilliancy without glare, softness without dullness, clearness without cutting.

☐ It means satisfaction to your patrons, to your banker and your prosperity.

Get A Snow-White Finish Today

MIRROR SCREEN COMPANY
SHELBYVILLE, IND. F. J. Rembusch, Pres.

FRANK MANNING, General Sales Agent, 922 Sixth Ave., N. Y.,—Phone 401 Plaza.

Eastern Representative

Exhibitors' Times

Vol. 1, No. 16

September 13, 1913

Price 10 Cents

“VITAGRAPHICA”:

A Brooklyn Reverie

IN course of time I hope to reach the crowning glory of being called in motion picture nomenclature, “Pop.” Imagine your humble servant being seriously, continuously called “Pop.” “Pop” seems to be the hall marked method of recognizing success in the motion picture field. Success and silverlocked Septuagenarianism, that is.

At what age a man attains this dignity, I don't know. Can anybody tell me? At any rate, I am a long way off seventy (70) but still, if and when I get there, I am called “Pop” on the same terms as Mr. W. T. Rock of the Vitagraph Company of America, I shall be content. Evidently to be a “Pop” is to be something in the nature of a motion picture senator. Besides Mr. Rock, Mr. Lubin is similarly distinguished. I hear the term applied to other individuals in the business, but not in the same degree of intimacy as in the cases of Mr. Rock and Mr. Lubin.

One of the essentials to success in a business partnership is balance and equipoise. You may start out on a business proposition with any amount of money, ability and enterprise, but unless you have balance and equipoise, you will not make a success. The workers must work together and not be inimical to or antagonistic to each other. Evidently one of the reasons for the colossal success of the Vitagraph Company is the fact that it is a well-balanced trio that runs the concern, namely W. T. Rock, J. Stuart Blackton and Albert E. Smith.

I fancy that at the present time Mr. Rock is more interested in real estate than motion pictures. He is quite a Brooklyn magnate. If titles in this country were conferred in right of possessional territoriality, you could imagine Mr. Rock rising from Sir William Rock of Brooklyn, to be Earl of Brooklyn, Marquis of Brooklyn, yea, even Duke of Brooklyn. Fancy, now, Pop Rock as a duke!

It is in accordance with the fitness of things that the great Vitagraph plant is located in affluent Brooklyn. Brooklyn is affluent. I cannot love Brooklyn simply because it is transpontive, i. e., it is across the bridge, it is on the south side of the river. It is a nuisance to get there. It is all right when you get there, but you have to get there first. For me, civilization begins at 42nd street, and ends at about 96th street, Central Park West.

All great cities are alike in this respect. The north bank of the river generally attracts people of certain outlooks on life. The south ditto, ditto. The south, nevertheless, arrogates to itself its full share of success and business energy. In recent numbers of this paper there have been unmeasured criticisms directed to motion picture people who are not picture people. People whose knowledge of picture matters is represented by the symbol or cipher $O = \text{nil}$. “*Ex nihil, nihil fit.*” Out of nothing, nothing is made. The marauding adventurer into the motion picture field, the opportunist, never will be a picture man because he won't take the trouble to acquire the elementals and rudimentals as Rock and Smith and Blackton did.

This isn't a history of the Vitagraph Company. It is just an impression which I got when I was there last. When I was there last I saw A. E. Smith and J. Stuart Blackton actually making motion pictures. They were directing the directors and actors and actresses. They know how the picture should be made, how the scenario should be written, how the cast should be selected, how the scenery should be painted, how makeup should be applied, how exposure should be made—they know the business. And that is why this company is so tremendously successful. It knows its business.

Before me, as I write this article, is a copy of a leading European motion picture publication. It contains a photograph of the new offices of the Vitagraph Company. Vitagraph is everywhere.

I was looking at some Vitagraph films recently. Writing as a photographer as well as a picture man, I was pleased at the richness of the prints, the absolutely dead black in the shadows, the clearness and purity of the lights. They were beautiful prints. They looked to me as if they were made on what photographers term photo-mechanical plates. The other day I spoke about Pathe quality as being good in its own line. Equally distinct is the Vitagraph quality. This quality appears to be never better than now, when extraordinary pains seem to be taken to make the prints photographically good.

Probably Mr. Rock has forgotten me. We met at the F. S. A. concluding dinner about three years ago. We had a five minutes' talk. He impressed me as being a business man. Similarly on that occasion, J. Stuart Blackton impressed me as a good speaker and man of

(Concluded on page 4)

EXHIBITORS' TIMES

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THE FORMULA.

ONE of the most interesting columns in a daily newspaper we read just now is that headed "New Incorporations." It is interesting to us because it shows the evident tendency on the part of so many to break into the "picture game," as it is called, with more truth than those are aware of who use the term. "Game" it is. In order to be successful, it requires skillful playing.

We have followed the sequels of many of these incorporations during the past few months with an idea of confirming suspicions that we have long entertained. A or B has some money and the ambition to make motion pictures. They incorporate a company and they attract so much more money. Then the game starts. To paraphrase some sentences that have attracted attention in these pages recently, *item*, a pretty actress with a photographable face; *item*, a director with more ambition than wit; *item*, a heterogeneous company of players; *item*, a scenario script selected at random; *item*, a picturesque region in the vicinity of New York. There is the whole formula. The result and product has been in nearly every case unsaleable prints and financial disaster.

Without a word of exaggeration, we can recall scores of instances—yes, scores—in the last five years, where this formula has been applied to motion picture making and where the application of the formula to practical purposes has been uniform non-success. Yet the *ignis fatuus* seems as potent as ever. The will-o'-the-wisp of mingled motion picture glory and profit exercises infinite blandishments in spite of the fact that the morass over which this seductive light hovers has buried many hopes and reputations.

As we pointed out in an article some few weeks ago on the business aspects of the motion picture, "breaking into the game" is a costly process. We would, if we had the opportunity, publish this warning broadcast in all the newspapers in the country in order that it might have a widely deterrent effect. There is still great room in the industry for brains, intelligence and ample capital—but the day of the piker and the infatuated exploiter of itinerant beauty has passed. The motion picture business is a serious proposition.

The fruition of some of these recent incorporations will interest us. Just how they are to make out it is hard for

us to perceive. Many of them are under-capitalized and the names appearing in connection with them do not reassure us as to the ability of the incorporators to make good in the game.

* * *

DEFENDING THE WANING GLORY OF THE STAGE.

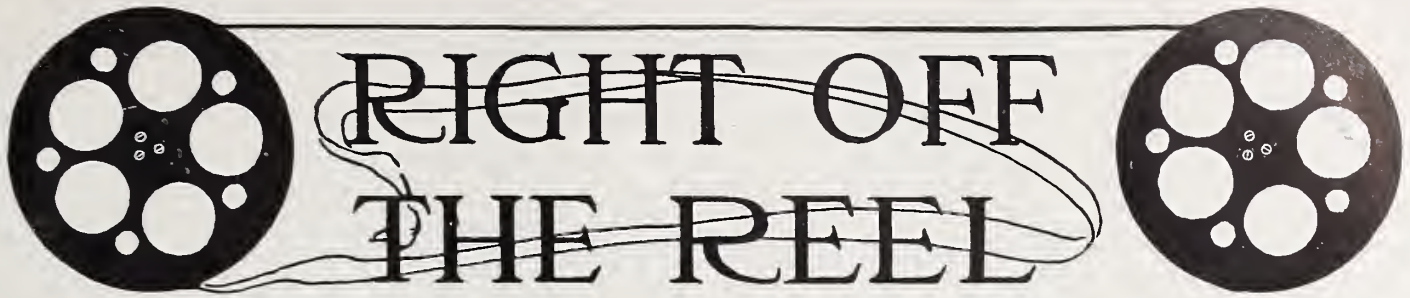
WHEN an individual or an institution reaches the distinction of being caricatured in a newspaper, or in a book, or on the stage, he or it may be considered to have arrived. No man prominent in public life escapes this kind of notice. It is one of the penalties of success and also a tacit acknowledgment of success. For example, at the present time, one of the most caricatured men in the country is Mr. Bryan, Secretary of State. Formerly, and quite recently, Mr. Roosevelt was caricatured both in the press and on the stage. Now he is *perdue*, and the caricaturists have nothing to do with him. But if, and when, he returns to public life, the scribes, draftsmen, and public entertainers will get busy with him.

The motion picture having passed through the ridicule of the newspapers has been accorded the dignity of ridicule in a stage play called, "Kiss Me Quick." This from all accounts seems to be a stupid piece, which, notwithstanding the advertising arts of the people associated with it, will probably not last long. It makes fun of motion picture manners and methods and, according to all accounts, does not do it at all well.

Unfortunately, the author seems to under-rate the importance and the solidity of the target at which he levelled his shafts. He brought in the name of Miss Lottie Briscoe of the Lubin Company, and ridiculed her. Miss Briscoe is an accomplished actress and a hard-working artist, whom we can personally testify has done magnificent work in the pictures. She is a woman of good reputation as well as ability. Moreover, she is respected as well as esteemed by motion picture theatre-goers. She objected, and we think very properly objected, to being ridiculed in this play, "Kiss Me Quick," and obtained an injunction to have her name removed from the play's literature.

Not much harm has been done to anybody connected with this matter. It appears to be suggested that Miss Briscoe was a party to the scheme, being out for some cheap advertising. Probably she did not know anything about it until her attention was drawn to the matter.

One of the writers on this subject speaks of a Broadway farce seeking to redeem the "waning glory of the stage" by affront. Of course, the glories of the stage are not waning, and ridicule isn't necessarily an affront. Miss Briscoe has probably not sustained much damage. The damage, if any, will be felt by Mr. Bartholomae and his associates who seem to have shown up motion picture life in rather a ludicrous aspect. You can build, we are sure, some real good plays, both comic and serious, around motion picture stage life, but it needs directors more skillful than Mr. Bartholomae. Also a writer with better taste than to drag in the name of a real motion picture performer, especially a respected one like Lottie Briscoe. It is a storm in a tea-cup.



RIGHT OFF THE REEL

By *FB.*

CHACUN *a son gout*. Which, dear boys, being freely translated, means more than literally expresses, "Each to his taste." I suppose as one advances along the pilgrim way at the end of which is either a lot in Woodlawn or the crematorium, you become more particular about things in general and everything in particular. I sometimes wonder whether I am an incurable wool-died grouch, or whether I am a middle-aged person of normal intelligence, who would be denied admission to Matteawan. In the language of the late Mr. Bret Harte: "Do I dream, or are visions about?" * * *

I WENT in the other afternoon to a motion picture theatre especially to see the "Streets of New York." As I wrote on this page some weeks ago, I knew the play. It is the old "Streets of London," or "Streets of New York," known to transatlantic theatre-goers as Adelphi drama, or to old New Yorkers as Bowery drama. It is frankly melodramatic, artificial, sensational, stogy. Of its kind it is extremely good, but, frankly, I could not sit it out. Yet there is a large public for this film. Laura Jean Libbey and Mr. Hearst's legion of writers on the sentimental, the pathetic, the near-prurient, appeal profitably to an enormous public. The dollar justifies this intellectual depravity—for such it is. There is little stimulating to the mind, or, better still, the brain, in film plays of the "Streets of New York" order, although this one is well done, and is, I hear, a great success. * * *

FROM the comparative sombreness of the "Streets of New York," I betook me to "Tess of the D'Urbervilles," and oh, heavens, what a contrast between the frankly melodramatic play and the almost ideal and idyllic beauties of the Famous Players' effort. You cannot compare them. You can only contrast them. On the one hand strong but moving sensationalism boldly acted, tolerably well photographed. On the other, the most exquisitely finished manifestations of motion picture art—delicate, refined, thoughtful, something that penetrates, as it were, to the very interstices of your soul, if you can imagine the soul to have substance. * * *

YES, there is a public for both of these kinds of pictures. Would you be surprised to learn that neither touched my personal ideal though I can appreciate both? Personally I hate the moral teachings or sombre aspects of life in films. I prefer the comic—what is commonly known as comedy. Not the fun-making of the vaudeville person or the "*soi disant*" actor, but the mordant aspect which deals with the ironies of life, the contrarieties, the causticities, the cynicisms and sarcasms of existence. All this is just

humor. Real humor in real life is really very rare. You get a whole lot of coarse fun and coarse play. We hand it out one to another, some times brutally, frequently brutishly, very rarely humorously. The director of motion pictures who cultivates mordant wit and humor of the kind I have in mind, would be worth his weight in gold to any motion picture maker. His films would get over every time. * * *

I WANT to give a specimen of this kind of humor. I am often asked *à viva voce* for the kind of stories wanted by some directors. Here is one, I think, that was put on by one of the cleverest directors I have ever met, William Robert Daly. It was called "Home Again." It was produced by the Imp Co., a little while ago: A convict escaped from jail and was pursued by the guards. However, he managed to elude them. Seeing a man bathing, the convict took his clothes and left his own prison garb behind for the bather, when he left the water. Of course, being in prison garb, he was arrested by the guards and flung aside when it was seen that he was not the escaped prisoner. The real prisoner in his disguise got away, and, seeing a hay wain passing, secreted himself in the hay. The guards got perilously near this hay wain and the prisoner popped up once or twice only to duck. So finally he got away. But oh, horror, he was driven right home again, that is, into the prison! The gates closed upon him; grasping the bitter situation in an instant of time, he rushed into his cell, lay on his pallet and drew the cover over him, just as the guards swooped in to capture him. In this they were prevented by the prisoner's own guard, who swore that the prisoner had never left his cell. You see this film story end with the prisoner lighting a pipe of tobacco and ironically congratulating himself that he is "home again." Home again! * * *

NOW here you have the real sort of humor, something that makes you smack your lips with the piquancy of essential pleasure. We haven't enough comedy subjects of this calibre. A one-reel comedy subject is a difficult thing to make. It is difficult because the manufacturers do not encourage real humor. But the public need it; and are asking for it. I am just one of the public. I write as one of the public on this page. I pay my dime whenever I go to motion picture shows just like the public. What I say here, you may take it, reader, is generally felt by the public, because I never say anything which I do not have confirmed beforehand by a number of personal acquaintances who form part of the public who, like myself, are motion picture theatre-goers. What I would say, there-

(Concluded on page 6)

"VITAGRAPHICA"

A Brooklyn Reverie

(Continued from page 1)

affairs. Then I have since had the opportunity to perceive that he is a man of culture. He makes photographs which I in my photographic days would have much admired. As for Mr. A. E. Smith, as I was a raw person from the other side when we first met, he was justifiably caustic at my expense. For these gentlemen know their business as well as any motion picture people in the world and probably they now concede that this present writer is not a mere superficial space filler.

I am constantly losing my heart to the Vitagraph ladies. Miss Florence Turner was my first Picture Personality when I invented this form of write-up in motion picture journalism. The Vitagraph turn out highly trained actors and actresses. Their directors are men of acumen. On many occasions I have been reproached for Anglophobia in my writings. Why should I not be Anglophobic when there are so many evidences that in the picture business of this country the British mind is so potent? W. T. Rock, Albert E. Smith and J. Stuart Blackton are, or at any rate were, English men. They are English born, and their business success is attributable, I submit, to their source of origin. The Vitagraph Company is an extremely well managed business. Moreover, it is a popular business. Moreover, their actors and actresses, their directors, their employees of all kinds and grades remain with them from year to year.

It would do you good to go to a Vitagraph festival at the commencement of the year at Raub's Restaurant, Brooklyn, New York. You have the entire company, numbering many hundreds, dining and enjoying themselves, dancing, letting themselves go for all they are worth. It is a splendid instance of co-operation between employers and employees.

The Vitagraph Company last Christmas rewarded its employees very liberally. It has a provident fund for its employees. Evidently, to get into this great company in comparative youth, and behave yourself, is to find yourself in a position for life. The Vitagraph Company is a credit to the motion picture business of the world.

If I am not mistaken, the Vitagraph Company is, or at any rate can be, absolutely indifferent to politics. It is so big. Its pictures are so good. The public will insist upon having them. I mean the public of the

world, not merely the United States. The volume of business which the Vitagraph does across the Atlantic must be enormous. I see no reason why that volume of business should not be increased.

Nothing would please me so much as to see Mr. Blackton build a boat to beat Sir Thomas Lipton. On his record Mr. Blackton is a thorough sportsman. Across the Atlantic, Lipton is looked upon as an advertiser for his teas and bacon.

I remember a remark of Mr. Blackton at this dinner, which practically inaugurated the trust vs. the independent movement. He referred to some of these independents as "jelly-fish." So they are. Just hangers-on to a business which many of them have no right to enter. I could hardly see this at the time, in fact, I was inclined to be pro-independent. I am neither the one thing nor the other now, but if I had to make a choice, I certainly would not opt for jelly-fish. I put my money on brains and ability such as are so successfully demonstrated at Brooklyn by the Vitagraph Company.

The fine level of good quality which we always, or at any rate mostly, see in a Vitagraph picture, has led to the universal acceptance of this picture as one of uniform excellence. You hear other brands of pictures alternately praised or banned. You seldom, if ever, hear a Vitagraph picture banned. The trio seem to have solved the problem of uniform excellence of quality.

I ran down to Vitagraphica the other day—Vitagraphica is in Brooklyn, as I have told you—Vitagraphica IS Brooklyn. I heard so much Vitagraphic gossip, official and non-official, that I thought I could fill half this number of the paper with entertaining reading. Then I thought I would not. I thought I would give an impressionistic word picture of the enterprise.

Vitagraph is to the fore at the Coney Island Carnival next week, Mr. Bunny and Miss Walker being respectively king and queen. So Vitagraph is ubiquitous. While I was meditating this little article on Labor Day Vitagraph posters stared and glared at me from the exteriors of a dozen motion picture theatres which I passed in my wanderings. I will conclude, not like Sam Weller, "with a verse," but with an inspiration, "*Floreat Vitagraphica.*"

T. B.

THE ILLINOIS CONVENTION

The Illinois State Convention will be held on Tuesday and Wednesday, September 23rd and 24th, 1913, in Peoria, at the Jefferson Hotel.

Extensive arrangements are being made to hold the biggest convention ever held in Illinois. It is expected that the state Exhibitors will gather in large numbers, and that not less than five hundred will be present.

Mr. Clem Kerr is in Peoria with an

assistant, making arrangements for the Convention. The Convention will be managed by able, efficient Exhibitors, and an itemized statement will be given of every dollar received and every dollar expended.

State officers will be elected to fill the vacancies. A Constitution and By-Laws adopted, and Committees appointed. Every Exhibitor in the State of Illinois, who is eligible to belong to the League, is invited, whether they belong to the

League or not.

Arrangements have been made to hold a State Convention in Indiana, on Tuesday, September 30th, and Wednesday, October 1st, for the purpose of filling the vacancies caused by the recent bolt of some of the officers of Indiana, and to bring the Exhibitors together that they may become fully acquainted and hear all of the facts pertaining to the New York Convention.

MOTION PICTURE ADVERTISING

Increased Opportunities This Fall For Trade Journals—
Added Revenue for Newspapers

By *Arthur Leslie in "The Publishers Guide"*

With over 10,000,000 people—men, women and children—paying for admission to motion picture theatres every day, bringing the total receipts close to \$1,000,000 a day, and with every prospect of an increase of thirty per cent. within the coming year, the motion picture industry may well be called the "Fifth Estate."

Measuring capital invested and receipts for admission it can be stated, no doubt to the surprise of many, that the business of producing and exhibiting motion pictures will, within the next few months, stand at the present ratio of increase, second on the roll of industries of the United States.

That any business could attain such enormous proportions within such a brief period of existence is in itself a matter of surprise to all. That it could do so without recourse to advertising as a factor in its successful development is a matter both of surprise and interest to all connected with both lay and trade journalism, in editorial and business office alike.

An analysis of the reasons why the motion picture business does not advertise has not yet appeared in print, although there have appeared several articles in newspaper trade journals confessedly written by advertising managers of the film companies—happy individuals whose

very titles proclaim them holders of sinecures. The main burden of those articles is the proclamation of the statement that the manufacturers of motion picture theatre films should not be expected to advertise; that it is the Exhibitor, or local motion picture theatre man who should do the advertising.

To use a colloquialism not elegant but eloquent, this "passing the buck" has brought the advertising men who are seeking motion picture advertising up against a Chinese wall, as the local Exhibitor invariably refers them back to the manufacturer.

If I were asked to express in a sentence the reason why advertising has not been found to be a factor necessary to the success of what must be conceded to be the world's greatest amusement enterprise, I would reply that it is because the motion picture has come into its own without any help or support from the daily press or the popular periodical publication—in fact, despite considerable hostility from both—and that, having arrived without any such assistance from either, all those interested in the industry quite naturally assumed that such help or support was unnecessary.

But a new spirit is now abroad in motion picture land and I confidently predict that the time will shortly be here when advertising and favoring publicity

will come into its own and become as essential to the motion picture industry as it is to the placing of other of the world's products in the world's marts. This time is being hastened by the entrance of new capital into this field, capital that is conversant from past experience with the uses of advertising and publicity in marketing a new product or in sustaining and extending the market for one that has already become established. Many new producers have announced their intention of entering the field this fall.

Where heretofore the demand exceeded the supply, now the supply has caught up with the demand, is constantly increasing, and the newcomers must needs seek the aid of advertising to place their output in competition with the established sources of supply. And as a natural consequence those established sources, confronted with this competition, must also have recourse to advertising and publicity to enable them to hold their own.

Also there is to be reckoned with the advent on the scene of what are known as "feature films," which are sold on the State rights basis and not through pre-arranged channels. These features need national advertising.

MOTION PICTURES ON TRAINS.

A French company has made application to the Russian government for the right to give motion picture entertainments on trains of the Trans-Siberian Railroad and other trains which make journeys of more than twenty-four hours.

The company proposes to supply special cars if the project is entertained favorably.

Edward E. Rice has been elected president of the People's Moving Picture and Amusement Company, which was incorporated last week in Delaware with a capital of \$5,000,000. The company has taken over the Edward T. Rice Theatrical Production Company and opened offices in the Wilson building.

The new concern will reproduce in the motion picture theatres several of Mr. Rice's early theatrical successes, including "Evangeline," "Conrad the Corsair," "1492," "Adonis," "Excelsior," "Hiawatha," "Horrors," "Revels," "Robinson Crusoe" and "Monte Carlo."

Mr. Rice has always associated himself with extravaganzas, which are believed to be particularly adaptable to motion pictures.



William T. Rock, Albert E. Smith, J. Stuart Blackton
(Vitagraph Company of America)

TESS OF THE D'URBERVILLES

A Famous Players' Triumph.

IT would be interesting to have the opinion of the author of the book, "Tess of the D'Urbervilles," on this five-reel picture. Mr. Hardy, although approaching his eightieth year, is writing very fine poetry, the quality of which some people think entitled him to the Laureate-ship in England, and is still living in Dorsetshire in the southwest of England, where the scenes of the novel are placed. Shortly after the book, "Tess of the D'Urbervilles" was published, the writer of this article spent a great deal of time in the land of the D'Urbervilles. It is known as the Wessex country. Mr. Hardy lives amongst the scenes that he describes in his books and amongst the people whose characters he studies. The ordinary novelist, when he wants local color, hies, let us say, from his apartment or flat in New York to Alaska or what-not, and there gets his local color; comes home to the city and infuses the color into his book. There is a formula for your best seller.

Thomas Hardy is no author of best sellers. He is, as I pointed out in a former article on this subject, a scholar, man of science, thinker, artist and poet. All these qualities of mind are manifested in his books, and perhaps in none more strikingly than the book which supplies the basis of this beautiful picture. For it IS a picture, one of the few pictures that I have seen recently; moreover, it is a great picture. As I came out of the Lyceum Theatre, on the afternoon of Tuesday, September 2nd, I heard a man who writes in a motion picture publication say: "This is the best picture that has been made in this country. I pass on this compliment to the producer of the picture for the reason that the producer himself will appreciate it."

The premiere of "Tess of the D'Urbervilles," at the Lyceum Theatre, had all the aspects of a popular matinee. The floor of the house was adorned by the presence of many noted actors and actresses. They followed the principal points of the picture play just as they would the points of a speaking play. When the

image of Mrs. Fiske was seen in the film, it was greeted by a round of applause just as the lady herself would have been in an ordinary theatre.

The settings of this picture are admirable. The country views are so realistic that I could really fancy myself at times in Dorset. So with the interiors, they were splendidly done. Evidently no care or expense had been stinted to make the picture accurate as well as pictorial. As a piece of photography, I have never seen anything better. As a series of well-chosen pictures, pastoral, poetical, imaginative, the film in my opinion could not be excelled. You have all the salient characteristics of rustic life well expressed in the picture, farm scenes, dairy scenes, cattle scenes; you have fine cloud and sunset effects, you have exquisite landscapes, waterscapes, in fact, as a series of nature studies, the film alone is well worth seeing. It is, again I say, emphatically, a picture, or, better still, a series of pictures—not haphazardly chosen views produced by an ignorant camera man, but pictures made by deliberate choice and composition. So much for the photography of this picture.

Now what about the story? I don't know who adapted it, or wrote the scenario, but he has certainly got and retained not merely the theme, but the spirit of the book. Probably the stage version was used. I understand that Tess is one of Mrs. Fiske's strong parts on the stage. Probably the lady and her entourage lent the makers of the picture much assistance in the production end. Help was doubtless given by Mr. Frohman and Mr. Harrison Gray Fiske. All the elements for making a success were at hand. Then again, time has been spent in making this picture. It has not been rushed out in a few days like some recent multiple reel productions. The fullest justice has been done to the book, the author and the play.

(Concluded on page 8)

RIGHT OFF THE REEL

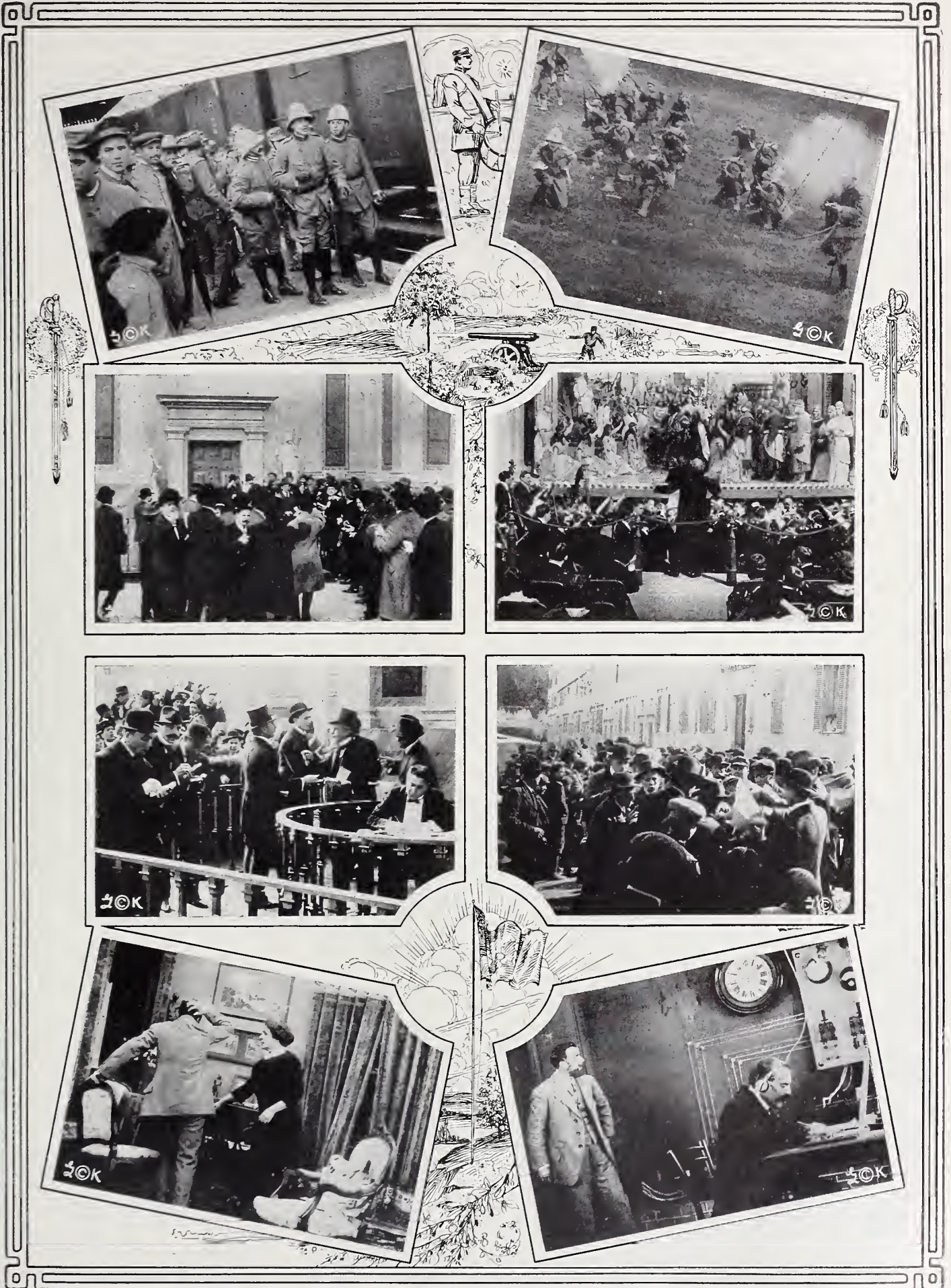
[Continued from page 3]

fore, to the feature film people, is this: If you want to make feature films, give us more humor or more humorous subjects. Of course, I don't expect that you are going to hand out multiple reels of humor, but you might adjust your material more equitably. In the old days of the stage, probably in these present days of the stage, the comic relief is always allowed for proportionately. There is not enough comic relief in multiple reel films. They hang too much upon the minor chords. Humor pays better than pathos. Mark Twain grew wealthy by making the world laugh. Your physician will tell you that laughter is of therapeutic value. I cannot go into the pathology and physiology of the subject, I am not competent to discuss the matter scientifically, but I know this, that I feel and am better when I laugh or smile than when I am afflicted either through my own or anybody else's fault with the dolorous. If you run through any motion picture publication and analyse the stories of the films, you will find that a

heavy percentage of them deals with the dolorous aspects of life. You would really think that the motion picture makers are in league with the pocket-handkerchief manufacturers.

* * *

THIS is no new cry, that of more comedies needed. It is perhaps all the more necessary that it should be made now with the great output of multiple reel films dealing with tragic themes. The Germans in particular, are keen on these heavy themes, while as for French, Italian and latterly British motographic art, the sombreness of the stories suggests that those countries are deficient in humor. Which isn't the case. Of course, dramas are much easier to make than comedies. It is incumbent upon manufacturers to adapt their output to the requirements of the public. The public is calling out for more and better comedy subjects. Here endeth this lesson.



Scenes from "High Treason" (Kleine)

TESS OF THE D'URBERVILLES

[Continued from page 6]

As to the acting, of course, Mrs. Fiske, a consummate artist as well as a consummate actress, is largely the film. Like the rest of us, even a gifted actress must pay tribute to *anno domini*. Still, even making allowance for this comparative handicap, Mrs. Fiske must be conceded to have given the motion picture public of the world a truly fine conception and presentation of the character of "Tess." She is so good that when she is on the screen you are not conscious that anybody else is figured there, except, may be, in the heart-rending scenes with Angel Clare and Alec D'Urberville.

You need to live in the west and southwest of England to properly appreciate the entire beauties of such a character as "Tess." The scene of the book could not be laid in any other part of the world but in the west of England. It could not be laid in the United States or France; it could not be laid anywhere but where it was. For this reason: that women of Tess's kind are only to be found in this beautiful part of the world. They are trustful, confiding, non-suspicious, loyal and forgiving. The characters of Alec D'Urberville, the dissolute young squire, Angel Clare, the well-bred son of an English parson, are well drawn and carefully played in this film.

"Woman always pays." Poor Tess pays the price. Evaporated down, there isn't much novelty in the story. A peasant girl yields to the allurements of her employer, and is cast adrift. Afterwards she falls in love with and is beloved by a good man and conceals her early fall from him. When the good man finds out the truth, he casts her off. In despair for money, the girl returns to her original betrayer; secures money from him on the usual terms. She revolts at having to keep her pact, and kills the man who first deceived her. This is a common enough drama. It has been used in French, German, Italian and other films over and over again. But in its English settings with its English characters, atmosphere, sentiment and the like, it has all the aspect of freshness and the pathetic suggestion of a good-hearted girl's fall from grace through no intrinsic fault of her own. For, as the author of the book insists, "Tess" was a good girl. Indeed, the sub-title of the novel is "A Pure Woman."

This is a great picture and a good picture, judged by any test you may apply to it. The Famous Players may be cordially and heartily congratulated upon having produced a masterpiece.

But it is a sombre story and the moral is an old one. It seems almost musty. *Cui bono?* what's the good? I remember that when I read this book (I read all of

Hardy's books) it left a sad impression upon me and a bitter, bitter taste in the mouth. You can't help but pity such a character as that of this lovely, but unhappy girl. Nor can you fail to recognize the intense artistry of the author in the suggestion that Tess was bound to go to the devil. Why? Because the D'Urbervilles had evidently been a devil-may-care lot. The influences of heredity made themselves apparent in the character of this girl. She had got the trustful reckless blood of the family in her. She was possibly predestined to fall. Hardy came before Ibsen, Hauptman, Maeterlinck and the other thinking dramatists and novelists, but he nevertheless thought along scientific lines. As I said in the former article, all his books are constructed along scientific lines, that is, his stories are woven round fundamental aspects of human nature. He isn't a superficialist; he is a thinker. He thinks in this book, "Tess of the D'Urbervilles," and the film, if you study it by the light of the author's implied theories, will make you think. And Mrs. Fiske, if you will study her in the picture, will make you think, for she thinks her part all through.

In all my experience of motion picture films—and I have been looking at them, studying them, making them (I have been a film man for sixteen years)—I have never been so much impressed with the personality of an actress on the screen as I was with that of Mrs. Fiske in this remarkable film. Her magnificent acting impressed me for hours afterwards, and, believe me, I am not a very impressionable man. It affected me for the whole evening as it probably affected a great many other people who saw the picture. Indeed, when I left the theatre, I and others were conscious that we had assisted at a most remarkable presentation. Certainly when Mr. Frohman and Mr. Fiske presented Mrs. Fiske in this film, they made a notable addition to film history.

And now, Mr. Frohman and Mr. Fiske, please let us have some more Mrs. Fiske as soon as possible. I don't know, but probably the lady in the character of Lady Macbeth "would get over," (horrible phrase). There are, no doubt, many other characters drawn from the times of the classics in which this lady might excel for the delight of motion picture audiences. In Europe they run fine character actresses more energetically than we do here. For example, Asta Nielsen, Henny Porten and others I could name, are constantly brought before the attention of the European public in pictures as frequently as we would like to see Mrs. Fiske in this country.

T. B.

PHOTO PLAYS AND CINEMATOGRAPHY.

(Consul Augustus E. Ingram, Bradford, England.)

A simultaneous increase of 25 per cent. in the price of photographic plates by English makers, said to be the result of the formation of an agreement on the part of the makers of all the so-called popular English brands, has caused considerable complaint in the press on the part of amateurs, many of whom threat-

en to cease or at least lessen their consumption. Hitherto a standard price has prevailed of 25 cents a dozen for quarter plates and 55 cents for half plates.

The Bradford City Education Committee has made a practical test of the educational value of the cinematograph. Two classes, each numbering 1,200 of boys and girls separately, from the secondary schools of the city, have been formed to witness at one of the public halls a display of specially selected films—travel pictures, natural history

subjects, etc—and if the experiment proves satisfactory it is suggested that subjects dealt with during the school work of the session shall be included. This is said to be the most practical attempt that has yet been made in this country, London excepted, to test the value of the cinematograph as an educational adjunct. In London, the education committee of the county council have recently decided to install the cinematograph in a number of the council schools.

HIGH TREASON

Kleine-Cines Two-Reel Feature,
Released September 16.

There is one big current which runs through this production and that is detail—wonderful detail, splendid detail—yes, and we might say, extravagant detail. Never before in our experience have we seen such elaborate detail. It is detail that must have cost many dollars to the producers. It is the kind of detail that we might expect to find in such masterful productions as *Quo Vadis*. We are sure that every producer would benefit by a view of "High Treason." Some may find room to criticise it from the standpoint that such elaborate detail is not necessary to bring out a point, but it is only natural to assume that detail of this kind brings it out all the more forcefully. As an instance of the way this producer handled detail, let us recite about that portion of the film where the banker meets his government friend. In order to bring about this meeting the commonplace method was not used, such as meeting on the street, or at the club. For this particular meeting a whole grand opera was staged. *Aida*. A theatre was built with boxes running around its three walls. We get a view of the crowded theatre, of the stage with its several hundred people on it, of the boxes with their extravagantly gowned women, of the attendants in the theatre. And all this money was spent to have the banker and the government official meet. This is merely one instance. The film abounds in such detail. A film with detail such as this cannot help but be of the best, therefore it is unnecessary that we tell about it, section by section. A brief sketch of the story will give an idea of the action it contains.

Lieutenant Paul Rossi, son of a government wireless operator, bids his parents farewell and joins his regiment at the frontier. Meanwhile, Benjamin Harris, a prominent banker, has been speculating on the decline of stocks in the open market on the assumption that war with another power will soon be declared.

Charles Rossi, the wireless operator, is much worried over the extravagance of his wife, and when he is approached by Banker Harris and asked to give him the first information of the success or failure of the peace negotiations, he falls prey to the \$50,000 bribe and, urged by his extravagant wife, consents.

The message arrives carrying tidings of the success of the peace negotiations, and Rossi changes this to read that the peace negotiations have failed and that war is inevitable. This message he delivers to Harris who, ordering the general sale of his stock, amasses a fortune. Harris takes the message to the leading newspapers at once and soon the entire city is aflame with the war fever. Crowds swarm the thoroughfares and the war "extras" are eagerly snatched up by the excited populace. Charles Rossi at home suffers the tortures of a sensitive conscience, while Banker Harris, delighted with his success, visits the opera "*Aida*" that night. The local railroad station is crowded with troops going to the front, and by night and day the tens of thousands swarm the streets in a

fever of expectancy. Away at the front Lieutenant Rossi conducts himself heroically. There are charges and counter-charges. The big thirteen-inch guns sound their messages of death and Lieutenant Rossi is ordered to lead his troops in a final onslaught on the enemy. Suddenly a shell bursts at the feet of Lieutenant Rossi and he falls dead at the head of his men, the first officer to lose his life in the war.

Swarming around Charles Rossi's home in the city, the newspaper boys shout their "extras," containing the list of the first victims of the war. The tortured, maddened operator buys a copy, only to be confronted by the head lines proclaiming the death of his beloved son.

Hearing his exclamation, Mrs. Rossi hurries into the room and reads the fateful news. An instant later the sound of a revolver in an adjoining room tells her that the man who had betrayed his nation for her sake is no more. A year after the peace negotiations have been signed a swarm of angry citizens hustle the badly frightened Harris down the steps of the Stock Exchange to a well-merited punishment.

The war scenes in this picture are especially realistic, and undoubtedly the Cines people, used scenes of actual warfare which took place during the recent Balkan wars. The way the news is handled when it is brought to the paper, the setting of the type, the whirring of the presses and then the newsboys crowding to get their share of these valuable papers, is all brought out in a compelling manner, as is also the scene on the stock exchange floor and the frantic bidding when the news of war arrives.

C. J. V.

AN OLD SONG INSPIRATION FOR
A RELIANCE PICTURE
DRAMA.

O-hoi-ye-ho! Who's for the ferry?
The briar's in bud,
The sun's going down,
And I'll row you so quick,
And I'll row you so steady,
And 'tis but a penny to Twickenham town.

With the words of the old song running through the action of the story and a plot that is strong in love interest and heart throbs, an artistic single-reel drama, entitled "*Twickenham Ferry*," will be released on September 15th by the Reliance Company. A prima donna spending a few weeks in the country inadvertently spoils the pretty romance of a country lad and his sweetheart, winning the boy by her exceptional beauty and magnificent voice. She sings to him as he rows her across the river, and "*Twickenham Town*" is the song that causes him to lose his heart. When she discovers the mischief she has wrought she goes back to the city and uses every possible method to make the boy forget her and think of his country girl fiancée. The prima donna's voice in a phonograph singing his favorite song lures the lad to the city, but he is cured of his folly and returns to his home and his little lassie.



AMATEUR ANIMATED PHOTOGRAPHY

(From "Camera Craft.")

PHOTOGRAPHIC progress from the days of the wet plate process to our present concise, inexpensive and labor-saving modes of perpetuating and recording scenes, passing events and the million and one other interesting vocations of photography, may seem to have kept its own if not even exceeding progress along other lines. And yet, had some one as short a time back as five years suggested that at this date any amateur, no matter how little versed he might be in photography, would be able to record and perpetuate motion, it is hard to conceive what opinion or expression of doubt would have been forthcoming in reply. However, such is now an accomplished fact; a camera has been provided for universal use which will simply, accurately and inexpensively expose what is commonly known as standard motion-picture film and permit the user to perpetuate in actual animation any and all happenings of present-day life.

The external aspects, or even an illustration of the motion-picture camera that will do almost everything photographic does not convey any satisfactory impression of its wonderful mechanism; yet, when it is considered that this camera, with a capacity of from three to four hundred feet of standard film is no larger in bulk than a present-day Graflex camera, and that when fully loaded it weighs but a little over twelve pounds, a better idea may be had as to the wonderful progress that has been made in "goods photographic."

One may argue that the motion-picture camera is nothing so radically new, and truly, in one sense it is not, for as far back as fifteen years, even longer, motion-picture cameras of various patterns and construction have been most strenuously employed in the production of plays, to-day the most wonderful source of entertainment and education throughout the land. But how few ever realized or would scarce believe that by means of the proper and simplified form of motion-picture camera any one so inclined would soon have the privilege of taking and reproducing these animated pictures at will. How exceedingly few ever had the rare opportunity of even a peep into the box of mystery in the hands of the professional operator whose livelihood depends on the turning of the crank while reproducing on the negative film the magic pictures for which we are now so accustomed to paying our nickels and dimes to see reeled off on a curtain before our eyes? Very few, I dare say; because every professional motion-picture camera man regarded the keeping strictly secret of the supposed mysteries his principal stock in trade. In most cases he does this with probably good ground for so jealously guarding that

which had cost him perhaps years of tedious labor and large outlay of hard-earned funds to create.

Only a few years back, twelve to fifteen hundred dollars was not considered any too much to pay for a motion-picture camera, irrespective of its bulk or efficiency, and at that they were very scarce and difficult to obtain at any price. Even at the present writing, the seven to eight hundred dollars which is asked for the one or two foreign motion-picture cameras of quality is cheerfully paid without protest. To repeat, progress alone is responsible for the condition now obtaining whereby a high-grade, efficient motion-picture camera of such light bulk and large capacity as previously mentioned, may be had for less than two hundred dollars.

In order to better comprehend the intrinsic and sentimental value of animated photographic reproduction, the writer will merely venture one or two illustrations, and these will afford a better understanding and appreciation of the immense value of the facilities now available.

Suppose one obtains one of these new motion-picture cameras, to be had from a very prominent New York manufacturing concern in this line, and reeled up fifty or one hundred feet of film of his baby playing on the lawn in the full innocence of that childhood which maintains for only a short while in the lifetime of every human being; then, after securing such a record, one can enjoy its reproductions to the point where it is decided to lay the reel away for the time being. Some ten or twelve years hence some dear relatives from some distant point, relatives who had never seen the now grown boy or girl attending school—how much one would appreciate the opportunity of taking that particular film from his collection and reproducing the exact and lifelike actions and antics of the child! What amount in dollars and cents would one take for such a film after he himself had made it?

Take, for another example, a boating or hunting party, in fact, any social or recreative gathering, and reel up the interesting phases of the trip or proceedings. In what glorious appreciation would each and every member of such a party esteem the possession of a copy of such a film! A wedding happily transpires and is photographically perpetuated for posterity. A ball game is recorded and reproduced indefinitely. An auto trip, railroad journey, ocean voyage, summer or winter vacation, all may be truly and graphically enjoyed, over and over again, by the now simple means of amateur animated photography, an advance which makes possible the photographic perpetuation of the activities transpiring to-day.

MOTION PICTURES IN EUROPE

By George Tyler (Liebler & Co.)

I was struck particularly in Europe by the serious attention which serious men of literary and artistic eminence are paying to the development of the motion picture. Its possibilities are illimitable for the benefit of a community from every angle, educationally, morally and in every other way. These possibilities will make the motion pictures of the future of far more enthralling interest than

the theatre, because motion pictures are able to carry on beneficial work in countries and communities in a manner the theatre cannot do.

I found in England one eminent author who, when asked to write scenarios of his old pieces for the motion pictures declined to do this, saying that the prospects were so fascinating that he preferred to write entirely new matter

because the motion pictures could present them with a broader view and at a different angle than was possible at present in the theatre.

This does not mean that I am going into the motion picture business, but it is an enthralling subject which I encountered in the dearth of matters which were dramatically interesting.



The Operators Forum and Question Box

Conducted by Herbert Griffin.

Suggestions Invited, Questions Cheerfully Answered

Address: Operators' Forum, Exhibitors' Times

J. W. McN., Brooklyn, writes:

I applied for an operator's license in New York, was examined and failed on the following questions, which I would thank you to answer for me that I may stand a better chance next time: 1. What are the fire hazards, and what should be done if a fire occurred in the operating room. 2. How to connect properly for one-night shows. 3. What are the different taps on economizer used for. 4. What does the economizer do in the circuit.

Well, J. W., those are four very simple questions, and you should have been able to answer them satisfactorily before going for examination, because they relate to things that any operator should positively know before taking charge of the operating room. I would advise you to get in touch with some competent operator and have him go over the various connections with you thoroughly, or it is just likely at your next examination you will fail at something else. There are many ways a fire could start in an operating room, but primarily by the rays from the arc light igniting the film in the projecting machine. Film fires have also been caused by a spark from the arc jumping into a film box inadvertently left open, etc. The thing to do in case of fire is to break whatever device holds up the shutters over the openings in the room and put out the arc by opening the switch. A bucket of sand should be kept handy at all times, which should be used to put out a burning film. With the laws in force at this time relating to operating room construction there is very little danger of a fire spreading beyond it. If the fire should get beyond your control call the fire department. As far as connections for one-night shows in the city are concerned, I suppose you mean the service connections. You will first have to ascertain whether the service wires are heavy enough to carry the increased amount of current necessary for the arc; if they are not, there would be no show. The next thing is to see if the meter is rated high enough to carry the increase; if it is not, some arrangement must be made with the power company to allow you to hook on before the meter, always providing the service wires are heavy enough to carry the increase. And do not fuse up your circuit any

heavier than the allowable carrying capacity of the smallest wire in it, which for motion picture work should be No. 6.

On the road, of course, an operator is called upon to use current of all voltages, both A. C. and D. C., which sometimes calls for some strategic figuring. This, however, will be taken up in a future article in this department.

You do not state what economizer you wish to know the use of the taps on, but I presume you mean that made by Mr. Hallberg. There are six taps brought out of the Hallberg economizer for use.

These economizers are made for either 110 or 220 volts, and in either case the tap, which is marked COMMON, is always connected to one side of the alternating current supply. The other side is connected to one of the three taps corresponding to the line voltage, as marked, 200, 210 or 220, or 100, 110, or 120, as the case may be.

The other two taps are led directly into the lamp house and connected to the arc lamp terminals. You will find the action of a transformer (economizer) simply described in my answer to Shelbyville, Ind., in the issue of August 23rd. Come again.

N. H., 13th Street, City, states in part:

I held an operator's license two years ago and neglected to renew it, and I am told that it will be necessary for me to pass a written examination before I am able to get it renewed for this year. Can you advise me in this matter?

All that it is necessary for you to do is to go to the Department of Water Supply, Gas and Electricity, on Park Row, and make out an application for examination and return it with two pictures of your head and shoulders about an inch and a quarter square. You will receive a notice to appear for examination at a given date, and in my estimation there is no reason why you should not pass, seeing that you have held a card before.

The examination is strictly an oral one, and consists of questions along electrical lines and relating to the various machines. There is no written examina-

tion to my knowledge, but you will be asked questions possibly on Ohm's law, the various wiring systems, economizers, rheostats, sizes of wire and their carrying capacity, etc., all of which you should be able to answer satisfactorily.

CORRECTION.

In the issue of the 16th, in the second column of this department, figures got a trifle jumbled referring to the statement, "To find the current in the first branch we substitute these values in the formula, which gives:

$$C'' = \frac{Cr'}{r' + r''} = \frac{50 \times 2}{2 + 3} = \frac{100}{5} = 20 \text{ Amp.}$$

This should have read:

$$C' = \frac{Cr'}{r' + r''} = \frac{50 \times 2}{2 + 3} = \frac{100}{5} = 20 \text{ Amp.}$$

The above formula was repeated for the current in the second branch, while it should have read:

For the second branch:

$$C'' = \frac{Cr''}{r' + r''} = \frac{50 \times 3}{2 + 3} = \frac{150}{5} = 30 \text{ Amp.}$$

A NEW POSTER IDEA.

The many requests received by manufacturers for photographs of their players, whose names have not been blazoned forth in big letters on posters and advertising matter, is evidence that the photo-play fan has many favorites outside of the established stars in the motion picture field.

Because of this Don Meaney, the advertising manager of the Essanay Film Mfg. Co., has conceived the idea of placing the cast of characters on the posters turned out by that concern. He feels that by this means those scanning these posters will be induced to view the film if they find that one of their favorites appears in the cast. This does not crowd the poster, as might be thought by some, but merely gives it additional drawing power, while it still retains its artistic appearance.



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

Why is it that so little attention is paid to the music?

In answer to this query, I will state that the question should have been: "Why is it that we hear so much poor music?"

All Exhibitors, even the smallest house, pay much attention to the question of having some music because they have all the same idea, that a picture cannot be shown without some kind of music (noise); in other words, they believe that the music is more essential than the projection. The belief is so strong that most of the Exhibitors will provide a comfortable orchestra pit when they are most stingy on the size of the operating booth.

If all Exhibitors are firmly convinced that they cannot run their shows without music, few are good judges of music, and as long as they have an old automatic musical instrument, or a few men to work all the noise they can on various instruments, they believe they have solved the problem.

When Manager Diebold of the Palace Theatre, of Cedar Rapids, said that he was driven wild by the actions of his musicians, he did not mention who were the noisy ones, and consequently many persons shouldered the blame on the poor drummer, who in general is always the first one to receive the knocks. I cannot say who was to blame, but I know that no blame can be attached to the drummer of a Broadway ten-cent house, as he is not lavish with his effects, except his snoring imitation, and even his drums would have been drowned by the men playing the brass instruments, who had an idea that they were members of a street German band playing in front of a saloon, in the hope of being rewarded with a glass of beer.

With many managers who are no judges of good music, we have to face—as I told in the last issue of the "Exhibitors' Times"—the antipathy of the musicians to play the picture.

In this age where the dollar is everything, where the dollar can even change the patriotism of a man, the dollar should be able to overcome the aversion of a musician to love to play the picture.

But this is not the case. Most of our managers are close-fisted, and they rather believe in the quantity than in the quality. We know, in fact I gave a number of illustrations to show, that a proficient pianist is worth more to a

motion picture manager than certain orchestras, but this is where we meet the difficulty; too many managers are not willing to pay the high salary of a pianist able to play the picture, but prefer to spend the same amount on a cheap, worthless orchestra of several musicians. To them, it sounds better to say: "I have four musicians who can drive you crazy with their noise," than to have the reputation of employing a single pianist able to make the picture talk.

It is a question of taste and of culture. These very managers believe that it is more profitable to show five old commercial reels, run at a high speed of ten minutes, than to show three first run reels, run at the proper speed of eighteen minutes. As we are in the land of the free, these Exhibitors have a perfect right to their opinions, but as the land of the free means freedom for every one, these very Exhibitors will be sorely disappointed when they see a business man open a clean theatre, show three good reels only, at the proper speed, provide appropriate music and get the trade. Yes, they will have a shake-down when they realize that the public is not calling for old rain-storm films, run at a too high speed and accompanied by much noise. Yes, the public wants the best and the business man who will conduct a theatre on a liberal policy, will be the winner.

This day is coming, and if most of the managers would take the trouble to take a seat in the audience, swallow their own show, close their ears at the noise of the orchestra or discordant old electric piano and listen to the different comments from the patrons, they would hear many things of interest and they would see the danger that is looming up in the distance.

I am talking from practical experience, and it is because I have heard so many comments from the patrons that I can feel the coming danger, as we can presage a storm. As stated in a previous issue, I generally pay the admission and walk in the place unknown to the manager or his attendants, and it is because I sit in the audience, I can catch many expressions from the patrons. During my last trip, I have heard many persons talk of the good pictures and excellent music they had witnessed in other parts of the country, and it is no secret that the farther we go West the better shows we find. I know that in Hartford and other cities of Connecti-

cut, there is serious talk on the part of some business men to finance a real motion picture theatre, something modern.

If the reader wishes to consult my previous notes, he will find that while Lancaster and Easton, Pa., are smaller places than New Haven or Hartford, Conn., they have far superior and more modern motion picture theatres.

The publishers and editors of the "Exhibitors' Times," have realized the grave danger, and it is because they came to the conclusion that the Exhibitors never had a true friend to advise them, that they have started these different departments. While the picture is the essential part of a show, the projection, appropriate music, clean advertising, appearance and good manners, construction and management of a theatre, form another strong factor to the man who is investing his money in a motion picture show.

In reference to the wages paid to the musicians, "LE COURRIER CINEMATOGRAPHIQUE," of Paris, says: "It is then easy to see that on account of the low wages paid—the reason why competent artists keep away from the orchestra pit—and on the other side, the daily mediocre music provided by the managers, it is not surprising that the artistic level of motion pictures is still so inferior to what it should be."

If the manufacturers of films can hire the best talented actors—the stars—to act before the camera, the Exhibitors should be able to engage experienced musicians. It pays the manufacturers to secure the best talent, it would pay the managers to do likewise.

The great draw-back in motion pictures is petty jealousy. The manufacturers, always jealous of each other, are fighting constantly. The renters are doing likewise. The Exhibitors are following the example. At one time, the Exhibitors started to show some common sense by trying to organize themselves, and it was then hoped that a strong, powerful league would regulate the show business and stop the unfair competition. But, alas, the league could not remain away from the cinematographic fighting spirit and as the league was getting in proper shape to do some efficient work, some members had to show their petty jealousy and practically destroy the hope and confidence in a better future for motion pictures.

J. M. B.

MOTION PICTURES AND THE PRESS

A Plea for Supplanting Vicious Productions with True Sensationalism That Pleases and Pays

By Judge Willis Brown in "The Publishers' Guide"

"To be candid with you, Judge Brown, I do not know what kind of pictures the people want."

This was the statement made to me by the head of one of the largest motion picture manufacturing concerns in the United States.

"And furthermore," he continued, "there is no way in which we can find out. The proprietor of the ordinary motion picture house usually selects what appeals to him. This selection is made on the literature he receives."

"Yes," I replied, "and the literature he receives is issued by numerous houses all of which seem to be in mad competition to see which one can picture the most alluring, blood curdling, death defying, love betraying, and law-defying plots."

"But if the proprietors of theatres want that kind we must supply them. They, not the people, rent the films," was the reply.

"I am going to be candid enough to say that I believe I do know what the people want," was my statement to this gentleman, than whom I have met no other more anxious to uplift the general character of films produced.

Some years ago I noticed that motion pictures portraying a child or children were always appreciated and that in cases where a youth was shown in any situation of interest or in any achievement, that picture usually was applauded by the audience. The effect of children always is pleasing.

I also observed, and my inquiries of motion picture theatre proprietors, and other investigations, proved that over half of the total attendants at motion picture houses were children. In some places the proportion is as high as 70 per cent. in the smaller towns.

This makes a wonderful opportunity for the newspaper publisher. In fact, I consider it a duty for publishers to agitate the improvement of motion picture programs so that they will be better influences on the growing citizenship of America. In my article in the "Guide" last month on "Soul vs. Sensationalism in Newspapers" I plead for a square deal for our boys and girls in the news, and now I plead for a square deal for them in the "movies." The newspapers can bring this about.

I believe so thoroughly in motion pictures as a happy diversion and altogether helpful enjoyment, that I delight to have my three children accompany

me to the "movies." It has been a source of great disappointment, therefore, that I have been compelled to forego this most wholesome enjoyment and that the motion picture entertainment has almost been eliminated from the lives of my children because there is seldom shown a picture which is pleasing to them, or can even be readily understood. There were many times when we were compelled to leave because of sheer disgust at some vicious or suggestive plot, which, however interesting and easily understood by adults, was misunderstood and totally unfit for children.

I can understand that children who visit these places must necessarily witness adult portrayals which may not be interesting, but this can be done safely where there is even one film to relieve the situation; one film in which they can be thoroughly interested and by which they can be amused.

Motion pictures are not made to cater to this great and growing "half" of the patrons of the motion picture theatres. The plots of love, vendettas, domestic betrayals, wild life of the West, crime deeds, and Bronco Billy's heroics are gotten up wholly in attempts to please the adults; to draw in the money by exciting interest in some unusual situation.

The usual measure of value of a scenario is not the story it tells, but the consideration of whether it possesses a good, unique and sensational advertising possibility. All else is prostituted to this.

I have before me a printed list of films offered for rental by a well-known and, according to present-day standards reliable exchange. Fifty-nine are listed, among them "The Auto Bandits," "Mysterries of Souls," "Fools of Society," "Temptations of a Great City," "The Reformed Gambler," "Tracy, the Bandit," "The Outcast," "Voice from the Tomb," "The Great Bank Failure," "Victims of Mormons," "The Yellow Peril," "Oriental Crime," etc. In the whole list of fifty-nine there are but five subjects which suggest something in which I would be interested and which I would think suitable for children, and only one which suggests that it might have been produced with some thought of its pleasing possibilities for the youth.

It seems strange to me that the motion picture producers, and more particularly the motion picture theatre managers, have not caught on to the trend of the times and accepted the facts and supplied the demands which exist, i. e., youth plays and activities.

In the magazine field, practically every one of the great monthlies carries from one to five stories based on child life and from one to three articles of an uplift and educational character describing some particular line of effort in the education or betterment of children.

In the theatrical world the plays which have in the past year made the greatest records and that have created worldwide interest and discussion have been children's plays. "The Blue Bird," "The Poor Little Rich Girl," "The Good Little Devil," "Little Women," and in recent years they have been innumerable, including "Peter Pan," which will never die. Maud Adams made her greatest record in "Peter Pan" and old as well as young identify her with this children's ideal of a play, yes, and the ideal of older people, too; and there's a point.

You see, we have all been children, and less than one half of us have been adults. The one thing every adult loves is to remember childhood, to revel in the delights of youth achievement. Such scenes bring back pleasant memories; and with no defined reason for it, the one who witnesses a sight of childhood, who sees pictured a boy or girl meeting an unusual situation, is thrilled by a supreme feeling of satisfaction.

Love plots, bandits' deeds, and war's horrors, however interesting, do not bring pleasing memories.

People do not spend money in theatres to be harrowed, but for enjoyment. The more wholesome a play the more are they pleased. They do not pay money to witness horrors and have their feelings stirred by betrayals and scenes of death and sadness.

Recently there was an investigation of the motion picture business, conducted by a commission appointed for this particular purpose, in the city of Cleveland.

Essays by 1600 children of six different schools completely overturned the theories upon which the motion picture producers and the motion picture theatre managers base their belief as to what the people desire. The principal choice in pictures is classified thus:

Western	421
Comedy	241
War	224
Scientific & Educational.....	292
Drama	283
Crime	26
Sad	8

(Continued on page 19.)

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Dept., Exhibitors' Times

EXHIBITORS' TIMES

Candler Bldg., 220 W. 42d St., N. Y.

Seattle, Wash., Aug. 23, 1913.

Gentlemen:--Please accept thanks for your notice of the Olympian in your issue of the 16th inst. The kindness is greatly appreciated.

The new idea in rest rooms for restless children, which was the subject of one of your articles, is apparently a winner, for it has undoubtedly increased our business considerably.

You have my name on your subscription list, and you may be assured that it will remain there. No live Exhibitor should be without your journal.

Wishing you the fullest measure of success, I am,

Yours sincerely,

H. G. BALLOU.

In the issue of August 23rd, of the "Exhibitors' Times," I said that the architect who had planned the Colonial Theatre of Atlantic City, N. J., had shown very little knowledge of projection of motion pictures, by providing an entirely too wide auditorium for the sake of giving more depth to the stores.

ATLANTIC CITY

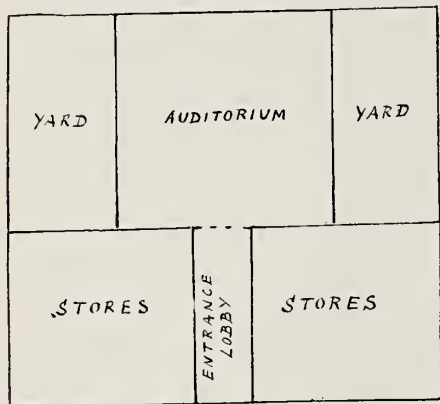


FIG 1



POLI'S THEATRE, BRIDGEPORT, 1

My remark is fully justified, as after visiting the beautiful Poli Theatre of Bridgeport, Conn., I find that while both

BRIDGEPORT

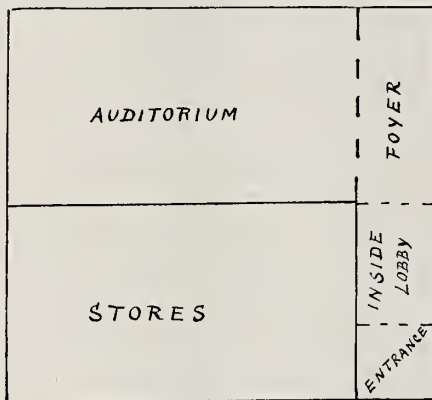


FIG 2



POLI'S THEATRE, BRIDGEPORT, 2

lots are very similar, the Bridgeport architect had a knowledge of the rules of projection, and by providing a longer auditorium he did not only give more depth to the stores, but he made a better use of the lot.

While the two accompanying diagrams illustrate the case, I do not give them as absolutely correct, as I did not measure the places nor ask to see the original plans.

FIG. 1, shows us the theatre of Atlantic City, in the rear of the lot with an entrance on Atlantic avenue through a long lobby. As can be seen, the auditorium is practically square and as I have demonstrated in the issue of last week, no good picture can be enjoyed from the lower corner seats.

FIG. 2, shows us Poli's theatre of Bridgeport, with the entrance and the

lobby on the side, and while the auditorium is also in the rear of the lot, it is narrower and longer than the one of Atlantic City and allows more depth to the stores, making them thus more valuable.

As the two diagrams are self explanatory, and show plainly that a motion picture theatre should be planned to obtain the best projection, I need not go into more details.

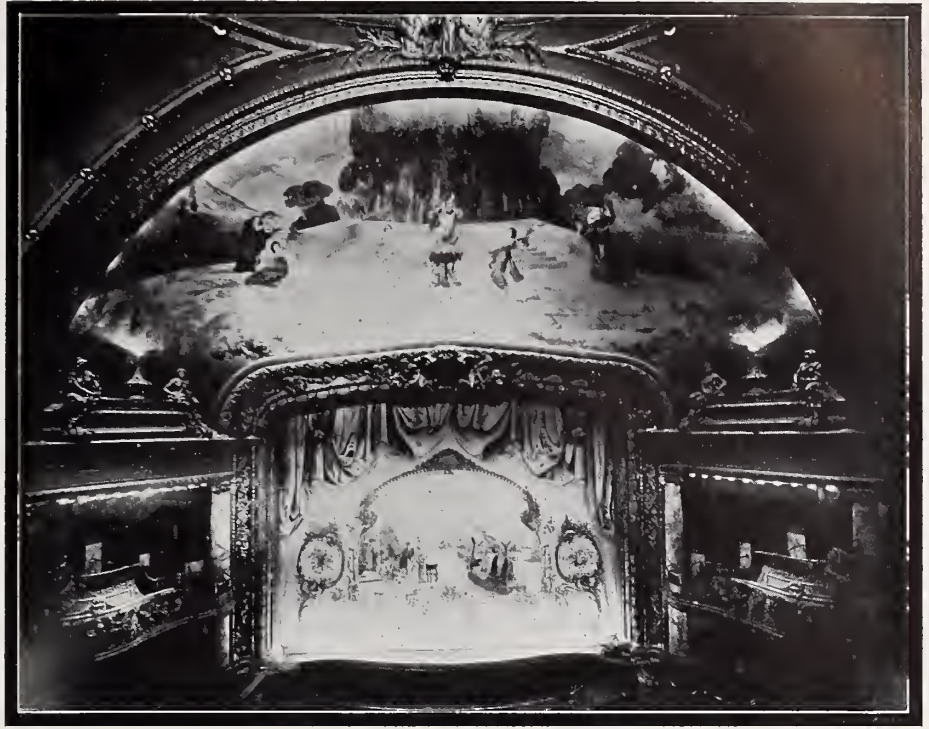
Poli's Theatre of Bridgeport, is a most beautiful palace. It is not a mass of white ginger-bread decorations, but a masterpiece of the decorative art. The different marbles harmonize so well with the various colors of the ornaments, that it is an ensemble of richness, without being too heavy or offering bad contrasts. The mouldings of the walls and ceiling-paintings and the cornices are of delicate designs painted in different effects of gold, old silver, old bronze, etc.

The first lobby or entrance is gorgeous. On either side is a great mirror, beautifully framed between fine marble columns, as shown on the small photograph.

The ceiling is hand-painted and the floor fancy mosaic work. Three sets of fine double doors, decorated with fancy beveled plate glass, lead to the second lobby or ticket lobby.

Such a beautiful entrance is not only a stamp of refinement and a great drawing card, as no one can pass the place without stopping to admire the splendor of this lobby, but keeps away the undesired element, the men looking for extra sensational films to tickle their morbid passions. If we go by appearance, this beautiful entrance means that the show is of the highest standard.

Photograph No. 2, will show us the second or inner lobby with two elegant marble ticket offices, one on each side of the lobby. Here again we have an



POLI'S THEATRE, BRIDGEPORT, 4

admirable hand-painted ceiling, encircled by a beautiful moulding of different hues of old metals, and an artistic mosaic floor. The three fine double doors shown in this photograph are the ones leading to the third lobby, or foyer, and they are similar to the three double doors leading from the lobby entrance.

As the illumination of this inner lobby is from fancy-colored lights inserted in the sides of the ceiling, it brings out all the details of this beautiful lobby in the softest and most pleasing tones.

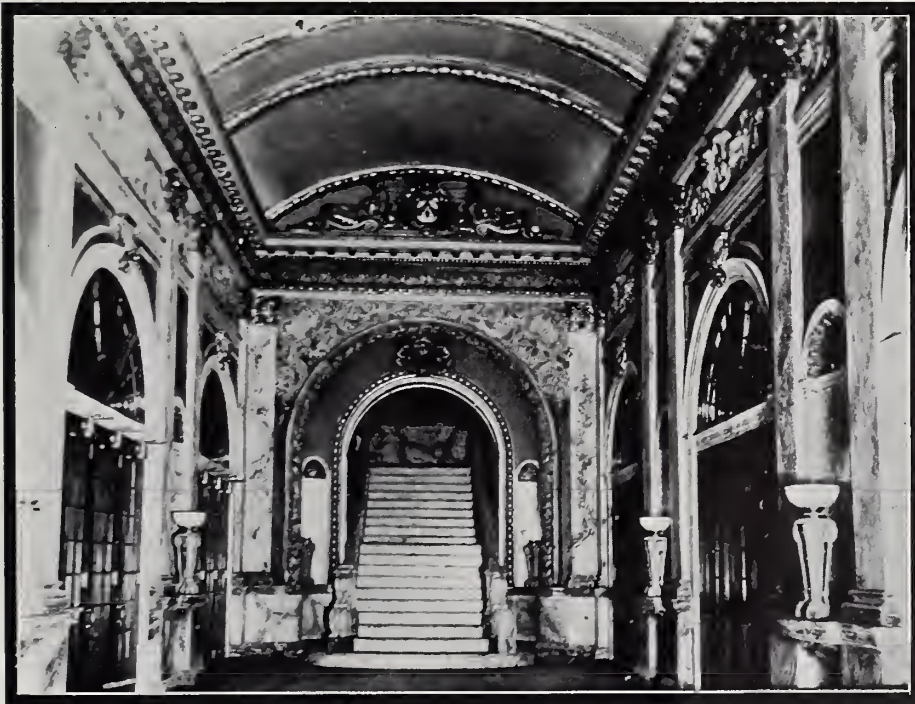
Photograph No. 3, shows us about half of a most remarkable foyer.

On the left we have four sets of triple doors leading to the auditorium and on the right we have the same number of doors: some of them, the ones shown in the photograph, are exit doors leading to an alley, while the other doors lead to the private office of the manager. The high columns and trimmings of the doors are of marble. The monumental staircase in the rear is also of marble. While some lights are inserted between the cornice and the ceiling, the light fixtures shown between the doors give a soft illumination all over the place.

Photograph No. 4, shows us part of the auditorium, the stage and the boxes. Over the arch can be seen an artistic hand-painting.

In all good houses it is proper to lower a stage curtain in front of the screen. Said curtain has two advantages: First, it will protect the screen from gathering dust during the night and while the theatre is cleaned. Secondly, it is adding a little refinement to lower a stage curtain between the shows; it marks the opening and closing of each show.

It is needless to state that the auditorium is fitted with the most luxurious and comfortable seats, brass railings and other such accessories, as it is not only a beautiful and first-class theatre in construction and decorations, but it is under the able management of Mr. Matt Saunders who has been long enough in the business to know that appearance, good manners and courtesy are always the best winners. Mr. Saunders would not think of defacing such a beautiful theatre by stretching ugly posters and banners over the entrance; he does not need such advertising schemes because he knows that the name of "POLI" means "The Highest Quality," and the folks of Bridgeport know it.



POLI'S THEATRE, BRIDGEPORT, 3



Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors' Times

While I urge uniformed attendants, I do not approve of the gaudy, or uniforms that can create an unfavorable impression. The uniform acts as a trade-mark or stamp, and if the first impression is favorable, the patrons will stand for some inconvenience and even an inferior show, while they will show their displeasure at the least contrariety if the first impression is unfavorable.

At a new theatre just opened in Waterbury, Conn., the uniformed doorman creates a very unfavorable impression, as he looks more like the doorkeeper of a mortuary chapel than the doorman of a place of amusement.

He is old, and with his sad expression he wears a uniform made of a long coat falling below the knee, of a dark wine shade that looks black in the subdued light of the lobby, and—trimmed with a wide white braid. It is a very unfortunate combination of colors. I have no doubt that the said uniform, viewed in the bright light of the tailor's shop, could look attractive; but in a theatre, where the lights are dim most of the time, it looks too much like a mourning garment.

The ushers of the same theatre wear the regulation uniforms, also of the same dark wine shade but trimmed with a black braid and a 1/8-inch gold soutache. While these uniforms are the most correct style, the tailor must have been given the wrong measures, or he is not well posted on the styles, as the coats are too long and create the impression that the uniforms have been made for bigger men.

THE CAP.

Few managers believe in the cap, because they do not know the military etiquette. Their defense is that as they compel the male patrons to remove their hats and as they ask the ladies to remove their bonnets, they consider it a bad example to allow the ushers to wear their caps.

In military parlance, a soldier never removes his cap, but he salutes by bringing his right hand to the visor of the cap. The military etiquette is so strict that a true soldier will never carry an umbrella.

The rain was pouring down on the day of the opening of the great Paris Exposition, in 1878. As the festivities could not be postponed, President McMahon, dressed in his uniform of a General of the French army, started for the grounds with all of his staff. Some one had pity on the President, or at least wanted to protect the brilliant uniform from being ruined by the rain, so he approached McMahon to offer him an umbrella. The General refused the offer with these simple words: "I am a soldier."

Leaving the question of etiquette aside, I claim that the ushers should wear the cap for the following reasons: First, to complete the military appearance. Secondly, to make them more conspicuous.

The greatest evil of motion pictures is flirting. On account of the dim light and of dark corners, many men make it an object to visit picture shows to annoy women. Many ladies walk out before the end of the show, to avoid the actions of the man sitting in the back seat.

When the ushers stand by the doors, surrounded by a number of patrons waiting for seats, they cannot be seen and the ladies in need of assistance cannot pick out the ushers from the persons standing at the doors.

The ushers to be of any real service in a theatre must be conspicuous, and unless they are very tall men, they must wear either very showy uniforms or white uniforms, or the cap, so as to be seen from any part of the house.

Often a lady would like a glass of water for herself or child, a fan, etc., but she will go without these comforts if she cannot see the usher. While toilet rooms are prescribed by the authorities, these retiring rooms are not conspicuous; they are generally in a cor-

ner of the theatre, and a lady is badly embarrassed if she cannot find an usher to direct her.

I witnessed such a case in a theatre of Evansville, Ind. The ushers were not uniformed, but by the door stood the uniformed man from a hotel, a perfect stranger to the place. A lady with a child in her arms wanted the toilet room; she looked around, spied the cap of the hotel man, and came to him to be directed to the retiring room. It was the turn for the uniformed hotel man to be embarrassed and he had to refer the lady to the manager. This was a sort of lesson to the manager, and he ordered some caps for his men.

There is a certain point of delicacy to observe. As the manager, if he is a gentleman, would not like to ask a lady to be shown the men's room, he must realize that a lady is greatly embarrassed when she has to ask a man to be directed to the toilet room, especially if she is not sure that the man she is addressing is an employee of the theatre or a patron. This embarrassment will be greatly relieved if the lady can see the uniform and know that she is addressing an employee of the place.

For the above and other reasons, the cap should be imperative, and if the manager cannot afford the expense of a complete uniform, he should provide at least a cap.

The fire departments of certain cities compel the Exhibitors to have a uniformed fire-guard, and said guard is not allowed to remove his coat or his cap.

If the usher was allowed to sit in the audience and take in the show, it would not be proper for him to wear his cap, as it would then be a bad example and it would be impossible to ask the patrons to remove their hats.

These lines are in answer to an inquiry from an Exhibitor who, while he has adopted the complete uniform, was not sure if it was proper to allow his attendants to wear the cap while on duty.

J. M. B.

O N T H E R O A D

A Visit to the Nutmeg State.

An Exhibitor of Waterbury told me: "In motion pictures the State of Connecticut is fifty years behind the times."

This is a rather strong statement to make, as motion pictures are not so old, but nevertheless I have found the State of Connecticut rather in the primitive stage. The show business does not seem to be overdone as the theatres are not numerous and they are far apart, yet there seems to be a lack of interest on the part of the public. This would not surprise me as I have found few theatres to tempt the higher and even the moderate classes. Most of the theatres are on the old order of white front with much ginger-bread decorations, careless and not very courteous attendants. Because the programs are entirely too long (too many five reels for 5c), the managers have to show commercial reels, full of cuts and rainstorms, enough to disgust a patient public.

There is no doubt in my mind that when the folks of Bridgeport can enjoy a few excellent vaudeville acts and four reels of good pictures at the beautiful Poli Theatre, surrounded with comfort and attended by clean, neat and courteous uniformed employees, even when they have to pay 15c and 25c, they have no desire to visit the small places showing a big program, it is true, but films full of dirt and of strings.

Connecticut must wake up to the times and follow the new ideas, otherwise the business will go entirely to the big vaudeville houses.

If the Connecticut motion picture managers are slow in improving their places, the vaudeville managers are certainly progressive and we find in Bridgeport, New Haven, Hartford, etc., some vaudeville theatres that would be an ornament to our Broadway.

Stamford, Conn.

Is somewhat an exception to the above criticism, and this may be on account of its proximity to New York.

THE LYRIC is a new theatre, one-story brick building, long and narrow, the ideal disposition for a motion picture theatre. While the exterior is not a display of white ginger-bread decorations, it is simple, tasteful and impresses the patrons that it is a refined place of amusement, especially when the eye catches the clean attendants, uniformed in fresh white duck.

THE LYCEUM is an old theatre occupying the second and third floors of a building on the main street. While the entrance is narrow and does not offer a chance for elaborate decorations, the stairs are wide and lined with well-polished brass railings, denoting a very careful management.

THE COLONIAL is an old frame building setting back some twenty-five feet from the sidewalk, entirely renovated and repainted. At the entrance of the lot, stands a fine archway of very good design and giving an appearance of prosperity to the place.

THE VAUDEVILLE is a smaller house of the old style of a white front with plastic ornaments.

THE FAMILY, an old second-story theatre, is closed and has been closed for some time.

Bridgeport, Conn.

Has one of the most beautiful theatres in the country, THE POLI, combination vaudeville and pictures. As such a theatre has many notable features and deserves special mention, I refer the reader to the "Construction Department" of this issue.

THE PLAZA was closed for the summer months, but reopened on September 1st, as a combination vaudeville and pictures. The exterior is a fine specimen of architecture, and, unless I have been misinformed, the Plaza was the old home of the Poli players.

THE EMPIRE is an old vaudeville house devoted to motion pictures. The exterior is very elaborate and was the pride of the town some years ago. The Empire makes a specialty of feature films, and as the manager is very careful in the selection of the films, he makes good. The manager feels as much at home when he operates the machine, plays the picture or takes the tickets. I found him at the piano, and I must state that if all our pianists were paying as much attention to the picture, there would be no need for full orchestras or pipe organs.

THE BIJOU, undergoing extensive alterations, reopened on August 29th, with the Pilot feature film: "The Streets of New York."

THE CRESCENT, ARCO and LENOX are the small houses to be found in the business district of Bridgeport.

New Haven, Conn.

Claims many theatres, but most of them are in the outskirts of the town, and few are to be found in the shopping district.

THE BIJOU is the most beautiful theatre, and its very wide frontage on the main street, has the appearance of a real palace. The lobby and auditorium are also on the same order. The Bijou is a combination vaudeville and licensed pictures.

POLI is in New Haven and his theatre, although a marvel in itself, cannot be compared to the Bridgeport house of the same name, a newer theatre. The

Poli is not known as a motion picture house, it is a road show theatre, showing a short old reel "as a tail to the performance," as put by the manager himself.

THE GLOBE attracted my attention on account of its simple and tasteful freshly renovated front, and I decided to take a photograph of the place. When I returned with my camera, I was badly disappointed to find that the good architectural lines had vanished behind a solid wall of large posters.

THE CRYSTAL, QUEEN, COMIQUE, STUDIO and ARCADE are on the old order of white plastic fronts.

THE LIFE has the smallest front to my knowledge. The lobby measures something like 7x8 feet. While the front is already very narrow, it appears still narrower on account of the height of the arch. In this small lobby, the owner manages to crowd in six one-sheet, two three-sheet and one six-sheet posters.

The Moonlight seems to be a very appropriate name for an airdome. The Sky Dome and the Elm City are the two other airdomes in the center of the town.

I was surprised at the poor showing of New Haven; as the home of a great University, I had hoped to find a number of first-class theatres.

Meriden, Conn.

Mr. Poli seems to have a monopoly in Connecticut, and I find him in Meriden with a small but very handsome house. This week he is showing pictures, but next week he will have a road show.

THE STAR is a neat house giving a very good picture. The manager of the Star does not believe in a too large picture, and he backs my former statement on the height of the screen.

THE AIRDOME of the same name is under the same management and is a very neat and tasty affair. The entrance is made of ornamental grille work decorated with baskets of flowers and illuminated with lamps of different colors.

THE CRYSTAL is the other motion picture theatre of Meriden! it is a larger house under a careful management.

THE MERIDEN is an airdome under the management of the Crystal Theatre.

Hartford, Conn.

THE PRINCESS is a large theatre with a neat white enameled brick front, but most of it is covered by an abuse of posters. I had no chance to visit the interior, nor to talk to the manager as they were showing "The Streets of New York," and the sidewalk was crowded all the time.

(Concluded on page 31)

PEARL SINDELAR.



PEARL SINDELAR, a Pathe Beauty

Pearl Sindelar is leading woman of the Pathe Company. A year ago she was unknown to the followers of the screen. The late Augustin Daly once declared it to be a fact that women of exceptional beauty and charm rarely possessed inherent histrionic genius or sufficient aptitude to develop into capable performers even with careful and skillful training. Beauty and personality often carry an actress to fame and fortune when talent is lacking. The pretty girl is usually too much taken up with the care of her person, the study of color and clothes effects and social vanities to give the time and labor necessary to scale the peaks of dramatic art. The few exceptions to this rule, beauties whose mentality and character were of that quality which imparts poise and balance, have given the stage its greatest names. Peg Woffington, Adelaide Neilson, Mary Anderson and Julia Marlowe are some of these. To be convinced that Miss Sindelar is a fascinating beauty one has but to drop into a motion picture house and see a Patheplay in which she is "working."

Born in the mining camp of Virginia City, Nevada, and brought up with the pioneers of the West, Miss Sindelar had little chance of becoming spoiled. Her father, John Templeton McCarthy, founder of the Phi Gamma Delta Fraternity, took her to California in 1905, when she was fifteen years old, and from that time to the present she has devoted her life to the study of her profession. Her biggest dramatic hits have been scored in the productions made by Al. Woods and in "The Girl in the Taxi," in which she starred with success on tour.

In pictures she went to work to master the innermost technique of her work, with the result that to-day Pearl Sindelar is regarded as a versatile as well as a finished actress.

THE GHOST OF THE HACIENDA

American Two-Reel Feature, Released September 22.

Winifred Greenwood demonstrated her versatility in this two-reel American feature. She assumes the role of three characters, that of Enid Hale, a girl of to-day; Senorita Ysolda, an aunt of long ago, and she plays the role of a ghost. In each part she is convincing and adept. Miss Greenwood is surrounded with good support and plenty of action. It is evident that the scenic effects of this picture were selected with great care. The costuming is very appropriate. The picture terminates in a strong scene that gives the entire subject a very good climax.

As the picture opens Enid Hale and her father, the new owners of the Hacienda, are seen taking possession of their new home. A few days later Billy Thompson arrives with a letter of introduction from

a mutual friend, and he is received as a guest by the Hale family.

One evening Pedro tells the story of the tragic death of Enid's aunt, Senorita Ysolda, who was killed while a mere girl by El Capitan, a Mexican bandit. The story makes a great impression on Enid, especially when she is told that the natives believe that the spirit of the girl haunts the Hacienda.

Some days later, after Enid and Billy are engaged, a large supply of gold arrives, with which Billy is to pay off the section hands at work on the new railroad. Billy very unwisely puts it away before the Senor Tocquinado, who is visiting at the Hacienda and who, it later develops, is the notorious highwayman.

The Senor and his friends plot to steal the gold and attack the Hacienda at night. Luckily, however, Billy and Enid see them before the attack is made, and are partly

prepared for their reception. The fight is short but bitter, and is only brought to a close by the lack of ammunition on the part of the Hacienda defenders.

Enid bethinks herself of a scheme, a sort of forlorn hope, and hurries upstairs. She is seen in her room preparing to play ghost, relying upon the innate superstition of the lower-class Mexican.

In the meanwhile, Senor and his band, by means of a large battering ram, break down the door. Just as they are well inside the door, Enid, her hair hanging over her shoulders, a candle in her hand and robed in pure white, glides down the steps. The Mexicans catch sight of her, and with many yells they flee; that is, all but the El Capitan, who does not prove strong enough to stand up under the shock and falls victim to his long-dreaded heart disease.

C. J. V.

CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men, FREE. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture; desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and Operator; long experience, for immediate engagement; best of references. Address M. 344, Exhibitors' Times.

Operator and Manager, nine (9) years' experience on all makes of machines, including "Kinemacolor," willing to go out of town. References. O. 246, Exhibitors' Times.

Young Man, 19, willing to do any kind of work in motion picture theatre. Address Y. 345, Exhibitors' Times.

MOTION PICTURES AND THE PRESS

(Continued from page 13)

The fact that the larger number expressed a preference for Western pictures loses its force as a reason for so many of these wholly senseless and untrue to life Western cowboy pictures being produced when it is stated that it was the very young children, those under the fourth grade, who preferred these Western, horse-riding stunts.

In this connection it might be well to state that it is because these Western pictures are in great demand in European countries where the deluded people delight in what they believe is typically America, the home of the rough rider, that the American people must suffer these films being forced upon them. Making them primarily for the foreign market, the producers get added revenue by exhibiting them here.

These same under fourth grade children, as they progress in school, desire the scientific and educational films, which, contrary to general belief, really receive the highest consideration.

It is perfectly natural that all people should be interested in drama, in dramatic situations, a running story and a well-defined plot. These break the monotony of dead educational pictures. So, combining the total number desiring educational and scientific pictures and those preferring drama, we have the greatest demand as expressed by these Cleveland school children—a total of 575.

To put drama into educational films, then, is the present need. This has been done in creating interest in a number of eleemosynary and human betterment movements and with great success in both educational and amusement lines.

Two years ago I permitted the taking and the exploitation of motion pictures of my Boy City, under the attractive title, "A City of Boys." A publicity campaign organized wholly on business lines, but stressing my Juvenile Court and educational work and telling about results accomplished, resulted in securing for this film one of the greatest motion pictures successes. And by that I mean financial success as well as other.

From an educational standpoint it was helpful and uplifting. From every part of the world I received letters of inquiry and commendation. From our own country many boys and parents wrote me

of their delight in witnessing the hundreds of boys running their own town on honor. I have witnessed the projecting of this film many times and never have I failed to witness the approval of the auditors, in laughing over some pranks of boys, or applauding achievements, just thoroughly enjoying the kaleidoscopic actions of the live American youth.

When schools, churches, settlement houses, etc., are placing motion pictures in their various places, and demanding the higher type of productions—those which while entertaining will educate and make for better in human conduct—it seems to me to be utter silliness on the part of the local motion picture manager not to awaken to the demand of the very people to whom he must owe his future business.

In an article in the "American Magazine" for August is the story of a motion picture proprietor who is up-to-date in his business. The writer of the article says:

"I know of one case, over in a New Jersey town, where the Exhibitor has made his business a municipal recreation policy. He has made his theatre an adjunct of the public schools, the churches and every social movement in the community. He is the friend of all the children of the town, has gained the confidence of all their parents, and as a result he is prosperous, doing a tremendous business and an immense amount of good. I do not think it would be possible to break his benevolent monopoly until the town actually outgrows him. Probably there are others like him, but this one man came under my notice and I could not help seeing from a purely business side how wise he was."

In my own experience I came in contact with just such a man in Gary, Indiana. He is Vern Young, proprietor of the Orpheum theatre. This city has numerous other houses and the number is constantly growing, yet Mr. Young, co-operating with civic bodies, with the schools and churches, many times granting the free use of his theatre—he now conducts two—for meetings of boys, of citizens, is the most prosperous of all the theatre owners. And no matter how fast that marvellous city grows, nor how many competitors he may have, he will control the best business. He gets the crowds. Twice weekly have my children attended his theatre, and I have always accompanied them when possible, and it has been noticeable that while many times there have been pictures which did not particularly interest the children, only as far as witnessing movement was concerned, yet they never desired to leave, as they have in many other places, and I do not recall that there has ever been an objectionable film shown. By objectionable I mean one which could offend children or cause annoying questions or misunderstandings. Mr. Young always makes personal selection of films, and if, perchance, he discovers one not up to high standard he will not permit it to continue on the program. He always secures children pictures when pos-

(Concluded on page 20.)

Motion Pictures and the Press

(Continued from page 19)

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sible. But he cannot be supplied with as many of these as he desires. He is making money.

Sensation in motion pictures has somehow come to be accepted as something horrible, something which barely stops at the unmentionable, something which leads the auditor to imagine that which is out of the pale of common decency. As a matter of fact, anything is sensational that is out of the ordinary. No one can possibly imagine anything more sensational than true events. But it is so much easier and far cheaper to imagine fiction than to ferret out real facts.

In my experience as a Juvenile Court and Parental Court Judge, as the leader of a Boy City for six years, there coming in contact with thousands of boys from every part of the country; in traveling and in visiting the various jails and detention places where young people are incarcerated and where parentage is indifferent, there have come to me the most sensational, the most wonderful, the most attractive incidents, more sensational than any person in his wildest dreams of scenario writing could possibly produce.

The heroic boys and girls of the nation; the wonderful resources of youth; the honor of childhood. These must be portrayed in motion pictures as well as written of in periodicals and placed behind the footlights of the stage.

As a former youth, and in behalf of the growing citizenship, I plead for common sense to enter the business of motion pictures, and that at least a portion of the vast business be given to the proper exploitation of the youth, and that some recognition be given the children, who, in their impressionable age,

take and hold what the eye witnesses and what the story tells far more than the fixed adult.

To dignify youth and youth achievement, to make work and goodness of heart attractive, to instill patriotism in the boy of this day, mean but to delight both youth and manhood and to grow prosperity, the prosperity of financial gain because of happiness in human hearts.

The money maker in the motion picture business will be the man who plays his business to ALL, not a half or a still smaller percentage of the people.

If I ran a motion picture house I would consider that my greatest profit would come by inducing those who do not now visit motion picture houses to come to mine. I would get after the stay-at-homes. In pleasing them I would still hold the present patrons. I would make parents desire to have their children see the good, pleasing and helpful things rather than have numerous parents keeping children away from the show.

If I were a motion picture manager I would get out of the rut and increase my business by making friends and not by increasing the size of the sensational display in front of the theatre. A lot of the people in the business are going to wake up after their business has been stolen from them.

While this marvelous business is growing, while children are attracted, and while men and women seek pleasure, it seems to me that the motion picture man of to-day should look out and keep up with the procession.

Youth, youth achievement, youth activities of all kinds make the one universal appeal in motion pictures.



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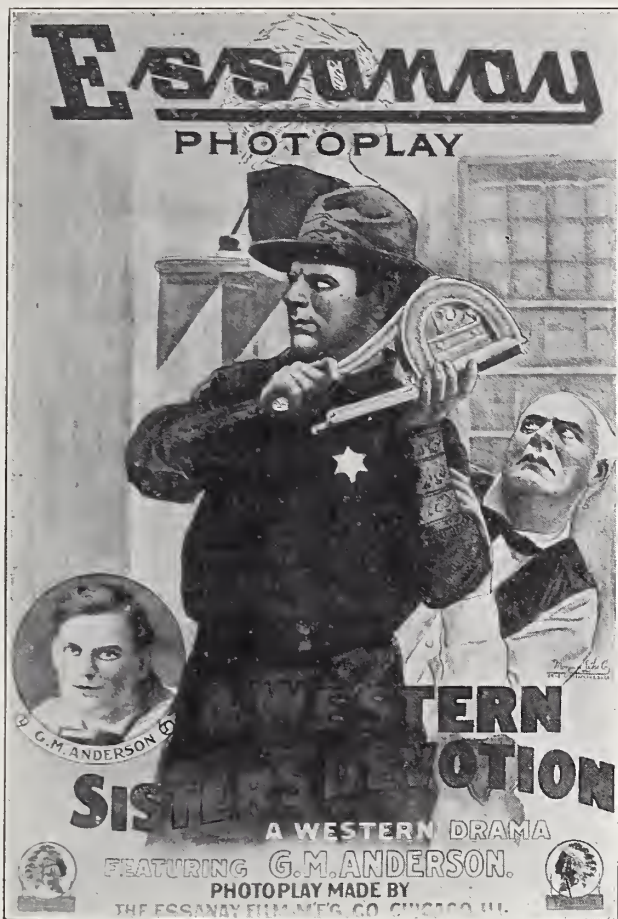
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ESSANAY'S NEW STYLE OF POSTER

CHICAGO NOTES.

The real bit of news that is circulating around the Windy City this week is the sale of the Anti-Trust Film Co. to the Universal Film Mfg. Co. The deal was consummated during Mr. Plough's trip to New York City. The Universal took over the business on September 1. Mr. C. R. Plough, however, remains with the company as its manager. He has signed a year's contract with the Universal to act for them in this capacity. It is said on good authority that \$30,000 was the price paid for the Anti-Trust.

* * *

Also at this time there is much talk of the Standard Film Exchange being bought by the Universal. While this deal is not closed, it is expected that within the next two weeks an agreement will be arrived at. The price asked for the Standard is said to be in the neighborhood of \$75,000.

* * *

A. M. Kennedy bobs up again in the role of promoter. We all know that

A. M. is one of the best promoters the film business has produced; we also know that he is capable of bringing to a successful issue the companies he promotes. This time he is in the Far West preparing the details necessary for the production of a three-reel feature every week. The center of his activities are in Los Angeles. It is said that all the releases will be of the western type. While the company has not been named as yet, it is said that it consists entirely of people in the film business at the present time. As temporary acting treasurer, Mr. Frank Bailey bears the title. Mr. Bailey is interested in the Pacific Film Exchange, of Butte, Mont., on the Independent Western of Portland, Ore.

(Concluded on next page)

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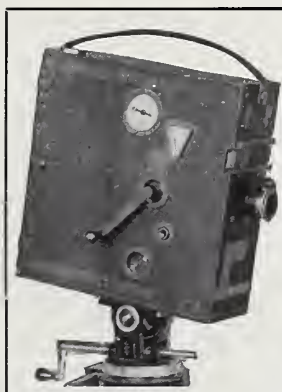
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Write for free Catalogue and Advertising Matter

(Continued from page 21.)

The other interested parties are from the East, South and Middle West. It has not been definitely decided whether this company will connect with one of the factions; however, if it is determined to market their product in this manner in all likelihood it will be put out under the Exclusive Supply banner.

Those interested in this new company have every confidence in Mr. Kennedy's ability as a film manufacturer, not only because of his past experiences, but because of his natural ability as a builder. While Mr. Kennedy is comparatively young, he has already carved a niche in the hall of motion picture fame that has gained him a recognition among some of the biggest factors in the business.

* * *

Mr. George Magie, special representative of the Universal Film Mfg. Co., was in Chicago last week, making his headquarters at the Anti-Trust Film Service Co. Mr. Magie looked after the interests of the Universal in the transferring of the Anti-Trust to that company.

* * *

"The Wonderful Topperweins," a picture made by the Industrial Motion Picture Co., of Chicago, and which shows some expert shooting by these well-known gun artists, has been shown in practically every gun club in America and is now being exhibited in the Philippine Islands, Java, Australia and South America.

* * *

The International Motion Picture Association, local of Chicago, is putting forth every effort to influence the Exhibitors of Chicago and vicinity to show no more than three reels for five cents and no more than five for ten cents. Many Exhibitors have agreed to this plan, but it is desired that it be made general when it is put into effect, and for that purpose a special meeting will be held on or before September 8th.

Jas. LeVelle, an operator belonging to the local union, was suddenly killed during an electric storm which swept Chicago last week. The lightning struck some part of his apparatus and the electric current passed through his body, killing him almost instantly.

As stated in a recent issue of "Exhibitors' Times" a number of changes have been made in the local field of the General Film Co. Mr. H. Cohen, who formerly managed the branch located in the City Hall Square building has been transferred to New York City, where he will have charge of the feature department. Mr. C. W. Taylor has succeeded him as acting manager of the exchange. Mr. Taylor has been with the General Film Co. for the past two years and for seven years previous to that was connected with the Theatre Film Service.

It has also been officially announced that Mr. I. VanRonkle has been appointed

general manager of all the Chicago exchanges of the General Film Co.

Mr. A. M. Eisner, formerly manager of the Wabash avenue branch, has been transferred to Kansas City, where he will take charge of the local exchange. Mr. Eisner has been succeeded by Mr. F. B. Fissinger, who has been connected with the General Film Company for the past two years, and previous to that he was with the O. T. Crawford Film Co. of St. Louis. Mr. Fred Aiken, who is the district manager, will move his headquarters from the Wabash avenue exchange to the exchange located in the City Hall Square Building.

Vernon C. Seaver, the owner of the Alcazar theatre on Madison street, in Chicago, and also proprietor of the Princess theatre in Peoria, has in course of construction a new theatre in Peoria which will be called the Dutchess. Mr. Seaver has a wide amusement experience being the owner of the Young Buffalo Wild West, and at the present time he has in the course of erection a Hippodrome in Peoria which will seat two thousand people. Mr. Seaver will also be remembered as the gentleman who opened the Great Northern Hippodrome, one of the most successful theatrical ventures in Chicago within the past year.

DIRECTOR RICKETTS TO STAGE ELABORATE AMERICAN PRODUCTION.

Since completing the new studios the American Film Mfg. Co. is in better shape than ever to stage their productions. Director Ricketts is soon to put on a two-reel drama of a psychological nature. In this picture a scene from "Faust" will be staged supposedly on the

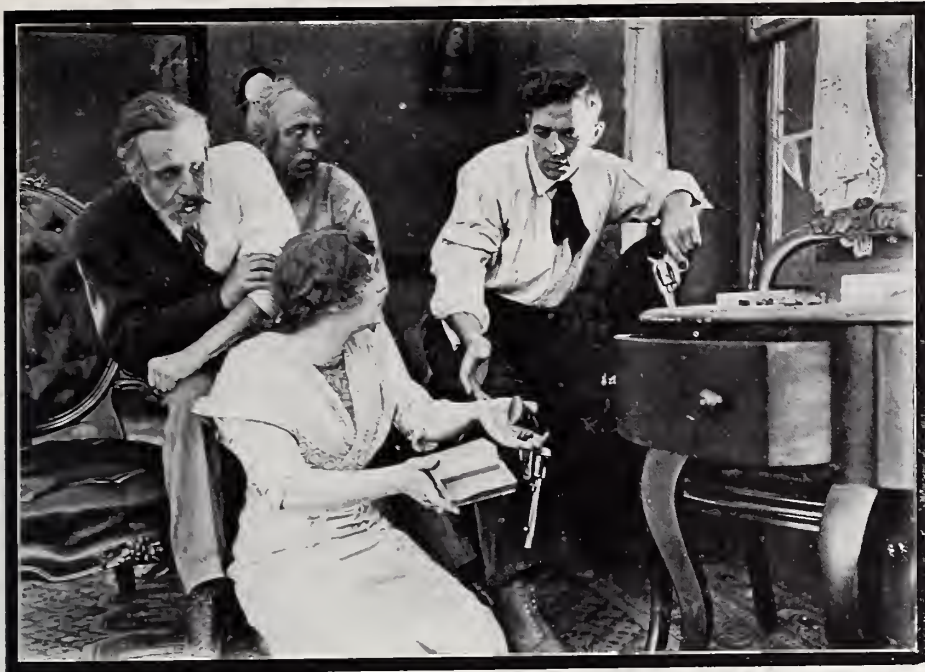
Metropolitan Theatre in New York, and there will also be a scene from "Carmen." Miss Winifred Greenwood recently joined his company, and Mr. Ricketts feels that he has around him the talent that will manifest itself in improved productions. Everybody is working toward this end. "Where the Road Forks" is the title of this forthcoming picture, and "The Ghost of the Hacienda," already produced and shortly to be released, is the forerunner of what may be expected from Mr. Ricketts and his talented company of artists.

POPULAR HELEN ARMSTRONG.

"Baby Helen" of the "Flying A" has been doing some exceedingly clever work in pictures of late. Although only a baby of three and one-half years, she is so earnest in the portrayals of her parts that the following illustration will show how deeply her mind is affected by her work: One night, about eleven o'clock, in the home of Helen a noise was heard in the library, and upon further investigation it proved to be the violent rocking of a chair. Helen was seated in the chair, fast asleep, with a favorite doll clasped tightly to her breast. The spectators of this silent midnight drama stood spellbound in the doorway, when Helen shouted at the top of her voice: "Action! Go!" She immediately clutched more wildly at her doll and started the rocking, moaning meanwhile, "O, my baby, my baby! Will you please save my baby?" And promptly afterwards came the words: "End it. Fifty feet." This wee bit of femininity was doing the work of both player and director in her strenuous little mind.



"THE GHOST OF THE HACIENDA" [American]



The Ghost of the Hacienda [American]

TOURISTS VISIT "CALAMITY ANNE."

Recently a group of tourists stopped over in Santa Barbara to meet "Calamity Anne." They had seen her pictured work on the screen, and their little boy was prepared to see the funny old woman with her pipe and burro. Inquiry revealed the fact that Miss Lester was in the dining room, and later in the evening an introduction was secured. It was hard for the little fellow to understand that this gracious lady in evening dress could possibly be the "Calamity Anne" of the pictures. "Are you really 'Calamity Anne'?" he asked. Miss Lester took him on her lap and told him stories of the real "Calamity Anne," whom she portrays, and soon he was content that he had at last met his picture favorite.

VIVIAN RICH AS A MENDICANT.

Miss Vivian Rich had a rather unusual experience while working in "An Unintentional Mistake," a forthcoming "Flying A" two-reel picture. Miss Rich portrays a poverty-stricken woman, and while waiting at an outside location to be called a lady approached her and in evident sincerity offered to aid her in any way she could. Miss Rich was at first surprised, but realizing that the offer was well meant explained to the stranger that she was a member of the "Flying A" company.

UNFAIR COMPETITION.

There are ills of one kind or another in every industry, and it is impossible that an industry so young as ours should be able to grow to maturity absolutely untouched thereby. Although the cinematograph trade's extraordinary rapidity of growth is, in itself, an excellent sign, it nevertheless renders almost inevitable

the appearance of passing evils. That it has never been in a more flourishing condition than at the present day is scarcely likely to be disputed; but at the same time, the unprejudiced observer is compelled to acknowledge the existence of several ugly maladies which, although they appear of negligible importance for the present, may quite conceivably develop into very serious menaces to the welfare of the Trade in the future, if permitted to continue and to extend unchecked. Even though they are merely temporary and trifling, however, they mar the purity of our Trade, and no one with the best interests of the latter at heart can, therefore, desire that they should remain unremedied.

Our recent comments on what we term "Unfair Competition," have aroused considerable interest and discussion in the trade at home, and have even been taken up in America. As our readers will remember, we dealt chiefly with the growing practice among certain manufacturers of following a rival firm's film version of a non-copyright subject with an inferior version of their own, in the hope that, by trading upon the reputation gained by the first film, they may be able to rush their own picture upon the market. The price of the imitation version is lower than that of the original, because, being an inferior article, it has been cheaper to produce, and so a direct invitation is held out to Exhibitors that the latter shall defraud the public, who, it is hoped, will not be able to discriminate between the two pictures. This sort of thing is obviously most harmful to the good of the industry as a whole, as well as extremely unfair to those firms who are trying to carry on business in an honest, straightforward fashion, with high ideals before them.

People who are wont to cry out at the high prices asked for by spectacular productions seem to forget that the latter

are enormously expensive to produce, and that the manufacturers thereof, however earnestly they may desire to develop and raise their art, cannot afford to do so at a loss to themselves. And, personally, we do not believe that the sums demanded for some of these great films are in any way excessive.

This brings us to another point which we did not touch upon in our previous article, but which, although of less importance, is worthy of mention. We refer to the manner in which huge sums are quoted, absolutely without any attempt at proof, as being the cost of certain more or less important pictures which it is desired to "boom." When this custom of naming the cost of films was introduced, it was doubtless done with perfect honesty and a strict regard for truth, but latterly there have been many ridiculous exaggerations which, if they are continued, will simply cause people to regard all such statements as utterly unreliable. It is, in fact, a case of crying, "Wolf!" We need say no more upon this matter here, because, after all, it is only a question of advertising methods; and the remedy is obvious. At the same time, we would point out that cost is not necessarily a criterion of artistic excellence.

We now come to still another point, and this one is a great deal more serious, dealing, as it does, with one of the worst forms of "Unfair Competition." In the other kinds of competition we have referred to, the second manufacturer has always either hurriedly produced a brand new film to put up against what we will call the "legitimate" version, or else he has resurrected an old picture, made several years ago. But there is yet another manner of securing a rival film. Both in this country and in America there have been cases recently of "new" films being made by the joining together judiciously selected pieces taken from various old films, more or less similar in character. To give a purely imaginary example: suppose a famous firm produce a magnificent version of the life of Julius Caesar, the imitator who favors this last method will buy cheaply second-hand copies of any old films he can procure dealing with various periods of Roman history (and he will not trouble about accuracy of costume provided he gets within a few hundred years of the right date). He will then select from each of these the most effective and suitable scenes, and string them together, supplying the lack of any connected thread by yards of speciously worded sub-titles, and putting the whole weird jumble on the market as a "version" of the picture he wishes to imitate. And it is quite possible that, if he only shout loud enough, he will succeed in making quite a nice little profit out of this hotch-potch of "junk," whilst the proprietor of the legitimate version will have the reputation of his picture seriously damaged, and will also stand to lose financially. We would remark here that we are not writing this out of our imagination. Were we disposed, we could name actual instances.

—The Bioscope (London).

LICENSED RELEASE DATES

BIOGRAPH.

Aug. 8—The Reformers, or The Lost Art of Minding One's Business (2-Reel Dr.).
 Aug. 14—Papa's Baby (Com.).
 Come Seben, Leben (Com.).
 Aug. 18—Father's Chicken Dinner (Com.).
 Aug. 18—The Suffragette Minstrels (Com.).
 Aug. 21—The Work Habit (Dr.).
 Aug. 23—Two Men of the Desert (Dr.).
 Aug. 25—The Crook and the Girl (Dr.).
 Aug. 28—Black and White (Com.).
 —Objections Overruled (Com.).
 Aug. 30—The Adopted Brother (Dr.).
 Sept. 1—Among Club Fellows (Com.).
 —Edwin's Badge of Honor (Com.).
 Sept. 4—A Woman in the Ultimate (Dr.).
 Sept. 6—The Strong Man's Burden (Dr.).
 Sept. 8—A Modest Hero (Dr.).
 Sept. 11—Baby Indisposed (Com.).
 —The Lady in Black (Com.).
 Sept. 13—An Unjust Suspicion (Dr.).

Licensed Releases Calendar for the Week of Sept. 8.

MONDAY, SEPTEMBER 8th.

BIOGRAPH—A Modest Hero (Dr.).
 KALEM—The Bribe (Dr.).
 LUBIN—Seeds of Wealth (Dr.).
 PATHEPLAY—Pathe's Weekly No. 47 (News).
 Release date in the West. (See previous Release Sheet.)
 PATHEPLAY—Pathe's Weekly No. 48 (News).
 (Release date in the East.)
 SELIG—The Wheels of Fate (Dr.) (2-Reel).
 VITAGRAPH—Cupid Versus Women's Rights (Com.).
 EDISON—Keepers of the Flock (Dr.).

TUESDAY, SEPTEMBER 9th.

EDISON—A Light on Troubled Waters (Dr.).
 ESSANAY—Sunlight (Dr.).
 CINES—The Mysterious Man (Dr.) (2-Reel).
 PATHEPLAY—Stuefoot's Seventh Suicide (Com.).
 SELIG—The Rancher's Failing (Dr.).
 VITAGRAPH—Old Moddington's Daughters (Com. Dr.).
 LUBIN—Playing with Fire (Dr.).

WEDNESDAY, SEPTEMBER 10th.

EDISON—The Desperate Condition of Mr. Boggs (Com.).
 KALEM—The Fatal Legacy (2-Reel Dr.).
 ESSANAY—Mr. Treater's Treat (Com.).
 PATHEPLAY—Across the Chasm (Dr.).
 VITAGRAPH—Fortune's Turn (Dr.).
 SELIG—Around Battle Tree (Dr.).

THURSDAY, SEPTEMBER 11th.

BIOGRAPH—Baby Indisposed (Com.).
 BIOGRAPH—The Lady in Black (Com.).
 ESSANAY—Bonnie of the Hills (Dr.).
 LUBIN—The Hills of Strife (2-Reel Dr.).
 MELIES—Captured by Aborigines (Dr.).
 PATHEPLAY—The Accidental Shot (Dr.).
 SELIG—Two Too Many (Com.).
 VITAGRAPH—The Tiger (Dr.).
 PATHEPLAY—Pathe's Weekly No. 48 (News).
 (Release date in the West.)
 PATHEPLAY—Pathe's Weekly No. 49 (News).
 (Release date in the East.)

FRIDAY, SEPTEMBER 12th.

EDISON—Caste (2-Reel Com.).
 ESSANAY—Grist to the Mill (2-Reel Dr.).
 KALEM—Wanted a Plumber (Com.).
 KALEM—Too Many Cops (Com.).
 PATHEPLAY—Young Hearts and Old (Dr.).
 SELIG—Her Way (Dr.).
 VITAGRAPH—Sauce for the Goose (Com.).
 LUBIN—Panama Hat Industry (Indus.).
 LUBIN—An Exclusive Pattern (Com.).

SATURDAY, SEPTEMBER 13th.

EDISON—The Green Eye of the Yellow God (Dr.).
 ESSANAY—Broncho Billy Reforms (Dr.).
 LUBIN—The Medal of Honor (Dr.).
 PATHEPLAY—A Jungle Flirtation (Com.).
 PATHEPLAY—Tahiti the Picturesque (Travel).
 VITAGRAPH—The Lost Millionaire (2-Reel Dr.).
 KALEM—The Monogrammed Cigarette (Dr.).
 BIOGRAPH—An Unjust Suspicion (Dr.).

CINES. (G. Kleine.)

May 27—In Somaliland (Scen.).
 May 31—Interesting Scenes Abroad (Tr.).
 June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).
 Aug. 26—The Human Bridge (2-Reel Dr.).
 Sept. 2—The Sign of the Black Lily (2-Reel Dr.).
 Sept. 9—The Mysterious Man (2-Reel Dr.).

EDISON.

Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary"), (Dr.).
 Aug. 25—A Mutual Understanding (Dr.).
 Aug. 26—A Mistake in Judgment (Com.-Dr.).
 Aug. 27—Quaint Spots in Cairo, Egypt (Scen.).
 —Zeb's Musical Career (Com.).
 Aug. 29—Joyce of the North Woods (2-Reel Dr.).
 Aug. 30—The Ghost of Granleigh (Dr.).
 Sept. 1—The Younger Generation (Com.-Dr.).
 Sept. 2—The Grecian Vase (Fantasy).
 Sept. 3—A Series of Tallulah Falls, Ga. (Scenic).
 —The Girl, the Clown and the Donkey (Com.).
 Sept. 5—The Awakening of a Man (2-Reel Dr.).
 Sept. 6—Slander's Tongue (Dr.).
 Sept. 8—Keepers of the Flock (Dr.).
 Sept. 9—A Light on Troubled Waters (Dr.).
 Sept. 10—The Desperate Condition of Mr. Boggs (Com.).
 Sept. 12—Caste (2-Reel Com.).
 Sept. 13—The Green Eye of the Yellow God (Dr.).

ESSANAY.

Aug. 13—Good Night, Nurse (Com.).
 Up Lookout Mountain on the Electric Incline (Sc.).
 Aug. 14—The World Above (Dr.).
 Aug. 15—Alkali Ike's Gal (Two-Reel Dr.).
 Aug. 16—The Man in the Cabin (W. Dr.).
 Aug. 19—The Whip Hand (Dr.).
 Aug. 20—The Accidental Bandit (Com.).
 Making Hay with Special Machinery (Indus.).
 Aug. 21—The Sheriff of Cochise (Dr.).
 Aug. 22—The Power of Conscience (2-Reel Dr.).
 Aug. 23—Broncho Billy's Mistake (Dr.).
 Aug. 26—The Love Theft (Dr.).
 Aug. 27—His Athletic Wife (Com.).
 —What Cupid Did (Com.).
 Aug. 28—The Episode at Cloudy Canyon (Dr.).
 Aug. 29—Broken Threads United (2-Reel Dr.).
 Aug. 30—A Western Sister's Devotion (Dr.).
 Sept. 2—Stone the Woman (Dr.).
 Sept. 3—Mr. Dippy Dipped (Com.).
 Sept. 4—Hard Luck Bill (Com.).
 Sept. 5—While the Starlight Travels (2-Reel Dr.).
 Sept. 6—Broncho Billy's Conscience (Dr.).
 Sept. 9—Sunlight (Dr.).
 Sept. 10—Mr. Treater's Treat (Com.).
 Sept. 11—Bonnie of the Hills (Dr.).
 Sept. 12—Grist to the Mill (2-Reel Dr.).
 Sept. 13—Broncho Billy Reforms (Dr.).

KALEM.

Aug. 8—The Hobo and the Hobble Skirt (Com.).
 Coney Island (Scenic).
 Aug. 9—The Alibi (Dr.).
 Aug. 11—For Her Sister's Sake (Dr.).
 Aug. 13—The Skeleton in the Closet (Two-Reel Dr.).
 Aug. 15—The Millionaire and the Goose (Com.).
 The Amateur Burglar (Com.).
 Aug. 16—The Escape (Dr.).
 Aug. 18—The Substitute Engineer (Dr.).
 Aug. 20—Breaking into the Big League (2-Reel Dr.).
 Aug. 22—Fool Luck (Com.).
 Deceiving Uncle Asa (Com.).
 Aug. 23—The Smuggler's Last Deal (Dr.).
 Aug. 25—The Blind Basket Weaver (Dr.).
 Aug. 27—The Invaders (2-Reel Dr.).
 Aug. 29—The Captivating Widow (Com.).
 —Mike, the Timid Cop (Com.).
 Aug. 30—A Railroad Conspiracy (Dr.).
 Sept. 1—The Christian (Dr.).
 Sept. 3—The Sacrifice at the Spillway (2-Reel Dr.).
 Sept. 5—Boggs' Predicament (Com.).
 —Children of the Tenements (Topical).
 Sept. 6—The Hand of Destiny (Dr.).
 Sept. 8—The Bribe (Dr.).
 Sept. 10—The Fatal Legacy (2-Reel Dr.).
 Sept. 12—Wanted a Plumber (Com.).
 —Too Many Cops (Com.).
 Sept. 13—The Monogrammed Cigarette (Dr.).

LUBIN.

Aug. 4—The Governor (Dr.).
 Aug. 5—Getting Married (Com.).
 Aug. 7—The Camera's Testimony (Dr.).
 Aug. 8—Her Husband's Wife (Dr.).
 Aug. 9—When Tony Pawned Louisa (Dr.).
 Aug. 11—The Outlaw's Gratitude (Dr.).
 Aug. 12—Into the Light (Dr.).
 Aug. 14—Good for Evil (2-Reel Dr.).
 Aug. 15—Over the Crib (Dr.).
 Aug. 16—Dregs (Dr.).
 —Surprise for Four (Com.).
 Aug. 18—Mary's Temptation (Dr.).
 Aug. 19—Black Beauty (Dr.).
 Aug. 21—The Burning Rivet (2-Reel Dr.).
 Aug. 22—The Rag Bag (Com.).
 Aug. 22—Smashing Time (Com.).
 Aug. 23—The Tenderfoot Hero (Dr.).
 Aug. 25—Her Wooden Leg (Com.).
 —On the Dumb Waiter (Com.).
 Aug. 26—The Reformed Outlaw (Dr.).
 Aug. 28—The Gangster (2-Reel Dr.).
 Aug. 29—His Conscience (Dr.).
 Aug. 30—The Last Crooked Deal (Dr.).
 Sept. 1—A Mountain Mother (Dr.).
 Sept. 2—Trimming a Boob (Com.).
 —The Engaging Kid (Com.).
 Sept. 4—The Road to the Dawn (2-Reel Dr.).
 Sept. 5—In the Southland (Dr.).
 Sept. 6—In the Toils (Dr.).
 Sept. 8—Seeds of Wealth (Dr.).
 Sept. 9—Playing with Fire (Dr.).
 Sept. 11—The Hills of Strife (2-Reel Dr.).
 Sept. 12—Panama Hat Industry (Indus.).
 —An Exclusive Pattern (Com.).
 Sept. 13—The Medal of Honor (Dr.).

MELIES.

July 3—The Rice Industry, Java (Edu.).
 July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).
 Aug. 14—The Robber of Angkor (Dr.).
 Aug. 21—In the Land of Fire.
 Sept. 11—Captured by Aborigines (Dr.).

ECLIPSE.

(G. Kleine.)

June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.
 Aug. 12—The Mong Fu Tong (2-Reel Dr.).
 Aug. 19—The Clown's Revenge (2-Reel Dr.).

PATHEPLAY.

Aug. 25—Pathe's Weekly No. 43 (News).
 Release date in the West. See previous release sheet.
 —Pathe's Weekly No. 44 (News).
 Release date in the East.
 Aug. 28—The Cook's Revenge (Farce).
 —Pathe's Weekly No. 44 (News).
 Release date in the West.
 —Pathe's Weekly No. 45 (News).
 Release date in the East.
 Aug. 29—A Day with a Hindoo Family (Col.)
 (Customs.)
 —The Road to Morez, France (Travel).
 —The Valley of the Bourne, France (Col.).
 Aug. 30—The Blind Girl of Castle-Guille (Dr.).
 Sept. 1—Pathe's Weekly No. 45 (News).
 Release date in the West. See previous release sheet.
 —Pathe's Weekly No. 46 (News).
 Release date in the East.
 Sept. 2—Whiffles Decides to Be Boss (Com.).
 —In the Caucasian Mountains (Travel).
 Sept. 3—The Climax (Dr.).
 Sept. 4—Fickle Fortune's Favor (Com.).
 —With the Natives of New Zealand (Cus.).
 —Pathe's Weekly No. 46 (News).
 Release date in the West.
 —Pathe's Weekly No. 47 (News).
 Release date in the East.
 Sept. 5—The Otter (Col.) (Zoo).
 —In the Abruzzi, Italy (Col.) (Travel).
 Sept. 6—The Price of Jealousy (Dr.).
 Sept. 8—Pathe's Weekly No. 47 (News).
 Release date in the West (see previous Release Sheet).
 —Pathe's Weekly No. 48 (News).
 Release date in the East.
 Sept. 9—Sleufoot's Seventh Suicide (Com.).
 Sept. 10—Across the Chasm (Dr.).
 Sept. 11—The Accidental Shot (Dr.).
 Sept. 11—Pathe's Weekly No. 48 (News).
 Release date in the West.
 —Pathe's Weekly No. 49 (News).
 Release date in the East.
 Sept. 12—Young Hearts and Old (Dr.).
 Sept. 13—A Jungle Flirtation (Com.).
 —Tahiti, the Picturesque (Travel).

SELIG.

- July 29—Borrowing Trouble (Com.).
 July 30—The Taming of Texas Pete (Dr.).
 July 31—Man and His Other Self (Dr.).
 Aug. 1—Through Another Man's Eyes (Dr.).
 Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
 Aug. 5—The Mansion of Misery (Dr.).
 Aug. 6—The Stolen Moccasin (Dr.).
 Aug. 7—The Galloping Romeo (Com.).
 The Grocer's Revenge (Com.).
 Aug. 8—Miss "Arabian Nights" (Com.).
 Aug. 11—The Flight of the Crow (2 Reels, Dr.).
 Aug. 12—The Magician Fisherman (Com.).
 The Broken Vase (Dr.).
 Aug. 13—The Coast of Chance (Dr.).
 Aug. 14—An Apache's Gratitude (Dr.).
 Aug. 15—Moro Pastimes (Edu.).
 Brown's Monetary Standard (Com.).
 Aug. 18—The Child of the Sea (2-Reel Dr.).
 Aug. 19—Tobias Turns the Tables (Com.).
 Aug. 20—Scenes in Moroland (Educ.).
 The Ten Thousand Dollar Toe (Com.).
 Aug. 21—Fate Fashions a Letter (Dr.).
 Aug. 22—The Good Indian (Dr.).
 Aug. 23—The Water Rat (2-Reel Dr.).
 Aug. 25—The Adventures of a Watch (Com.).
 —They Were on Their Honeymoon (Com.).
 Aug. 27—How Betty Made Good (Com.).
 Aug. 28—The Man in the Street (Dr.).
 Aug. 29—The Prince of the Free (Dr.).
 Sept. 1—The Jeweled Slippers (2-Reel Dr.).
 Sept. 2—The Lonely Heart (Dr.).
 Sept. 3—The Way of Life (Dr.).
 Sept. 4—"Howlin'" Jones (Com.).
 Sept. 5—Man of the Woods (Dr.).
 Sept. 8—The Wheels of Fate (2-Reel Dr.).
 Sept. 9—The Rancher's Failing (Dr.).
 Sept. 10—Around Battle Tree (Dr.).
 Sept. 11—Two Too Many (Com.).
 Sept. 12—Her Way (Dr.).

VITAGRAPH.

- Aug. 9—The Lineup (2-Reel Dr.). (Com.).
 Aug. 11—When the Press Speaks (Com.).
 Aug. 12—Bingle's Nightmare (Com.).
 Joys of a Jealous Wife (Com.).
 Aug. 13—The Flirt (Dr.).
 Aug. 14—Keeping Husbands Home (Com.).
 Aug. 15—The Lady and the Glove (Dr.).
 Aug. 16—Father and Son (2-Reels, Dr.).
 Aug. 18—Slim Driscoll, Samaritan (Dr.).
 Aug. 19—Those Troublesome Tresses (Com.).
 Aug. 20—Better Days (Dr.).
 In and About Calcutta (Travel).
 Aug. 21—A Maid of Mandalay (Dr.).
 Aug. 22—Playing the Pipers (Com.).
 Aug. 23—The Feudists (2-Reel Com.).
 Aug. 25—When Glasses Are Not Glasses (Com.).
 Aug. 26—A Doll for the Baby (Dr.).
 Aug. 27—Which Way Did He Go? (Com.).
 Aug. 28—He Fell in Love with His Mother-in-Law (Com.).
 —Sights in Singapore (Travel).
 Aug. 29—The Clown and the Prima Donna (Dr.).
 Aug. 30—The Call (2-Reel Dr.).
 Sept. 1—The Passing of Joe Mary (Dr.).
 Sept. 2—His Lordship, Billy Smoke (Com.).
 Sept. 3—The Kiss of Retribution (Dr.).
 Sept. 4—The Lonely Princess (Dr.).
 Sept. 5—Pickwick (Com.).
 —Baby Elephant (Educ.).
 Sept. 6—When Women Go on the Warpath (2-Reel Com.).
 Sept. 8—Cupid Versus Women's Rights (Com.).
 Sept. 9—Old Moddington's Daughters (Com.-Dr.).
 Sept. 10—Fortune's Turn (Dr.).
 Sept. 11—The Tiger (Dr.).
 Sept. 12—Sauce for the Goose (Com.).
 Sept. 13—The Lost Millionaire (2-Reel Dr.).

Kinematograph Weekly

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W. J. Hart, Mgr.

7th Floor

1465 BROADWAY
New York

Exclusive Supply Release Dates

DRAGON.

(Formerly Ryno)

- July 14—The Organist.
 July 21—Memories of Long Ago.
 July 28—Bride of the Sea.
 Aug. 4—The Blindness of Courage (3-Reels).
 Aug. 4—Off the Mainland.
 Aug. 11—Sea Waif.
 Sept. 10—Blindness of Courage.

GAUMONT.

- Aug. 14—His Stomach and His Heart.
 Aug. 14—Magnets.
 Aug. 19—An Explorer's Tragedy.
 Aug. 20—Weekly No. 76.
 Aug. 21—A Three-Mendous Proposition.
 Aug. 26—Saved by His Child.
 Aug. 27—Weekly No. 77.
 Aug. 28—Two Jilted Lovers.
 Aug. 31—The Faithful Servitor.
 Sept. 2—The Fatal Bell.
 Sept. 3—Gaumont Weekly No. 78.
 Sept. 4—"Some" Fireman.
 Sept. 9—An Actor's Adventure.
 Sept. 10—Gaumont Weekly No. 79.
 Sept. 11—"Love Me, Love My Animals."
 —Cabinet Making.
 Sept. 16—The Lion Hunters.
 Sept. 17—Gaumont Weekly No. 80.
 Sept. 18—Tiny Tim's Elopement.
 Sept. 23—Tiny Tim Kidnaps a Baby.
 Sept. 25—An Awful Relapse.
 Sept. 30—The Doctor's Sacrifice.
 Oct. 2—Tiny Tim in Society.
 Oct. 7—A Ballet Girl's Romance.

GREAT NORTHERN.

- June 21—Shanghaiad.
 June 28—Cupid's Score.
 June 28—Airship Fugitives (Feature).
 July 5—Winning a Prize.
 July 5—Trondhjem Railway.
 July 12—The Jolly Recruits.
 July 19—A Country Cousin.
 July 26—A Shot in the Dark.
 Aug. 9—Five Copies.
 Aug. 16—Mistaken Identity.
 Aug. 23—The Hypnotist.
 —From the South of Sweden.
 Aug. 30—Faded Beauties.
 Sept. 6—The Girl Graduate.
 Sept. 9—A Flight From Justice.
 Sept. 13—For Sale by Auction.
 —Under Danish Beaches.

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
 May 23—Playing With the Fire (Dr.).
 May 30—The Dog and the Goat (Dr.).
 May 30—Pat, the Electrician (Com.).
 June 6—By the Aid of Wireless (Dr.).
 June 13—Engulfed (Dr.).

SOLAX.

- July 23—That Dog.
 July 25—As Ye Sow.
 July 30—The Goat That Came Back.
 Aug. 1—When the Tide Turns.
 Aug. 6—The Heavenly Widow.
 Aug. 8—Falsely Accused.
 Aug. 13—Four Fools and a Maid.
 Aug. 13—The Smuggler's Child.
 Aug. 15—A Drop of Blood.
 Aug. 27—A Terrible Night.
 Aug. 29—A Child's Intuition.
 Sept. 3—Men and Muslin.
 Sept. 5—Retribution.
 Sept. 10—Dooley and His Dog.
 Sept. 12—Gratitude.

Exclusive Supply Releases for the
Week of Sept. 8.

MONDAY, SEPTEMBER 8.

BLACHE FEATURES—Fight for Millions.

TUESDAY, SEPTEMBER 9.

GREAT NORTHERN SPECIAL—A Flight From Justice.
GAUMONT—An Actor's Adventure.

WEDNESDAY, SEPTEMBER 10.

DRAGON—Blindness of Courage.
GAUMONT—Weekly No. 79.
SOLAX—Dooley and His Dog.

THURSDAY, SEPTEMBER 11.

ITALA—The War Correspondent.
GAUMONT—Love Me, Love My Animals.
GAUMONT—Cabinet-Making.

FRIDAY, SEPTEMBER 12.

FRA—Dr. Nicholson and the Blue Diamond.
SOLAX—Gratitude.

SATURDAY, SEPTEMBER 13.

GREAT NORTHERN—For Sale by Auction.
GREAT NORTHERN—Under Danish Beaches.

FEATURES.

- FRA—Dr. Nicholson and the Blue Diamond.
 FRA—The Voice of the Wild.
 GAUMONT—The Faithful Servitor.
 ECLECTIC—Thrust of Hate.
 LEWIS PENNANT—Decreed to Die.
 LEWIS PENNANT—My Boy.
 GREAT NORTHERN—Steel King's Last Wish.
 ECLECTIC—Wheel of Destruction.
 SOLAX—Brennan of the Moor.

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220 W. 42nd St. New York

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SITTING in the Mitre Tavern one night, Dr. Samuel Johnson turning to his friend, Oliver Goldsmith, said, "Goldy, d'ye see that chap that just sat down? I hate him!"

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"IN A SERPENT'S COILS."

(Story of the Film.)

John D. Braxton, metal king and collector of ores and naturalist trophies, is desirous of crossing the dreaded desert, and has sent for a reliable guide. Arriving at the tiny mining camp known as Simpson City, accompanied by many huge cases of specimens, he is an object of suspicion among the tougher element, and Joe Durton's gang of rustlers jump to the conclusion that Braxton's cases are filled with gold. The gang one morning pick up a dying teamster who is carrying a letter to Braxton, stating that the bearer is Jack Hawkes, a reliable guide. Burton determines to impersonate the dead guide and thus discover just what is contained in Braxton's heavy cases. He does this successfully, and is taken on as guide without any suspicion. Immediately on arrival Durton bribes one of Braxton's men to open a case and tell him what it contains; this man is promptly shot dead by Braxton, who warns everybody that interference with his affairs spells sudden death.

We are now introduced to the secret meeting place of the gang, where fiery crucibles are seen at work melting down the ill-gotten gains of the thieves. Here a letter is received from Durton calling upon his comrades to be in readiness for the forthcoming coup, and telling them that as this is his own particular scheme he demands a clear half of the proceeds.

Part 2 shows us the convoy proceeding over the dreary desert, and we see Durton's plan carried into effect. He breaks the convoy into two sections, while crossing a creek, and thus weakened the half with which Braxton stays is quickly overcome by the gang. They take Braxton and his cases to a lonely shack, and proceed to "bleed" him for \$30,000 ransom, which Braxton, realizing the position he is in, promptly pays by check on a San Diego bank, warning them to on no account tamper with his baggage. When the check is handed out the bandits quarrel as to Durton's having a half share of this easily won plunder, and send Bill Downs to collect the money. Durton imagines he will be left in the lurch, so sends for his wife to come and assist him in yet another scheme, which has occurred to his fertile imagination—why not break open Braxton's cases and transfer the gold to some old gunny-sacks? She can do this while he keeps the "boys" busy drinking upstairs. The cases are in the cellar and nobody can hear the noise of opening them when the door is tightly fastened. This part ends with Helena Durton riding off from her home to join Joe at the lonely shack.

In the third part we see Durton explaining his new scheme to Helena, and leading her down to the cellar wherein the cases are stored. Leaving his wife downstairs, Joe locks the door and rejoins his companions, telling them that he is now going to start a "real jag." The whole gang join in the festivities, and hour after hour slips by while they are drinking and dancing and playing cards. Meanwhile what has happened to Helena Durton, left in the cellar?

(Concluded on page 30)

UNIVERSAL RELEASE DATES

IMP.

- Aug. 14—'Lizabeth (Dr.).
- Aug. 16—Poor Jake's Demise; and, In Laugh-land with Hy. Mayer (Split-Com.).
- Aug. 18—The Flower Girl and the Counterfeiter (Dr.).
- Aug. 21—In Search of Quiet (Com.).
- Aug. 23—The Statue; and Pen Laughs, by Hy. Mayer (Split).
- Aug. 25—Uncle Tom's Cabin (3-Reel Dr.).
- Aug. 28—His Mother's Song (Dr.).
- Aug. 30—Blinks Advertises for a Wife; and Hy. Mayer—His Merry Pen.
- Sept. 1—The Trail of the Serpent (Dr.).
- Sept. 4—The Pursuit of Jane (Com.-Dr.).
- Sept. 6—Binks, the Hawkshaw; and Hy Mayer.
- Sept. 8—Robespierre (3-Reel Dr.).
- Sept. 11—The Shells (Dr.).
- Sept. 13—Binks Elevates the Stage; and Hy Mayer.

NESTOR.

- Aug. 13—Juanita (Dr.).
- Aug. 15—Hawkeye to the Rescue (Com.).
- Aug. 18—The Maid of the Mountains (Dr.).
- Aug. 20—When the Blood Calls (Dr.).
- Aug. 22—When Cupid Won, and Some Runner (Split Com.).
- Aug. 25—Weighed in the Balance (Dr.).
- Aug. 27—The Renunciation (Dr.).
- Aug. 29—Two Hearts and a Thief; and Cupid's Bad Aim (Split Com.).
- Sept. 1—The Oath of Conchita (2-Reel Dr.).
- Sept. 3—Gold and Water (Dr.).
- Sept. 5—Won by a Skirt (Com.).
- Sept. 8—Roma of the Poison Water (Dr.).
- Sept. 10—Algy Forfeits His Claim, and Views of Stockholm (Com. & Scenic).
- Sept. 12—The Girl Ranchers (Com.).

POWERS.

- Aug. 1—Fate and Three (Dr.).
- Aug. 6—The Village Blacksmith (Dr.).
- Aug. 8—The Heart of a Heathen (2-Reel Dr.).
- Aug. 13—The Great Towel Robbery (Com.).
- Aug. 15—Fate's Vengeance (Dr.).
- Aug. 20—The Little Skipper (Dr.).
- Aug. 22—The Sea Urchin (Dr.).
- Aug. 27—Everybody's Wearing Them (Com.).
- Aug. 29—The Folly of It All (Dr.).
- Sept. 3—The Surrender (Com.-Dr.).
- Sept. 5—The Reincarnation of a Soul (Dr.).
- Sept. 10—Mother (Dr.).
- Sept. 12—In the Cycle of Life (Dr.).

REX.

- Aug. 14—Sally Scragg's Housemaid (Com. Dr.).
- Aug. 17—The Animal (Dr.).
- Aug. 21—The Harvest of Flame (2-Reel Dr.).
- Aug. 24—Just in Time (Dr.).
- Aug. 28—A Woman's Strategem (Dr.).
- Aug. 31—The Call (Dr.).
- Sept. 4—The Evil Power (2-Reel Dr.).
- Sept. 7—The Light Woman (Dr.).
- Sept. 11—The Diamond Makers (2-Reel Dr.).
- Sept. 14—The Fight Against Evil (Dr.).

VICTOR.

- Aug. 15—The Heart of a Jewess (2-Reel Dr.).
- Aug. 22—The Ghost (Dr.).
- Aug. 29—His Vacation (Com.-Dr.).
- Sept. 5—The Lost Copperhead (Dr.).
- Sept. 12—A Bride from the Sea (2-Reel Dr.).

101 BISON.

- Aug. 26—The Mystery of the Yellow Aster Mine.
- Aug. 30—In the Coils of the Python (2-Reel Dr.).
- Sept. 2—Pelleas and Melisande (3-Reel De Luxe Masterpiece).
- Sept. 6—The Love of Men (2-Reel).
- Sept. 9—A Forest Romance (2-Reel Dr.).
- Sept. 13—Wandering Folk (2-Reel Dr.).

CRYSTAL.

- Aug. 26—His Aunt Emma and That Crying Baby (Split Com.).
- Aug. 31—The Red Heart (Dr.).
- Sept. 2—Much Ado About Nothing; and Baldy Belmont and the Old Maid (Split Com.).
- Sept. 7—Lost in the Night (Dr.).
- Sept. 9—Pleasing Her Husband—Some Luck (Split Com.).
- Sept. 14—The Hand of Providence (Dr.).

ECLAIR.

- Aug. 10—Clara and Her Mysterious Toys (Trick Com.), and A Woman's Trick (Com.).
- Aug. 13—The Thirst for Gold (2-Reel Dr.).
- Aug. 17—Her Tutors (Com.).
- Aug. 20—The Beaten Path (3-Reel Dr.).
- Aug. 27—The Better Father (2-Reel Dr.).
- Aug. 31—The Runaway Uncle (Com.).
- Sept. 3—Steel (2-Reel)
- Sept. 7—A Vegetarian's Dream; and The Habits of a Field Spider (Split).
- Sept. 10—The Banker's Daughter (2-Reel Dr.).
- Sept. 14—A Pawnee Romance, and Hydrogen.

FRONTIER.

- Aug. 16—The Retribution of Ysobel (Dr.).
- Aug. 21—Sailing under False Color (Com.).
- Aug. 23—The Eyes of the God of Friendship (Dr.).
- Aug. 28—A Much Wanted Baby (Com.).
- Aug. 30—Maya-Justi, an Indian (Dr.).
- Sept. 4—Flirty Florence (Com.).
- Sept. 6—The Surgeon of Abajo (Dr.).
- Sept. 11—Dorothea and the Chief Razamatatz (Com.).
- Sept. 13—On Forbidden Paths (Dr.).

GEM.

- Aug. 11—A New Way to Win a Girl (Com.).
- Aug. 18—The Would-Be Detective (Com.); and the Elks at Rochester (Top.).
- Aug. 25—Will Girls Will Do (Com.).
- Sept. 1—A Tale of a Fish (Com.).
- Sept. 8—The Gold Mesh Bag (Com.).

THE ANIMATED WEEKLY.

- Sept. 3—The Animated Weekly.
- Sept. 10—The Animated Weekly.

Universal Releases for the Week of Sept. 8.

MONDAY, SEPTEMBER 8.

- IMP—Robespierre (3-Reel Dr.).
- NESTOR—Poisoned Waters (Dr.).
- GEM—The Gold Mesh Bag (Com.).

TUESDAY, SEPTEMBER 9.

- 101 BISON—A Forest Romance (2-Reel Dr.).
- CRYSTAL—Pleasing Her Husband—Some Luck (Split Com.).

WEDNESDAY, SEPTEMBER 10.

- NESTOR—Algy Forfeits His Claim, and Views of Stockholm (Com. and Scenic).
- POWERS—Mother (Dr.).
- ECLAIR—The Banker's Daughter (2-Reel Dr.).

THE ANIMATED WEEKLY.

THURSDAY, SEPTEMBER 11.

- IMP—The Shells (Dr.).
- REX—The Diamond Makers (2-Reel Dr.).
- FRONTIER—Dorothea and the Chief Razamatatz (Com.).

FRIDAY, SEPTEMBER 12.

- NESTOR—The Girl Ranchers (Com.).
- POWERS—In the Cycle of Life (Dr.).
- VICTOR—A Bride from the Sea (2-Reel Dr.).

SATURDAY, SEPTEMBER 13.

- IMP—Binks Elevates the Stage and Hy. Mayer.
- 101 BISON—Wandering Folk (2-Reel Dr.).
- FRONTIER—On Forbidden Paths (Dr.).

SUNDAY, SEPTEMBER 14.

- REX—The Fight Against Evil (Dr.).
- CRYSTAL—The Hand of Providence (Dr.).
- ECLAIR—A Pawnee Romance—and—Hydrogen.

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All communications to

W. C. AUSTIN Assistant Secretary

INDEX TO ADVERTISERS

	Page		Page
Actors Fund.....	27	E. E. Fulton.....	21
Advertisers Printing Company.....	26	General Film Co.....	Back cover
American Cinematograph Company.....	21	J. H. Genter.....	26
American Film Mfg. Company.....	2nd cover	Hart Booking Bureau.....	25
American Moving Picture Machine Co.	30	Hotel Martinique.....	29
Associated Moving Picture Press.....	25	Le Courier	20
Atlas Engraving Company.....	2nd cover	Lakeside Film Exchange.....	21
Chas. H. Bennett.....	31	Fred. Linick's Theatrical Agency.....	20
Calehuff Supply Company.....	27	Manhattan Slide Company	21
Classified Advertisements.....	19	Rowland H. Mayland.....	29
J. C. Deagan.....	29	Mirror Screen Company.....	2nd cover
Eastman Kodak Company	31	Midgar Features.....	32
Essanay Film Manufacturing Company.....	31	Peerless Tire Co.....	27
Exhibitors Advertising and Specialty Company	21	Progressive Film Company... ..	21
Federation of Trade Press Association.....	20	Theatre Specialty Co.....	32
Feature Film Directory.....	32	Union Film Company.....	20
Fireproof Film Company.....	29	World's Best Film Co....	32

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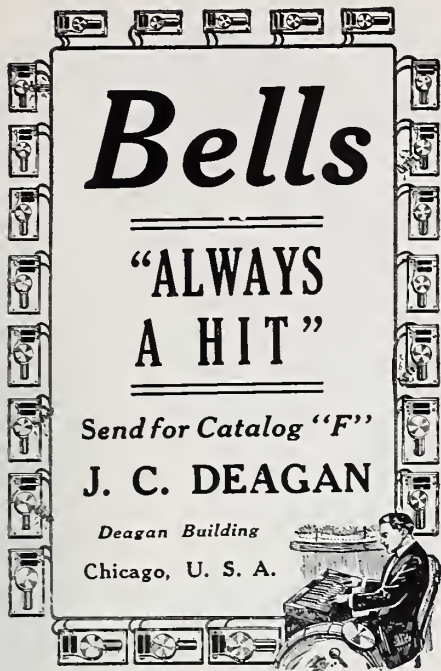
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Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
Walter Chandler, Jr., Manager

AMERICAN.

Aug. 7—Golden Gate Park and Environs (Sc.).
Aug. 9—His Sister Lucia.
Aug. 11—The Adventures of Jacques (2 Reels).
Aug. 14—The Mystery of Tusa.
Aug. 16—An Even Exchange.
Aug. 18—The Tide in the Affairs of Men.
Aug. 21—The Golden Heart.
Aug. 23—The Flesh of His Flesh.
Aug. 25—For the Flag (2-Reel).
Aug. 28—From the Portals of Despair (Dr.).
Aug. 30—Jack Meets His Waterloo (Dr.).
Sept. 1—While There's Life (Dr.).
Sept. 4—The Poisoned Chop (Com.-Dr.).
Sept. 6—Mysterious Eyes (Western).
Sept. 8—For the Crown.
Sept. 11—Through the Neighbor's Window.
Sept. 13—Red Sweeney's Defeat.

BRONCHO.

Aug. 13—The Quakeress (2 Reels).
Aug. 20—The Heritage of Eve (2 Reels).
Aug. 27—The Madcap (2-Reel).
Aug. 31—The Broken Thread (Dr.).
Sept. 3—The Gambler's Pal.
Sept. 7—May and December.
Sept. 10—The Judge's Son.

EXCELSIOR.

April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

KAY-BEE.

July 18—The Red Mask (Dr.), 2 parts.
July 25—Flotsam (Dr.), 2 parts.
Aug. 1—Banzai (Two Reels).
Aug. 8—The House of Bondage (3 reels).
Aug. 15—The Flame in the Ashes (2 Reels).
Aug. 22—An Orphan of War (2 Reels).
Aug. 29—The Green Shadow (2-Reel).
Sept. 5—The Ironmaster (2-Reel Western).
Sept. 12—The Waif (Western Dr.).

KEYSTONE.

July 14—Love and Rubbish (Com.).
July 17—A Noise from the Deep (Com.).
July 21—The Peddler (Com.).
July 21—Love and Courage (Com.).
July 24—Get Rich Quick (Com.).
July 28—Just Kids (Com.).
July 31—Prof. Bean's Removal (Com.).
Aug. 4—Cohen's Outing (Com.).
Aug. 7—The Riot (Com.).
Aug. 11—Title not reported.
Aug. 14—Title not reported.
Aug. 21—The Firebugs (2-Reel Com.).
Aug. 25—The Kelp Industry (Educ.).
—Baby Days (Com.).
Aug. 28—Mabel's New Hero (Com.).
Sept. 1—Fatty's Day Off (Com.).
—Los Angeles Harbor (Educ. Split Reel).
Sept. 4—The New Baby (Com.).
Sept. 8—Mabel's Dramatic Career (Com.).
—Gypsy Queen (Dr.).

MAJESTIC.

Aug. 24—The Lady Killer (Com.).
Aug. 26—One-Round O'Brien's Flirtation (Com.).
Aug. 30—A Perilous Ride (Dr.).
Aug. 31—A Chapter of His Life (Dr.).
Sept. 2—The Perilous Ride (Dr.).
—The Great Santa Monica Road Race
(Split Reel).
Sept. 6—The Turkish Bath (Com.).
Sept. 7—The Heart of a Fool (Dr.).
Sept. 9—The Playmates.
Sept. 13—The Winning Loser (Com.).
Sept. 14—The Race for Love (Dr.).

Aug. 11—Kentucky Foes.
Aug. 13—Runa Plays Cupid.
Aug. 16—Of Such is the Kingdom.
Aug. 18—The Smuggler's Sister.
Aug. 20—The Counsel for the Defense.
Aug. 23—Success.
Aug. 25—The Girl Spy's Atonement (Dr.).
Aug. 27—Peg of the Polly P. (Dr.).
Aug. 30—The Social Secretary (Dr.).
Sept. 1—Feeny's Social Experiment (Com.).
Sept. 3—Between Home and Country (Dr.).
Sept. 6—The Glow-Worm (2-Reel Dr.).
Sept. 8—Between Home and Country (Dr.).
Sept. 13—The Clown's Daughter (2-Reel).

THANHOUSER.

Aug. 27—Mutual Weekly No. 35.
Aug. 31—Frazzled Finnee (Com.).
(Shipped this date.)
Sept. 2—The Veteran Police Horse (2-Reel
Educ. Dr.).
Sept. 7—His Last Bet (Com.).
Sept. 9—Taming their Grandchildren (Com.).
Sept. 12—The Message to Headquarters (2-Reel
Dr.).
Sept. 14—When the Worm Turned (Com.).

MUTUAL.

July 31—Mutual Educational, Funnicus Wins the
Race.
July 31—Mutual Educational, Microscopic Ani-
malculae.
Aug. 6—Mutual Weekly No. 33 (Top.).
Aug. 13—Mutual Weekly No. 33 (Topical).
Aug. 20—Mutual Weekly No. 34.
Sept. 3—Mutual Weekly No. 36. (Shipped this
date.)
Sept. 10—Mutual Weekly No. 37.

PILOT.

June 19—A Child of the Hills (Dr.).
June 26—An Innocent Conspiracy.
July 3—The Code of U.S.A.
July 10—Sanitary Guleh (Com.).
July 17—Granny (Dr.).
July 31—Loyal Hearts.
Aug. 7—The Green-Eyed Monster (Com.).
Aug. 17—Getting the Evidence.

RAMO.

Aug. 6—Checkered Lives.

Mutual Releases for the
Week of Sept. 8.

MONDAY, SEPTEMBER 8th.

AMERICAN—For the Crown.
KEYSTONE—Mabel's Dramatic Career (Com.).
RELIANCE—Between Home and Country (Dr.).

TUESDAY, SEPTEMBER 9th.

MAJESTIC—The Playmates.
SELECTED RELEASE.
THANHOUSER—Taming their Grandchildren
(Com.).

WEDNESDAY, SEPTEMBER 10th.

BRONCHO—The Judge's Son.
MUTUAL WEEKLY—No. 37.
RELIANCE—No release.

THURSDAY, SEPTEMBER 11th.

AMERICAN—Through the Neighbor's Window.
KEYSTONE—Gypsy Queen (Dr.).
SELECTED RELEASE.

FRIDAY, SEPTEMBER 12th.

KAY-BEE—The Waif (Western Dr.).
THANHOUSER—The Message to Headquarters
(2-Reel Dr.).

SATURDAY, SEPTEMBER 13th.

AMERICAN—Red Sweeney's Defeat.
MAJESTIC—The Winning Loser (Com.).
RELIANCE—The Clown's Daughter (2-Reels),
in two acts.

SUNDAY, SEPTEMBER 14th.

BRONCHO—No Release.
MAJESTIC—The Race for Love (Dr.).
THANHOUSER—When the Worm Turned
(Com.).

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Brooklyn, N. Y.

"IN A SERPENT'S COILS."

(Continued from page 26.)

Cautiously opening one of the cases, she peeps inside, and starts back with a cry of horror. The case is filled with huge deadly-fanged snakes! She quickly rushes to the door and batters against it, screaming loudly for help. But the gang do not hear, the door is too thick for sound to penetrate. The slimy reptiles draw nearer and nearer, and Helena retreats to an inner room of the cellar. The snakes worm their way after her. She fights and screams and struggles, but all to no avail. The deadly crawling reptiles see in Helena the embodiment of their natural enemy, man, and one, bolder than the others, gradually enfolds her in its tight embrace: Will help never come? Helena gradually gets weaker and weaker, until, as the snake raises its head and strikes her time and again with its envenomed tongue, the poor distracted woman faints.

Upstairs the fun is fast and furious, but at last the supply of liquor has given out. Durton has just written a letter to a jeweler ordering a lovely necklace for his wife. Little does he dream that she is lying unconscious in the room beneath with a living necklace encircling her throat. The ever-thirsty gang send one of their number to search the cellar in the hope that one more bottle may still be discovered. He finds Helena Durton almost in the last throes! Quickly she is brought to the upper room, and the millionaire naturalist is importuned to use his knowledge to save the woman's life. In spite of their treatment of him, Braxton administers a serum which

counteracts the effect of the serpent's venom, and brings life back to Joe Durton's wife. Just then the messenger returns with the cash for Braxton's check. Durton seizes it, and in a wave of thankfulness and gratitude hands it back to Braxton.

The story closes with a reformed Joe Durton guiding the millionaire's convoy across the desert, John Braxton once more in possession of all his money and naturalist specimen-cases.

THE AMERICAN PRODUCING ROMAN SPECTACLE.

Lorimer Johnston, one of the American "Flying A" directors, is now producing a two-part feature under title "In the Days of Trajan," written by himself with the atmosphere of the first century of the Christian era during the reign of the Roman emperor, Trajanus. The natural settings of beautiful Santa Barbara have made it possible to furnish the environment requisite to portray the splendor and artistic temperament of the age. The costumes are correct and were used in the recent Redwood "Jinks," given by the Bohemian Club, of San Francisco. Warren Kerrigan will have a part different from any he has ever attempted.

F. C. GUNNING BECOMES ASSISTANT GENERAL MANAGER OF WARNER'S FEATURES, INC.

Mr. F. C. Gunning, who has been appointed assistant general manager of Warner's Features, Inc., has had a year's useful publicity experience with the American Eclair Co., and this has made

**F. C. GUNNING**

him favorably known to the trade. He has himself been an Exhibitor, and thus knows from actual contact with the business its needs and necessities.

Mr. Gunning will take charge of the New York office, which occupies the entire eighth floor of the Leavitt Building on Forty-sixth street.

Mr. A. Warner, the general manager, will spend most of his time on the road looking after the branch offices.

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ON THE ROAD

(Continued from page 17)

THE CROWN is perhaps the best architectural specimen and has a beautiful electric sign display. The Crown is doing a good business under a very courteous manager. Licensed pictures are shown with appropriate music.

THE EMPIRE has a simpler front, but neat and clean, with very fine ticket booth in the lobby.

THE HAPPY HOUR is the old Auditorium on the second floor of a building on Asylum street and seems to enjoy a good popularity.

THE GLOBE is the old German Hall on the second floor of an old building on Main street. Mr. Wilson is an experienced manager and a good judge of pictures, makes friends with his patrons by calling their attention to beauties of the films. He shows a very good picture and his patrons do not seem to mind the inconvenience of climbing up the stairs to enjoy a good and long show.

THE HARTFORD THEATRE is on the order of much plastic ornaments, and is a vaudeville house showing pictures.

Two new large and handsome theatres are in course of construction with the prospect of a third one to come in the near future.

Waterbury, Conn.

Mr. Fox has just opened a beautiful house.

THE PRINCESS has a white front of remarkable simplicity, but of the best taste, and the posters are so arranged as to create a very favorable impression. The auditorium is large, high of ceiling and very comfortable. The projection is good, although the curtain is rather large for the size of the house. The Princess seems to command the best patronage.

THE SCENIC is a fair-looking house doing a good business and under a very able manager.

THE BROADWAY, COLONIAL and OLYMPIC are old type houses with much white plastic ornament.

THE LYRIC has a front of rough bricks. The design of the front is not a very appropriate one for an amusement place as with its five consecutive narrow windows, divided by columns, the place looks more like a synagogue than a theatre. While the five arched windows give it the appearance of a religious building, the sets of doors are typical of the theatre. The ventilation is not good, and the projection could be better.

Mr. Poli has a theatre in Waterbury devoted to vaudeville.

I found a manager who does not wish it to be known that there is a Garden Theatre in Waterbury. I was rather anxious to have a little chat with him as he was showing talking pictures, but his bad humor and his refusal to even look at my card, gave me the impression that something was wrong. Was

it with the talking pictures, or on account of the bad weather?

I am sorry to have such an unfavorable report on the State of Connecticut, but I hope that the Exhibitors will realize the necessity of following the march of progress by improving their theatres, otherwise some outsiders will come and put up new houses to accommodate the new friends of motion pictures. We must bear in mind that notwithstanding the unfavorable comments made by the clergy and the press, motion pictures have made new and better friends, and it

is time for the Exhibitors to build theatres for the cultured class. J. M. B.

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The Eclectic Film Company have all their multiple-reel productions copyrighted. They have announced this fact from the time they made their first feature release and naturally enough, their five-reel production, "The Mysteries of Paris," made no exception to this rule. Hearing of a surreptitious booking of a few piratical copies of the film, they engaged immediate counsel to look after their interests and were successful in seizing one print of the film in Cleveland, Ohio, several weeks ago.

This experience did not seem to have the desired effect upon the infringers, as another copy was heard from in Greater New York. It was difficult for the Eclectic Film Company to obtain accurate information sufficient time in advance to engage their attorneys to take action. On Saturday, August 23rd, finally an opportunity presented itself to seize another print of "The Mysteries of Paris," for which the exhibition rights in Greater New York were acquired by the Exclusive Features, Inc., 24 East 21st street, of New York City. The film was seized while being shown at the Willis Airdome at Willis avenue and 145th street, by the United States Marshal, together with all advertising matter that was used in billing the production at the theatre named.

The Eclectic Film Company wishes to have it distinctly understood that it will stand back of any buyer of their film with all the vast resources at their command.

Scenario Writing from the Outside

[From "The New York Times."]

During the past few years, millions of people, eager to enjoy a novel form of entertainment, have crowded the almost countless motion picture houses which have cropped up, as if by magic all over the continent. They have seen, thrown upon the white curtain, comedies which made their sides ache with laughter, farces that for subtlety and uniqueness of situation surpassed many of the productions offered by legitimate houses, and dramas that have thrilled and moved them at every click of the reel.

But there are very few in that vast audience who understand, or who, in fact, have given much thought to the manner in which those plays are conceived and written, and about the men who create them. It is the newest profession in the world, this of scenario writing, and it is giving the few men engaged in it thousands of dollars annually. Thousands of dollars that could go to you as well as to them, for the conception of a good photo-play requires no training, no rules, no "pull" with the big managers, no genius or literary talent—nothing, in fact, save originality, a flexible imagination, the untutored technique that comes from observation, and finally and in big type, COMMON SENSE.

The fact that over 97 per cent. of the scenario manuscripts submitted are returned, generally without thanks, goes to show that, at the present time, an enormous number of would-be photo-play writers are not using common sense. Many of them have an idea—often a very good idea—but their absurd development of it renders their manuscript useless. The scenario editors and directors of the film companies have all they can do to revise the well-developed plots, without essaying to remodel *in toto* a ludicrous development that they may get at the idea. Sometimes authors are requested to make the changes themselves, but generally writers who introduce absurdities into their work at the first attempt are very likely to do the same thing again.

That does not mean that training is needed at the outset. The very suggestion of the necessity of training is, of course, at once upset by the very newness of the profession. The great majority of the successful photo-play authors received a check a few days after they sent in their first script.

The Necessary Technique.

To be sure, it may have been a small check, because possibly much had to be changed, but a check it was, for they had submitted a good idea and had woven out the surrounding details in a manner which was "possible." Their scenes were all within the range of pantomime and photography, their play was not too long, the point they sought to make offended none of the thousands, who later watched the picture, in some matter of religion, race or doctrine.

Of course, there is some degree of technique needed. Indeed, it is that which

best demonstrates the height of a writer's art and ability. It comes instinctively with many good writers, and those who have to "learn" it, do so by attending picture performances.

At those they see how things are "done"—how certain situations are handled—how the points of the plot which cannot be explained by pantomime are brought out by a deft use of sub-titles and letters. They note how a good climax is attained, and the manner in which the antecedent action leads up to it. Likewise they notice the things they do not like, and accordingly seek to eliminate them from whatever they write.

In short, the motion picture house is the experimenting laboratory for all would-be writers of scenarios. It is there and there alone that he best learns the intricacies of the profession. It is there he sees those things he should avoid and those things he should seek in his work.

In the actual composition of the manuscript, probably each of the big authors follows a slightly different form. The most popular, both with authors and producers, is one which presents the scenario in the following order: first, a cast of the important characters and a very short description of each. The costuming is not given unless it be of some particular significance. Secondly, a synopsis of the story. This must be appended even by the most successful writers in order to save time and trouble for the scenario editor. Nearly all the companies will never read a script without it, and a large number of rejections are due to its absence.

(Concluded in next issue.)

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The MOTION PICTURE WEEKLY

Exhibitors' Times



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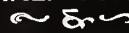
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Exhibitors' Times

Vol. 1, No. 17

September 20, 1913

Price 10 Cents

"A. K." AND "C. O. B."

The Damon and Pythias of the Business

WHEN the romance of the motion picture business in this country comes to be written, "A. K." and "C. O. B.," will, or should, supply a picturesque chapter for the book. Which, of course, I would like to write. And probably will. Some time. But that will depend upon a variety of circumstances over which I, of course, have no control. Instead of writing about motion pictures, the whirligig of time may again bring its revenges, and I may again be making 'em instead of writing about 'em. To quote my brother humorist, Mr. George Bernard Shaw, "You never can tell." Not so very long ago Mr. Shaw and I were running parallel lines on the London press. Now he has made fame and money because he married a clever wife, which is all the difference between me and Mr. Shaw.

To resume: "A. K." and "C. O. B." are inseparable and properly so, just as Damon and Pythias were in the legend of classicality. Every schoolboy recalls that story (this reminds me that 850,000 school children went back to school yesterday, which is good news for the motion picture business, because their mothers will be taking them into the motion picture houses in the evening, and thus helping the Exhibitors' receipts). Every schoolboy recalls the story of Damon and Pythias; it is an object lesson in man's loyalty to man. How one friend sticks to another in spite of all obstacles; how one man will help another even to his own disadvantage. That's just the case with Charlie Bauman and Addie Kessell, as they are familiarly known.

These two men broke into the game five or six years ago, when the game was open to the pioneer mind. At that time a camera, some film, a scratch company and developing facilities gave a man on the so-called independent side an opportunity of making money. Kessell ran an exchange downtown in New York and suffered the delightful martyrdom of having his films replevined. Then he broke out into an exchange on East Fourteenth Street, and got busy at that end, as A. K. can get busy when he likes. A harder working man and a better natured man in the business you won't find than A. K.

One day last spring it rained cats and dogs on Seventh Avenue, as A. K. and myself went northward—he with a reel of film in his hand as if he hadn't a cent in his pocket. As a matter of fact the boot was on

the other leg. A. K. was then having a yacht built as the result of his success.

And C. O. B. There never was a better example of the successful evolution of a business man in the motion picture industry than that of Charles Baumann. Like his friend and associate, A. K., he is shrewd, clever, resourceful, audacious and speculative.

In July, 1912, A. K. and C. O. B. pulled out of the Universal at all hazards. This to me looked like suicide. They had the entire Universal cohorts opposed to them.

But what happened? These two men, with loyal assistance, brains, energy and money, rebuilt the New York Motion Picture Company out of nothing. They invented new brands of pictures and in an incredibly short space of time they were putting out some of the finest western pictures I have seen—well photographed, well acted. What is more to the point, they are selling more copies, both in this country and in Europe, than any single independent company. They started the game all over again and made good in the teeth of the most venomous opposition I have ever witnessed. These two men, A. K. and C. O. B., had a price put on their heads. "Their enemies thirsted for their blood," but their enemies were beaten.

Nothing appeals to me more than pluck and endurance. These two men were laughed out of the game, but they came back, and came back successfully. Their ex-Universal colleagues boasted to me (T. B.), the writer of this article, that C. O. B. and A. K. would be put out of business. "Not much," as they say across the Atlantic.

There is a great deal of sentiment in life. On purely sentimental grounds I would rather pay a nickel to see a K. B. picture than be paid to see some other pictures I could name.

I haven't been to Los Angeles, but the data I have in hand assures me that the New York Motion Picture Company organization there is a splendid one—it is a loyal one, it is a hard-working one, presided over by one of the most courtly but least known men in the business, Fred Balshofer. To see Fred is to meet the "Beau Brummel" of the game.

I went down to the New York Picture studio on West Nineteenth Street some time ago and was pleased at the neatness and efficiency of the plant for develop-

(Continued on page 4)

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COMPARISONS THAT ARE NOT ODIOUS.

AS the fall advances it is apparent that the interest of the theatrical field in the motion picture is increasing. Several months ago the world was startled by the announcement that Klaw & Erlanger were to make pictures. Then Mr. Belasco was said to be entering the field. Next Mr. Daniel Frohman associated himself with an enterprise. Latterly we have seen that Mr. Augustus Thomas and Mr. George Lederer have taken a hand in the game. Last week we quoted Mr. George Tyler as approving the picture field as offering scope for entertainment enterprise.

When the great names of Klaw & Erlanger were mentioned several months ago several film men threw up their hands as if implying that to them the film business was threatened out of existence by the competition of the theatrical magnates. But this alarm was certainly not justified, as the sequence of events has shown.

There is not to be, so far as we can discover, any usurpation of the film business by the theatrical business, or vice versa. Both branches of entertainment will, we are convinced, remain distinct and parallel. Neither will absorb the other, and thus there will be no combination or fusion.

What has happened is this. Klaw & Erlanger and the other theatrical notabilities named have had in their store houses the material of past productions; also on their book shelves the manuscripts of plays that have been dead and done for. And they have found the opportunity of turning these things into film plays in multiple-reel form. These film plays will find their way on to the market in the state-right form as multiple reels. They may partly invade the ordinary theatre when it is dark, but in the main it will be the motion picture theatre in which these productions will be shown. In other words, the dead wood of the

ordinary stage will sustain the fires of success in the motion picture theatre.

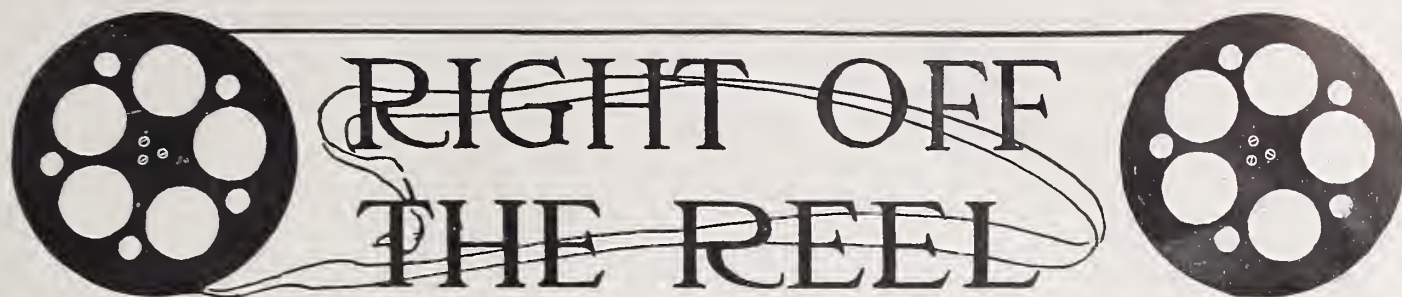
Every year there is a great deal talked and written about the decay of the stage, about the money lost and about the failures. The stage is not decaying. Money was lost ten, twenty, and thirty years ago; the percentage of successes and failures was practically the same then as now. The stage is a fixed factor, and will continue to be so in the entertainment field. The glorious uncertainty of the game will never desert it; successes will be made, and so will failures; men may come and men may go, but this institution will go on while human nature remains what it is. The stage was a great institution two thousand years ago. Sophocles, Euripides, Aristophanes, Terence and other old writers simply antedated Mr. Clyde Fitch, Mr. Belasco, Mr. J. M. Barrie and Mr. Edgar Selwyn.

Fears that the picture would invade the domain of the stage and harm it have proved groundless. What the picture has done, and what it is doing, is to supplement the stage. It caters to vast numbers of people who have neither the time nor the opportunity to go to an ordinary theatre. The mighty nickel is the base of the fabric of the motion picture's prosperity, just as the dollar bill is the primal asset of the theatre. There you have the relation between the two institutions. One is supported by the nickel of the populace, the other by the dollar bill of the affluent. So it will always be.

The motion picture is out of place in the ordinary theatre. That is evident. It might be tolerated there at dark times, but it is as much an interloper as the stage play would be at a motion picture theatre. Each form of entertainment has its own sphere and will retain it. A motion picture has to be judged by motion picture standards; stage plays have to be judged by theatrical canons. The two things are distinct, and must necessarily remain so.

The modern stage has a history and traditions reaching back hundreds of years. The motion picture is too young to have any traditions. It is only just in its teens. The future is all before it. It is making history. Nay, more, it is making itself. It has a separate existence, separate possibilities, a separate future from the ordinary stage. Being an immediate money-maker rather obscures its possibilities. The fact that it is an immediate money-maker is chiefly responsible for the fact that at one time the reluctant theatrical elements have condescended to make money out of it. A lustrum ago Mr. Augustus Thomas or Mrs. Fiske might, and indeed probably would have, sneered at the offer of money to be associated with motion pictures. These distinguished people have lived to learn that the motion picture is a worthy vehicle for their respective arts.

We suppose we will soon see Miss Maude Adams in pictures. About a thousand days ago, when it was said that this lady was likely to appear in pictures, Mr. Frohman's press agents denied the possibility with such a show of virtuous indignation that you might have thought that an affront was offered to the star. Times change, and we with them.



RIGHT OFF THE REEL

By *F.B.*

TO George Dubois Proctor, Esq.
Dear Sir:—I have followed with some interest your career in the field of motion picture journalism. You will remember that it is a little more than a year since I had the honor of a personal introduction to you. Since then, on several occasions, I have had the pleasure of meeting you, and I have recognized that, besides being a good fellow and a gentleman, you evince growing intelligence in dealing with the subject of the motion picture in a broad and progressive spirit.

* * *

EVERY Sunday morning about 9 o'clock, in company with my matutinal Bohea, I take in the words of wisdom which you dope out (dope out, I believe, is the correct, if somewhat vulgar, expression which is applied to filling the popular newspaper columns) on the subject of motion pictures, picture personalities, happenings, criticisms and the like. The marvelous thing to me is that you discover so many important personalities in this business of whose existence from day to day I am blissfully unaware.

* * *

THIS is not jealousy. I had the honor of being named in your columns more than once, but I no longer covet this distinction in view of the fact that I am not an advertiser. You and I understand, don't we, G. D. P.? I learn from your pages, as I learn from everything I read, as each and every one of us ought to do. I have been pleased to read many illuminating things in them, but nothing has pleased me so much as the little paragraph which you had the manliness to print on your front page on Sunday morning of September 7th, regarding a subject which has been fully dealt with in these pages since August last. I quote you:

"Open Market" Is Here.

"Another fact which is very comforting to many manufacturers and not discomfoting to any is that the much talked of 'open market' is here.

"The 'open market' slipped quietly in with no heralding trumpets to rouse the sleepy, some of whom don't seem to know it yet, but it is here just the same.

"The entering wedge came when the Motion Picture Patents Company made tacit announcement that independent features could be shown in conjunction with licensed pictures. This affected the licensed fea-

ture maker peculiarly. It left every motion picture house a possible customer for the independent feature maker but restricted the licensed manufacturer to licensed houses.

"Then came the last straw. A few days ago, in conversation about an entirely different matter, Secretary Bouchet of the General Film Company told an interviewer that any independent film may be shown by a licensed house, with no 'come back.'

"It is no use to haggle and say this is practically an 'open market,' or that it is equivalent to an 'open market.' It is an 'open market' right here and now."

* * *

THE "Exhibitors' Times" and yourself, Brother Proctor, were the first to insist upon this fact, and I welcome your co-operation on the side of common sense. The "open market," as it was made clear in this paper a few weeks ago, is simply the competition of quality. There is no such a thing as a trust in existence now. It may also be heresy to say it, but it is true that such combinations as the Universal, the Mutual and Exclusive and others are mere expedients for distributing goods. The real crux of the situation is the quality of the picture. Some of the licensed makers are turning out bad pictures just now, and their sales are bound to suffer notwithstanding the temporary protection accorded them. I apologize for using the word "licensed." By this time next year there will be no such thing as a "licensed" picture. The fittest only will survive, and, Brother Proctor, I invite your co-operation in the task of applying the Darwinian theory to the picture.

* * *

OTHER publications devoted to the motion picture are less frank than yours, Brother Proctor. They seem mortally afraid of this dreadful phrase, "open market." They are like ostriches, who stick their heads in the sand and won't recognize the existence of a disturbance in the atmosphere. They do not, cannot, take cognizance of progress in the art of picture-making. The time has come when you and I, Brother Proctor, should recognize the fact that tradition, money, combinations, might, sentiment, count for nothing in this business. It is the picture and its quality; that and that only counts. And if you and I and a few more of us could stand shoulder to shoulder and show fearlessness we—that is, you and I and the good picture would win out in the long run.

"A. K." AND "C. O. B."

(Continued from page 1)

ing and printing, especially as it had been run up in such an incredibly short space of time. I had several long and good looks at prints of the then current releases. They were mighty good prints.

There is sporting blood in my veins. I could go broke over horses with the utmost cheerfulness in the world. That is why I admire real sportsmen—men who play the game of life by either taking or giving the odds and accepting what fortune gives them like stoics. That is why I like A. K. and C. O. B. They are thorough sportsmen in a business which calls for the display of the best qualities of men—that is pluck, endurance, modesty and success.

For this picture business, as was editorially pointed out last week, is a great game. It is as great in its way as the stock exchange or horse racing—its chances, uncertainties, ups and downs are so many and varied. You never know what to-morrow is to bring forth. Although it is to be hoped for peace and quietness,

(and having regard to the fact that I aspire to a nice cut of white turkey and a bottle of red wine Thanksgiving night), that a less unsettled condition of affairs is about to supervene. But that it will always be a business full of excitement, change, vicissitude and romance, is inevitable. "It moves" as Galileo said of the earth. "It moves" we might say of the picture, and we move with it. It is all movement. And motion or animation, after all, is life and upon my word the liveliest kind of life that I know of is motion picture life. *Quod erat demonstrandum.*

I believe it is the ambition of A. K. and C. O. B. to be millionaires many times over. By present appearances it looks as if their little ambition will be gratified. For they are business men, understanding the picture business and assuring that the men working for them are picture men right from the turn of the crank on the camera to the drying of the finished positive. Nobody could accuse A. K. and C. O. B. of being

(Concluded on next page)



CHARLES O. BAUMANN

IMPORTANT COPYRIGHT CASE.

The first important move to protect the copyright privileges of photo-drama and motion pictures was made in Chicago on Monday, September 8th, when James E. Northmore, of Chicago, was arrested by the United States Marshal on a warrant issued by United States Commissioner Mark A. Foote, charged with unlawfully copying copyrighted photographs of George Kleine's "Quo Vadis" and selling them in the open market. Northmore was not ready for trial, and the case was set over for one week for a hearing. In the meantime he was held in custody pending the giving of bail. These photographs have been used by various motion picture theatres to exploit a film called "Quo Vadis," which bears no resemblance to the original. The genuine "Quo Vadis" was made by the Cines Company, Rome, Italy, exclusive American rights for which are held by George Kleine. This is the film that has made such a sensation throughout the country. The public has in many cases been deceived into attending performances of the spurious "Quo Vadis," believing it to be the original, and the audiences that have attended these performances, possibly not being familiar with the original "Quo Vadis," have formed an opinion that damages the reputation of the genuine. It is Mr. Kleine's intention to prosecute to the full extent of the law all infringements of this copyrighted film and photographs.

[In an article on Copyright Law, "Exhibitors' Times," August 2nd, we drew attention to the law of copyright and the dangers incurred by those copying copyrighted photographs and exhibiting them.—Ed. "Exhibitors' Times."]

"A. K." AND "C. O. B."

(Continued from page 4)

artists in the conventional meaning of the term. They would laugh at you if you proffered them such ridiculous flattery. They themselves would tell you, as they told me, that they are applying the business experience which they obtained in other branches of effort to the motion picture industry. That is why they are successful.

At almost any hour when you would like to call upon them, you will find A. K. and C. O. B. at their desks—when they are not out at the California studio or at the printing plant. These men have worked hard for years and deserve their success. What is more, they are loyal to each other, generous to those who help them. They make good pictures and are as great a credit to the motion picture business to-day as any other men in it.

C. O. B. and A. K., I salute you, and wish the New York Motion Picture Corporation continued success. The piking spirit has never entered into this enter-

prise. It is no piking spirit which makes a "Battle of Gettysburg." Seventy-five thousand dollars is a lot of money to lay out for a motion picture to-day. No doubt the books of the New York Motion Picture Company would show that this enterprise and pluck were justified.

The late James R. Keene, one of the finest sportsmen the world has produced, a man who bred and ran some of the best race horses ever foaled, said that life was nothing but a gamble. He gambled all through and gambled successfully, because he had faith in himself, his own abilities, his own daring courage and determination to succeed. A. K. and C. O. B. have pluckily gambled on themselves and have got through. I hope they will continue to succeed in an expanded ratio. Then they will give us better and better pictures and make more and more money, which is one way, and a practical way, of up-lifting the business.

T. B.

We Are Criticised

My Dear Editor:

I have been reading your articles for a number of months. I must say that I find them very interesting, but am sorry to have to criticise you and your method of giving the reading in your paper. It seems that on reading "Vita-graphica," on page one, last week, you want us to skip to page four, and on "Right Off the Reel," from page three to six, and sometimes you have articles on page one, continue on page five and continue on page nine, which means that if I am disturbed after reading page one, I am apt to look on the next page and find altogether a different subject to read. Now I would suggest that you start an article on page one, continue it on page two and so on till finished.

Respectfully,

H. Rosenthal.

September 6th, 1913,
77th St. and Columbus Ave.,
New York City

[We are pleased to have our correspondent's letter, which attests a now thoroughly established fact, viz., that the "Exhibitors' Times" is a well and carefully read publication. The complaint of Mr. Rosenthal as to the make-up of the paper is a compliment to the excellence of our reading matter and a tribute to Mr. Rosenthal's own acumen in appreciating it. For it is evident that he is interested in what we print, which is the best that can be printed; otherwise he would not be so minute in his observation of our articles and their format. Over 2,000,000 readers of "The Saturday Evening Post" approve a make-up policy identical with that of "The Exhibitors' Times."—Ed.]



ADAM KESSEL

NOT AN ELDORADO

QUICK and easy money is the lure that has attracted and is attracting many people into the motion picture business. Last week we called it an *ignis fatuus*. So it is in respect of its effect upon the cupidinous proclivities of the "Get-Rich-Quick" sections of the population. It is current news that the business is a money-making one, and a rapid one at that.

The chief sinners in painting the motion picture business as a gold mine from which the precious metal is extracted by the slightest possible digital dexterity are the popular magazines and newspapers, especially the former. The subject of the motion picture is an attractive one to ill-informed editors. They seem to have a most child-like readiness to fall for anything readable that is written about it. In these articles, many of which we peruse with feelings of amusement and surprise, you have some irritatingly inaccurate sets of facts dinned into the readers' heads—first, that the motion picture manufacturers make enormous profits; that men like W. N. Selig, Sigmund Lubin, George Kleine and others we can name are just multi-millionaires, hoarding their profits at a rate that would make Mr. Rockefeller envious. As a matter of fact, these motion picture business men have made tolerable fortunes out of years of hard work. They are neither rich nor wealthy in the popular meaning of the term. Money is made out of motion picture manufacturing as it is made out of any other business, by hard work, putting out good quality goods and supplying the needs of the market.

There certainly have been one or two instances where small fortunes have been made quickly, but these instances are so few that they only serve to prove the exception and not the rule.

Then the Exhibitor is represented as readily reaping a golden harvest. The exhibiting end of the business has its good and bad times, like any other form of entertainment. Nowadays to break into it demands capital in the larger sense. The store-show proposition with a few hundred dollars as capital is a scheme of the past.

Then much is made in the magazines of the easy way in which scenarios are written and well paid for. These things are just picturesque exaggerations of ill-informed writers. It is seldom that you find magazine articles or newspaper paragraphs about the motion picture business proceeding from those in the business.

These latter know too well the difficulties and drawbacks. They see the matter from the inside; whereas the magazine and newspaper writers draw largely upon their imagination for their facts.

The facility with which the crank of a motion picture camera can be turned is, of course, the initial lure. It looks so easy for Mr. Caruso on the stage of the Metropolitan Opera House to produce the notes that delight so many thousand people and put so many thousands of dollars into his pocket each year. But, of course, it took this vocalist years and years of work to attain his present proficiency. It is so with motion picture making. It takes years of hard work and enterprise to make a great success, and the profits after all are only commensurate with the efforts made to obtain them.

At the present time we are aware that several magazine articles are in preparation from the purely imaginative, not to say exaggerative standpoint. These things, of course, will not do any harm. They will rather appeal to the average thoughtless readers—and few readers are thoughtful—in reference to the adventurous and the successful in business annals. Nothing succeeds like success. The story of success is always good reading. Strange to tell, the story of success is seldom, if ever, accurately told. If it were we feel that the average business man who has made his pile and is in process of getting his brief span of earthly glory before he shuffles off the mortal coil would not cut a very heroic figure. The proverb says: "Great is truth, and it will prevail." It is perhaps fortunate for most, if not for all of us, that truth lies hidden at the bottom of a well.

On the other hand, we know from long experience that nothing irritates a successful business man so much as to have an exaggerated idea published broadcast that he has made or is making his money with elementary ease, and that he is worth a great deal more than he is. As a business man, he knows that the dissemination of such nonsense is going to injure his business by attracting into it ignorant people, who will in their ignorance depreciate the value of his business by making a failure of their own.

It is not all gold that glitters in the motion picture field, and we wish the magazines and newspapers of this country would base their articles upon this undoubted fact.

THE RIGHT OF WAY

ESSANAY

Railroading seems to have a magnetism about it that is always compelling. Everyone enjoys reading of railroad life and everyone is fascinated by this mighty giant whose arms reach all over this earth. While its introduction into the motion picture is not new—in fact, the first well-known picture, "The Train Robbery," dealt with it—nevertheless, its appeal in pictures is even stronger than in any other make-believe form that has

been served us to-day.

The Essanay two-part feature which is scheduled for release on September 19, centers all its action around the construction of a railroad through new territory that is fast developing commercial possibilities. It tells a good story and it tells it well through the medium of capable actors and proper settings. There is nothing of the unnatural in the construction of the railroad in this pro-

duction. It does not merely hint at it or suggest it, but actually shows it in its course of construction, with its steam shovels working, its gangs digging, and the many other essentials necessary in the construction of one of the master enterprises. The film also has its sentiment and its human strain. A splendid and thrilling reproduction of an automobile falling over a steep cliff is given that is startling in the extreme.



HARD CASH-EDISON [General Film Co., Feature Program]

Farmer Phillips and his daughter mourn the loss of the mother, who has been laid away in a private burying ground near the home. Every day Mr. Phillips visits this little plot, tending the grave and communing in spirit with his departed wife. He one day hears from one of his neighbors that a railroad is being built through that section of the country and that in all probability it would pass somewhere near his home. While this news was anything but cheering to him, the encroaching of the engineers on the plot of ground held so sacred to him causes him to defend his right with firearms. His daughter Rosemary reaches him in time to prevent murder when the engineers insist on performing their duty. In the morning, when the surveyors find all their stakes have been pulled up during the night, they at first suspect Phillips, but they learn they have another adversary when Rosemary confesses to having done it in their attempt to arrest her father. The surveyors realize that it is not within their power to gain the old farmer's permission and send for the supervising engineer to come and straighten out matters.

The young chief engineer, Robertson, arrives at the railroad station and is met by a friend, who tells him that he is five miles from where the surveyors are working, and offers to send him out in his automobile. The chauffeur had been drinking hard all day, and the ride out to the railroad camp is a wild and perilous one. The chauffeur in his drunkenness loses control of the car and it swerves from side to side. Robertson in an effort to save himself from going over a cliff at a sharp turn ahead jumps over the back seat of the car just as the drunken chauffeur drives headlong over

a high cliff and is dashed upon the rocks below. Robertson, unconscious, is found by Rosemary, who secures aid to carry him to her home. When he regains consciousness the girl learns that she has played Samaritan to the man who is going to evict them. While passing by one of the work shacks the railroad has constructed she discovers a box marked dynamite, in which one of the men has deposited several packages of carbon for arc lights. She decides on a plan to beat the railroad and proceeds to mine the field through which they will have

to dig with what she thinks is dynamite. When the gang is ready to work on this plot of ground, she tells what she has done. The laborers refuse to stay, and no persuasion or threat on Robertson's part can induce them to return to work.

He afterward discovers what the dynamite sticks really consist of. The stanch fight the father and daughter have put up appeals to him, and he wires the company advising a short detour. This they agree to and he shows this message to Rosemary and her father, who rejoice at the news.

Robertson is ready to go back, but is unwilling to leave without Rosemary, whose kindness to him while he was laid up and the plucky spirit shown during her father's fight have made her dear to him.

C. J. V.

MORE WESTERN AMERICANS.

The demand for Western subjects of the original "American" type has become so pronounced in many quarters that the company has had a number of scenarios especially written, calling for exceptionally thrilling incidents. The best talent was selected, and a number of very promising subjects are already completed. At the offices of the company the following titles were mentioned as being the first to be released:

- "The Flirt and the Bandit".....Sept. 29th
- "Badge of Honor".....Oct. 2nd
- "Taming a Cowboy".....Oct. 10th

Other subjects are in hand and will be released from time to time.



HARD CASH-EDISON [General Film Co., Feature Program]

PUBLICITY FOR THE PICTURE

Arthur Leslie in an Interview Points Out the Necessity for New Methods. By Wm. A. Johnston

IF we only had the newspapers with us," wrote a prominent writer in a trade publication last fall, "the last and perhaps the greatest medium for the popularizing of motion pictures would be won over, because the press appeals to all classes of society and not merely to those whose amusement is perforce limited by the admission charged." To-day the press of the United States in large part is for the motion picture. Many newspapers devote an entire page to picture news, and others several columns at least once a week. This transition from apathy, and in not a few cases from hostile criticism, to praise and constructive criticism was so sudden as to indicate that some new and active underlying force had attacked the problem and mastered it. It was clearly not a case of gradual awakening.

It was as though a giant spelled into lethargy had been suddenly roused to waking action by some waving wand. Others had endeavored to avert hostility, to convert indifference to favoring friendship, but their efforts had in the main proved futile. This new force, like the dynamic energy of Col. Goethals when he undertook and carried through the Herculean task of uniting the Atlantic and Pacific through the channel of the Panama Canal, worked quietly, almost silently, but persistently and effectively; and to-day throughout the length and breadth of the country the American press has begun to perceive that it is at least as much to its interest to give its readers news of the photoplay and the photoplayer as it is to give them criticism of the older drama or gossip of its exponents.

That the prominent manufacturers of the films know who this Col. Goethals of the newspaper canal is I am quite convinced after reading excerpts from letters addressed to Arthur Leslie from the General Film Company, the Universal and Mutual programs and their various constituent companies, in which they give him, without stint, full credit for being the first to interest the newspapers throughout the country in the motion picture.

Without in the least wishing to detract from the meed of praise accorded him it was not such a surprise to the writer, who for many years has known Mr. Leslie in the newspaper and advertising field, and well remembers his booklet, "Two Thousand and One Newspapermen I Know Personally and by Correspondence." Surely, with such a wide acquaintance among newspaper publishers gained through supplying various page syndicate features, it is not remarkable that he induced several hundred of them to publish motion picture news. But while acquaintanceship may be half the battle, selling ideas are the other half, and, speaking of them, the writer is reminded of an amusing incident which is still told of in newspaper offices. Every year the newspaper publishers of the country meet in conclave at the Hotel Waldorf. Arthur controlled a device which actually transmitted newspaper half-tones by telegraph. It was installed in a room opposite the convention hall, and when the convention was over, those attending it found the coat-room locked, the regular egress blocked and a double line of messenger boys extending from the convention hall to the room wherein Leslie's machine was merrily clicking off pictures. The bewildered delegates were literally shunted into this room before they realized where they were going.

Once roped in his corral it was an easy matter to tie them up to a contract.

Some motion picture manufacturers were surprised recently to find in their morning mail a crisp one-dollar bill "in payment for the one minute of their time necessary to read and answer the letter." This premium on correspondence is not generally recommended, but by the replies the idea certainly attracted attention. A few days later came an illustrated telegram. Both these mail novelties were from the same source, and showed that their originator besides being a newspaperman was a publicity expert who also possessed mail-order selling ideas of no mean calibre.

[Concluded on next page



CONVENTION COMMITTEE

3rd ANNUAL STATE CONVENTION, MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA. PEORIA, ILL., SEPTEMBER 23-24

Reading from left to right.
Top Row—Chas. Smith, Pres.; Dee Robinson, Treas.; Chas. Tortat, Ways and Means; C. E. Carrier, Chairman Entertainment; Wm. Schafer, Vice Chairman, Convention Committee. Lower Row—H. Pape, Clem Kerr, Official Organizer; C. G. Steinhardt, Chairman Convention, and M. H. Livingston, Secretary Convention.



ARTHUR LESLIE

PUBLICITY FOR THE PICTURE [Continued from page 8]

Speaking of motion picture publicity, Mr. Leslie believes this coming year will see a radical change in the existing methods of handling it. "Aimless publicity," he said, "has had its day. While all mention helps in some degree, it is daily being borne in on the manufacturer of pictures that advertising is the art of selling. Therefore, publicity which does not help sales is of no real value. The sales manager will call into council the advertising manager or publicity man before the selling campaign is launched and not afterwards, as frequently happens now.

"I believe," he says, "in trade papers which appeal directly to the Exhibitor and which are confessedly run in his interest, which editorially support the Exhibitor and fight his battles, rather than in the type of trade paper, which, in catering to the manufacturer, loses sight of and ignores the great body of men upon whom the manufacturer must so largely depend for his hope of permanent success, the men who are in daily, hourly touch with the millions of patrons of the motion picture and who serve as the vital, connecting links between those millions and the comparatively few producers of pictures.

"Big copy in a trade paper of this character, which is admittedly the organ of the Exhibitor, is essential for the successful conduct of a campaign. And the copy should not be filled merely with adjectives. When each advertisement is weighted with superlatives, the Exhibitor grows skeptical, knowing that each picture cannot be the greatest. He will welcome an announcement which gives interesting information of a specific, convincing character. There are few good pictures devoid of reasons for their excellence, but it sometimes

takes a 'nose for news' to dig those reasons out and make them manifest to the Exhibitor. To appreciate the truth of this, one has only to turn to the advertising pages of the popular periodicals. You will not find there extravagant claims or the overuse of adjectives, but a clear exposition of the selling points of each article. Of course this style of advertisement writing requires the trained man; but motion picture manufacturers are fast coming to realize that the laborer is worthy of his hire. The trade-paper advertising should be reinforced with a mail campaign to the Exchanges and Exhibitors. Not circular letters which are stereotyped in appearance and contents, but mail matter which arrests attention by its novel exterior and whose reading sustains the interest created. Lobby displays which are *different*, which strike the passerby with a note of individuality that arouses his interest will soon come into use.

"I know of many ideas successfully employed in other lines which could be used to advantage in exploiting pictures. With conditions approximating an open market here, the necessity for up-to-date methods of advertising and publicity are becoming more and more apparent.

"Each day is bringing to manufacturers, exchange men and Exhibitors clearer recognition of the imperative need of meeting it in an intelligent and business-like manner."

"Tell me something about yourself," said the interviewer.

"Oh, just say I am 'fat, fair and'—thirty-nine," modestly concluded Mr. Leslie.

NATIVE OF NO COUNTRY.

Miss Vivian Rich, playing leads for the American, is a native of no country. Captain Rich, her father, was owner of a trading ship and frequently took his wife and family with him. Miss Rich was born at sea, under the Southern Cross, far from the protecting Stars and Stripes. However, as her parents are American born Miss Rich claims the United States as her native land.

STREETS O' GOLD.

The new studios and laboratories of the American Film Co., at Santa Barbara being completed, the work of paving the streets is under way. Quartz secured from the mountains is used for the foundation over which will be laid a thick coating of paving cement. The quartz assays several dollars to the ton according to tests made by a local assayer. Thus American's "City Beautiful" will be paved with streets of gold.

AMERICAN MAKES ADDITIONAL LAND PURCHASE.

Mr. S. S. Hutchinson, President of the American Film Mfg. Co., has purchased for the company a plot of land which practically doubles its holdings in Santa Barbara, California. There will be erected an outdoor studio and a large coral will be provided. There is now ample room for at least four stage settings at the same time.



HARD CASH-EDISON (General Film Co., Feature Program)

THE CRY OF THE CHILDREN

KALEM HELPS A GOOD CAUSE

STARTING with the information that twenty-six thousand children are obliged to play their games in the tenement-house district of New York City, because they are unable to obtain access to parks and open spaces, the Kalem Company recently issued a film which makes a strong appeal to the heart of every lover of children. The camera man took his machine into the lower East Side district of New York and succeeded in obtaining views of the daily lives of the poor children who are imprisoned in the streets. He showed their games, their adventures, joys and sorrows, and finally he took his camera to Central Park one day when all the children, dressed in their best, were enjoying a summer's day on the green sward of that charming open space.

Such a film as this has its value in that it keeps the more fortunate sections of the community constantly reminded of their duty to their poorer brethren. We have had on the highest possible authority, that the poor are always with us. It seems impossible to eliminate poverty and depravity from the world, but if each one of us did his best to help the suffering that is near to us, then it would certainly diminish within course of time. There are, we are pleased to learn, in the lower section of New York, and probably in those of larger cities, fresh-air funds which operate by taking little children of the poor into the country occasionally and as often as possible. On the whole, New York excels in respect of the canker of poverty; it necessarily exists in all large cities and is quite patent in some of the large cities that we know of. The poor get a chance here, or at any rate, are given a chance. The worst aspects of life in New York are far easier than the worst aspects of life in other large cities.

Actual hunger and starvation are fortunately un-

known in New York. Still there is a great amount of discomfort and inconvenience due to the congestion in the tenement district. This film of the Kalem Company is both instructive and educational. Instructive for obvious reasons, educational because it assists us to make progress in humanizing efforts to ameliorate the condition of the less fortunate sections of the community. But there is one aspect of this matter that is puzzling to the philanthropist. It is this, that a large percentage of the poor seem to prefer their disagreeable surroundings, notwithstanding the almost super-human efforts made to inveigle them into a better environment.

We who write this article have assisted in slum work in various parts of the world and noted this extraordinary fact. It is heart-breaking to those who are sincerely desirous of remedying a condition of things illustrated in this film. It is one of the contradictions of human nature.

We can only hope and work for progress. The housing of the poor is the root difficulty underlying the congestion of small children in parts of the city where there are no open spaces for them to play in, where they do not get their proportionate supply of pure air and blue sky.

The cities of the future will prevent this unhealthy aggregation. The State will insist that sanitation is the first privilege and duty of citizens and will provide facilities for the fulfilment of both.

Meanwhile it is not possible to contemplate such a film as this, especially in the recent hot weather, without sympathizing with these poor little ones in their virtual imprisonment in crowded streets. As we said above, the film is in the best sense of the term educational.

CANADIAN MOTION PICTURE BUSINESS.

[Vice Consul General G. C. Woodward, Vancouver, B. C.]

It is reported that the Methodist Church is planning the opening of a motion picture theatre in Vancouver. The films will deal especially with the various phases of church and missionary work. Should the Vancouver establishment prove successful it is intended to run a chain of theatres across Canada to connect with a similar series in the United States.

The Provincial Government recently appointed a censor for motion picture films to be shown in the Province. The act provides that all picture films for exhibition must be first shown to the censor before being exhibited to the public, in order that any pictures of an offensive nature may be eliminated. He is also required to inspect the theatres or halls where the pictures are to be exhibited, for the purpose of passing upon the proper ventilation and lighting of the same.

Under an amendment to the original act the censor is not limited to the question of morality in censoring films, but may also prohibit their being shown for any other reason which is considered beneficial to the public at large. The fee for inspection is \$1 per reel.



HER CRESCENT (Lubin)

A SUCCESSFUL ADVERTISING CAMPAIGN

How a Comedy Reel of Genuine Merit was Used to Exploit a Pure Food Product

J. S. Fasholdt, Advertising Manager, Beech-Nut Packing Company.

FIRST of all, especial care was taken in the production of the reel. The title, "The Family Jar," was a happy selection. The scenario was bright, pleasing and refreshing throughout. The best of trick photography was used; and all in all a film was evolved that would rank among the very best of comedy pictures.

Fifty copies were made and released to a large number of exchanges on January 16th, 1913. These have travelled the country over and are still running successfully.

Briefly, the picture tells the story of a family discord, which was happily solved by the introduction of Beech-Nut bacon.

Mrs. Cheltenham has an unhappy time trying to please her dyspeptic husband, resulting in failure. This culminates at a breakfast where he is served with unsatisfactory bacon, (the picture previous to serving the bacon shows Mrs. Cheltenham in the act of frying it with considerable smoke and annoyance to herself). Mr. Cheltenham is so angered that he jumps from the table and runs from the house to get his meal downtown. Mrs. Cheltenham is in great grief at his going out in this manner and feels that her married life is a failure. She consults a clairvoyant who recommends a remedy that is humorous in the extreme. She is given a powder and directed to place it in her kitchen, leaving the window open, and the way to win back her husband's love will be revealed. She follows out instructions, but yields to the impulse to see what is developing in the room where the powder was left.

The reel then shows Mrs. Cheltenham spying through the key-hole, and the next film displays an interesting occurrence. What she sees is a box coming through the window and its comical maneuvering—such as its trip to the kitchen table, it being opened by a knife that cuts into the case and one by one the jars of food products jump out on the table. A rack and drip pan then come into place, a jar of bacon is uncovered and the slices of bacon climb out on the rack in the drip pan. After each slice of bacon takes its place on the rack, the whole outfit moves over to the gas range and into the oven. This whole operation is gone through with unseen hands, the "trick" variety of film. The Beech-Nut labels are in plain view on the jars, as well as on the case at the time it comes in the window.

Mrs. Cheltenham is so surprised with this revelation that she at once orders from her grocer some Beech-Nut Bacon and prepares it for her husband's meal the next morning. Mr. Cheltenham is so delighted with his Beech-Nut Breakfast Bacon that he calls to his wife, who is anxiously waiting outside to know whether or not she has accomplished her purpose, and they are once more happy. He, of course, asks how she succeeds in making such a delightful meal, and she procures a Beech-Nut catalog and shows him from its pages the different Departments

of the Factory.

As each picture comes into view it carries one through the operations of the different departments of the factory; for instance, the first page is a view of the factory, and as this comes into activity, the employees are shown going from it. Another view shows the Peanut Butter Grinding Machine, and the next instant this carries one through the process of handling the Peanut Butter at the grinding machines.

Just as soon as we knew that this reel was going out to the exchanges we prepared our salesmen to take advantage of the publicity offered. It was felt that this was a great opportunity to induce our customers—retail grocers and other merchants handling our line—to visit the picture theatre where this reel was being shown and see the methods used in the manufacture of Beech-Nut products and the cleanliness of our plant, also impressing them with the size of the manufactory.

Inasmuch as a large part of the reel was devoted to the manufacture of Chewing Gum—which we had but recently brought on the market—it offered an excellent opportunity to advertise and sample. Our salesmen were directed to secure a promise from the theatre that they would be allowed to distribute samples of Gum to the audience. This was accomplished in various ways, but the best method was in distributing to the audience as they entered the Theatre and at the same time telling them to prepare to see how this Chewing Gum was made. Without doubt, every sample given out in this way made a lasting impression, not only because of the quality, but with the Brand name so that the consumer could easily remember Beech-Nut gum.

The salesmen met with great success in interesting dealers to see this reel, and in many cases they would invite our customers to the show and pay their admission. In entering a town at which "The Family Jar" was scheduled in the program of the local theatre, the salesman would get in touch with the proprietor of the show house and tell him plans to bring a large audience to the show.

Our salesmen would, of course, on their regular visits to the trade talk up this film to interest merchants in going to see it. All reports indicate that customers were easily enthused and gave their promise to see the reel when it next came in town. This method of first interesting the grocers in a large way assured the showing in very many theatres that might otherwise have passed up the film by not ordering it on their bookings.

We furnished the salesmen with post cards announcing the film and providing place to be filled in with the town and date where it would be shown. These cards they sent to all of their dealer customers as soon as they learned definitely that the reel would be shown in some particular town. At the same time we planned to send them out so as to reach the grocer the same day or previous day to the showing of the film, in order to have the matter fresh in their mind. The post card

A SUCCESSFUL ADVERTISING CAMPAIGN

suggested that the merchant communicate the facts about this reel to as many customers as was possible, and in that manner get the customer to see "The Family Jar"; that from the popularity attached to Beech-Nut Products and his mention of carrying the goods in stock he would be in a very good position to increase his trade.

In relating the following instances of different successful ways in which this reel was exploited, it will give you a fair idea of the advantages of a reel of this kind, not only to the picture theatre proprietor and the audience, but to the advertiser who is represented by such a reel. We, of course, claim that this reel is a revelation to the consumer public as to the great care that is used in food manufacturing these days.

In the city of Decatur, a salesman called on the Picture Theatre Manager and informed him about "The Family Jar." This manager became so interested that he left Decatur for Chicago at once so as to be sure to obtain this reel from the Exchange at an early date.

Again in Butte, Mont., the manager of a theatre went with our salesman direct to the office of the General Film Exchange and made request to receive the reel as soon as possible, and the manager promised to notify our salesman a week in advance of the receipt of the film, also that he would run it four days. In Denver the theatre running the film advertised it in a Denver newspaper very prominently as the "Grocery Man's Special," and we presume that he was able to attract as his audience a large number of grocers who otherwise would not have been out to see the show.

A few days after the film was booked for appearance to the general public our salesman in Detroit reported that it had been shown in two theatres and was booked for all of the next week, partly for Detroit and the balance in Grand Rapids; also that a large theatre had tried unsuccessfully to secure it for three days the next week, but, of course, it having been booked ahead, this theatre was only able to procure it for Monday, day and evening. This particular reel was booked a month ahead.

In Spokane, Wash., the finest theatre there exhibited this film from 11 a. m. to 11 p. m. to large audiences.

The salesman succeeded in so largely interesting the manager of a theatre that he advertised with a slide several days in advance of the showing of "The Family Jar," announcing this as "Grocery Men's Special," and advising men and women to see it. In addition, this manager had printed up several hundred posters, a large number of which he passed out to his patrons. He also gave a number of these to our salesmen who put them up in stores. In this particular town a very large success was had with "The Family Jar" and we are told, as in many other cases, that practically everybody in the town (a place of several thousand population) took great interest in the reel and absorbed the advertising.

In a large number of theatres "The Family Jar" was run for the second time and our salesmen had very little trouble when desiring to exhibit the reel to a gathering of their customers, to prevail upon the picture theatre to order it a second time.

(Continued on next page)

CHICAGO NOTES.

The matter of not more than three reels for five cents, and not more than five reels of pictures for ten cents, will be given a trial by all members of the International Motion Picture Association, local of Chicago, commencing Monday, September 15th. This is as per an agreement reached at a special meeting held on Thursday, September 4th. At this meeting a committee was appointed to consult with the various exchanges in the city of Chicago and to advise them of the action taken. It is stated that every exchange promised their co-operation.

All interested in this movement feel that a great victory has been won by the association in Chicago, and it is also thought that their action will have an influence on the various other motion picture centers where this evil is prevalent. The Chicago Exhibitors have taken the first step to eradicate this evil. It was a big thing to attempt, and it was a big thing to accomplish. That they have accomplished it, in so far as it is possible at this time, is a matter of record and credit to the association. In about a month's time these aggressive Exhibitors of Chicago put into force a matter that has been the subject of discussion during past years. They went at their task with a determination that left

[Continued on next page]



THE SPECIAL OFFICER (Lubin)

A SUCCESSFUL ADVERTISING CAMPAIGN

(Continued from page 12)

In the city of Scranton the reel was run in three different theatres.

The manager of one picture theatre agreed with our salesman to give an extra showing at 10.30 at night so the grocers and clerks in stores which closed at 10 p. m. could see "The Family Jar." The salesman took advantage of this kindness to communicate with all his customers and succeeded in gathering a large audience, and as it was made up almost entirely of his customers, he gave them a talk on the products while the films were being run. The grocers showed their appreciation by hearty applause.

In nearly all cases the manager of the theatre showing the reel was much pleased and expressed his approval.

A partner in a large wholesale grocery house wrote us that he had "the pleasure of sitting in the picture show, Sunday evening, and seeing the Beech-Nut film," and he went on to tell us that he thought this one of the most interesting methods of advertising; that he appreciated the film for its real merit.

Dealers took advantage of our slide advertising service and ordered slides to exhibit at the theatre at the same time and directly following the showing of "The Family Jar." Many merchants carrying the Beech-Nut line recognized the advantages of tying up with "The Family Jar" in this way and used this method of publicity, the use of slides advertising Beech-Nut products for sale at their store. Our salesmen were also provided with a special slide announcing "The Family Jar" reel; saying it would be shown in that particular town on a specified date. This was furnished to the picture theatre that was going to run the film and it very successfully advertised this reel in advance.

A grocer who had never attended a picture theatre was induced by our salesman to go and see "The Family Jar."

As one salesman puts it, he visited a theatre exhibiting daily to over 6,000 people (incidentally 86 grocers and clerks whom he induced to see the reel) and states that "The Family Jar" received more applause than any of the other five reels. This salesman spent the afternoon and evening at the theatre in question and gave out 1,000 sticks of Gum to the ladies as they entered, informing them, of course, what they should prepare to see. In that same town a leading grocer told the salesman when he called the next day that he did not previously know how great a concern the Beech-Nut Company was, and that he was going to devote an entire department of his store to the Beech-Nut line.

Our salesmen planned, where they were able to carry out their ideas, to put in as many window displays as possible in the towns where the reel would be shown. At the same time they put in the window a notice giving the date when "The Family Jar" would be in town.

An introduction to this reel, to gain a large audience, was successfully carried out by one salesman in the following manner: After completing arrangements with the manager of the theatre to book "The Family Jar," he took the telephone book or directory and got a complete list of retail grocers and wholesalers, as well as druggists and other stores that would possibly market Beech-Nut products, notifying them of the reel. He also proceeded to learn the names of the heads of the Women's Clubs and tried to see them personally to tell them about the reel so that they would get hold of other members in the club and make up a party to see the pictures.

In one town where our salesman had tried unsuccessfully to sell a certain merchant Beech-Nut Gum, he was able to sell him very quickly after the man had seen the reel. He not only bought, but bought largely, and it was well that he did so because our salesman was told afterwards the consumer public brought about such a large demand because of the film that he sold a lot of it, notwithstanding that he had to pay much more for Beech-Nut Gum than he did for other brands.

The jobber's salesmen, who, of course, sell the Beech-Nut line with other goods handled by the house they represent, spoke favorably of the film in many instances. In this way it brought about the interest of the stores, which under other circumstances might be hard to obtain. A large success resulted to the Gum trade from this reel because of dealers who would purchase this product after seeing in the pictures how it was made.

Requests in a large number, came to us from salesmen and dealers to send on at once slides advertising Beech-Nut products, to follow up "The Family Jar" publicity. Salesmen stated that they were surprised, as well as pleased, to find at the entertainments a large number of grocers whom they had notified regarding "The Family Jar," and it offered to them a most excellent opportunity to talk with these grocers and enthruse upon the Beech-Nut proposition.

Numerous were the reports from salesmen telling how they would call on stores they had been unable to sell before the reel was shown and they would speak about the pictures and buy largely of the Beech-Nut line. Many of these stores would enter accounts when they had not previously handled Beech-Nut products.

[Concluded on next page]

CHICAGO NOTES

(Continued from page 12)

no room for a doubt of its ultimate outcome. They also went at it systematically, gaining the co-operation of everyone in the producing end of the business, as well as the major portion of the Exhibitors in Chicago.

Without a doubt what has been accomplished in Chicago can be done elsewhere. It is merely a matter of organized effort and persistent concentration on a purpose

of many virtues. The thinking Exhibitor cannot but realize that this move has meant more toward the betterment of the motion picture exhibition business than anything ever before attempted. It has taken that cheap ban from the theatre. It makes possible a program of better pictures, and it means more money in the pocket of the Exhibitor, because of the decreased expenses and the shorter program, permitting the offering of more shows in the same period.

While we say the fight has been won, it is only at a sacrifice, and that in dollars and cents. Undoubtedly there are Exhibitors who are not affiliated with the Association, and who have not been able to see the good points in this move, whom the Exhibitors who have decided to shorten their program will have to contend with as competitors. Let it be hoped, however, that those outside of the circle will see the advantages to be gained and the unfair-

(Continued on next page)

A SUCCESSFUL ADVERTISING CAMPAIGN

[Continued from page 13]

In many places it worried the grocers, after they had seen the picture, whether or not they were going to get the benefit of the publicity in sale of Beech-Nut products. To insure their share of this new business they displayed in their windows, cards announcing that they were selling Beech-Nut products, and in several cases they ran slides in the same theatre announcing that they carried the full line of Beech-Nut goods.

Our salesman in Seattle was surprised to receive a telegram from a merchant in Vancouver requesting immediate shipment of four boxes of Chewing Gum. This, notwithstanding that the dealer in question would have to pay about 35 per cent. duty. His message was urgent and demanded that he have the Gum at any cost.

While conversing with one of his most enthusiastic customers in a large Pennsylvania town our salesman mentioned "The Family Jar," in which this merchant became at once interested and asked for a description of the story attached to this reel. The story and advertising so interested this merchant that he understood and grasped the opportunity for him to benefit by our National Advertising Campaign. The store, by the way, had been closed up for the day and the clerks had left. When the salesman completed telling about "The Family Jar," the merchant got necessary particulars as to the address of the Exchange handling the film and the probable cost of showing it. The salesman was surprised to have this storekeeper tell him that he was going to notify the manager of the theatre and have him arrange to get the film for that Saturday night, the merchant to pay all the cost. He explained his action by stating that he felt this would prove the best advertising he ever paid for.

While the reel gave no real prominence to advertising (except the name on the product labels and the sign on the building shown in one of the pictures) many people readily recognized the reel and it was common to hear such remarks as "We use Beech-Nut Peanut Butter," etc.

One result was the popularizing of the Beech-Nut Brand by this reel. It started a large amount of talking, some in favor of it and perhaps some criticising the showing of an advertising film in a playhouse. All of this resulted, of course, in the Beech-Nut Brand being better known and as the reel was clean in every respect there was very little unfavorable criticism.

One party in talking about the reel said it was the only thing about the show that made a hit and a hearty laugh.

Reports from merchants following the showing of

the film indicated an exceptionally large increase in demand for Beech-Nut Bacon which product was the principal in the comedy part of the film.

In working up publicity with "The Family Jar," one salesman secured permission from the manager of the theatre to display at the theatre entrance his line of Beech-Nut products taken from his sample case. These he spread upon a table, and they, of course, attracted a large amount of attention from those who saw the reel and who stopped on their way out to see what all this publicity was about. He had many interesting visitors, and states that he received many compliments for the pictures.

A consumer wrote us a very interesting letter as follows: "Last night at the Motion Picture Theatre were shown different departments of your factory and the processes used. You certainly are to be complimented. It surely was a fine advertisement for your firm. My mother is buying Beech-Nut Peanut Butter to-day. She is fully convinced after seeing the picture that your products are wholesome and sanitary. I won't take up your time any longer, but thought I would write these few lines to show you our appreciation of that picture last night."

A prominent merchant reported as a result of this picture that he received a call from a lady in quest of two jars of Beech-Nut Bacon and one jar of Peanut Butter. He did not have these in stock, and said he told her he had something just as good. The lady, however, was firm and told him she had often heard of the cleanliness of the Beech-Nut factory, but on the previous night she had had the pleasure of going through it personally and she was convinced that anything carrying the Beech-Nut label would henceforth be her ideal of pure food products. She finally instructed the merchant to let her know when he would be in a position to sell her any or all of the Beech-Nut products she required and she would give him her business, but not until then.

A town in which Beech-Nut Gum had never had a very ready sale showed this film, and the result following was a large gum trade. In fact, the salesman on visiting the town a few days after the showing says that everywhere he looked he found Beech-Nut Gum wrappers strewn about the streets. One of the retail stores on which he called was enjoying such a good trade that he felt it to his advantage to order 50 boxes. This is a large business for a retail store and goes to show that the publicity following a reel of this character is the greatest possible stimulant to trade on the product advertised.

CHICAGO NOTES

[Continued from page 13]

ness of their stand in view of the goal to be gained and will not take advantage of the conditions and offer longer programs because the nearest theatre to them has decided to abide by the rules of the game.

* * *

At the meeting held by the International Motion Picture Association on September 4th the demand of the Operators' Union for an increase in their wages was also discussed. A conference was held with the

union officials on Wednesday, September 10th, to talk over this matter and other points at issue in the contract to be offered.

* * *

A letter, signed by Major Funkhauser, second deputy superintendent of police, and John M. McWeeney, general superintendent of police, was received by all the exchanges and read as follows: "In a previous communication you were advised that arrangements were being made whereby motion picture films would be shown in the City Hall.

"The arrangements mentioned have been completed, all films will be shown in Room 1004, City Hall, commencing September 5th, in accordance with provisions of Section 1626, Municipal Code."

While many have welcomed the censoring of pictures in the City Hall, others consider it an inconvenience, inasmuch as the censoring was formerly done at the same time the pictures were shown for inspection to the Exhibitors.

[Concluded on page 23]

How the Churches may Benefit by the Use of Pictures

By James D. Law.

In cities where photoplay houses are open on Sundays it must be humiliating to all good people to note the contrast between the attendance there and at the churches and Sunday schools. On weekdays, when the competition is stronger, the contrast is still more depressing. And yet there are no buildings in the world better fitted for moving pictures than the very churches that are accumulating dust in their empty pews, and, more important still, losing their influence on the young and the old by their negligence in this matter.

Apart from all considerations of sectarianism or dogma, all good people prefer good, clean entertainment and education to what is bad or even mediocre. Every church has a good organ, it also has no little musical talent; it has comfortable seats; and it has a pulpit or forum that should be a centre of sunshine and light for its neighborhood. It also has connected with it the best business men, or can get them interested if properly approached and informed and put to work. Why not show your community what can be done with the motion picture? It would require the facing of some problems, but they are not insuperable, and the returns would be so great and so continuous that no church should hesitate, and I believe no church would hesitate if the conditions and the rewards were properly understood.

First of all, the churches should comply with the law, and with all the local regulations in regard to fire risks. While fire-proof films are available it is well to have fire-proof boxes from the start. There are several good projecting machines to be had. It should also be understood that motion pictures can only be successfully shown with electric light. Makeshifts, such as calcium, gas, etc., should never be countenanced. As the churches that would best profit by motion pictures are probably the ones that do not have electric light supply they should instal an electric light generating equipment. This would pay for itself in a year, or even sooner if the church used the same output for general lighting. A licensed operator can now be picked up in every community. Finally, through an open church and educational exchange a satisfactory supply of the best pictures could be controlled for the churches. This exchange could be financed by well-to-do members of the churches. Beginning by collecting what good pictures are available, this exchange could in time order to be made up for it many special subjects illustrating the work and studies of the church. Ministers could be asked to co-operate and write the scenarios: to help in having the right atmosphere, scenery, costumes, plot, etc., for all of which they would be paid. A high-class musical director should be employed to supervise the musical program to go with every motion picture, for to do this well will add enormous value to the setting, and at one move place the church motion pictures on a much higher plane than any

now occupy. Solos and choruses and instrumental music should all be utilized. The church has abundant material and no lack of talent ripe and ready for the using. Some churches would not at first approve of using motion pictures on Sundays, although I believe that most of them will eventually be glad to do so. Others will use the pictures only one evening a week, many two or three nights, and some for special reasons may use them every week-night. For every plan decided on the Exchange will have a profitable service. What better method could churches have for paying off their debts? What more pleasant and valuable plan for getting big congrega-

tions? How could ministers show more clearly how church-money is spent than by giving motion pictures of actual mission scenes at home and abroad? And then, think of the educational value of really good motion pictures. With such service as any church can give, acting through such an Exchange there need never be an empty seat. Is that a small matter for those who are interested in what is good and true and pure? But better than all—increase its membership, it will mold human lives—magnify the influence of the church—help its ministers and teachers, and make better men, women and children.—Canadian Magazine.



THE BRIDGE OF SHADOWS [Selig]

Advertising the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Advertising Dept., Exhibitors' Times.

Manager C. D. Buss, of the new Third Street Theatre, Easton, Pa., sends us one of the cards he had printed and distributed to advertise a special feature.

The card is about 11x14 inches, is neatly printed and reads as follows:

PUBLIC SAFETY DEMANDS

the Manager of the Third Street Theatre to place mattresses in the aisles so the people won't hurt themselves falling off the seats from laughing at:

"THE FEUDISTS,"

A Special Two Part VITAGRAPH laugh-producing photoplay.

MONDAY, AUGUST 25th.

The above card should bring the desired results; it is not a common everyday hand bill, but a card that looks much like an official notice from the authorities.

In one of my letters "On the Road," I said that the City Square was the only theatre in Atlantic City, N. J., to use brass poster frames and easels. While this was true at the time of the writing, I am pleased to hear that Mr. W. Reed, of the new Park Theatre, also of Atlantic City, to open shortly, has admired the brass frames and easels at the City Square Theatre and has ordered a complete set of them from the manufacturers—the Theatre Specialty Company of New York.

I hope that other theatres will follow the good example and stop nailing or hanging their posters.

There are many ways to advertise, and while the manager should try to have original ideas, he should not copy the common storekeepers.

While in Waterbury, I passed twice in front of the Garden Theatre without taking notice and without knowing that the place, placarded with big yellow sheets covered with large red type, was a motion picture theatre. The Garden Theatre minus posters looked so much like a "Fire Sale" with its yellow sheets and red type, that I overlooked same until the words, "Talking Pictures," caught my eye. While I admit the novelty of the display, I fear that many persons from out of town, looking for posters

to be directed to a motion picture show, passed the Garden without knowing that it was one of the places they were looking for.

A correct poster. It is a pleasure to note that some of our manufacturers are curtailing the imagination of the poster artists and compel them to draw their composition from a photograph from an actual scene. The poster of the "Smuggler's Last Deal," is not only an exact copy of the film, but shows even the blunder on the part of the property man, a blunder that amused some ladies in the audience. In this film, the four supposed custom officers do not wear the same style of uniform. This is no credit to Uncle Sam who is so strict on the question of appearance. The four caps are of different styles, including a specimen of the familiar street car conductor headgear.



Riverview Theatre
Broadway & 100th Street
The house giving recitals on the
Wurlitzer Unit Orchestra.

This is the drawback of too many releases. Many small details are not handled for lack of time, and no matter how insignificant they can be, they arouse, nevertheless, the humor of an audience. I have no doubt that the wardrobe of the said company is most complete, but in the haste to turn out the picture, the property man may have overlooked the question of uniforms and allowed the actors to help themselves from the stock on hand.

OLYMPIAN THEATRE NEWS.

We are in receipt of a copy of the above named paper, published by Mr. A. H. McQuenten of the Olympian Theatre, Seattle, Wash. It is a very interesting, newsy little weekly sheet, not devoted to the gossip of the town, but full of news pertaining to motion pictures.

If Mr. McQuenten will allow me a remark, I would suggest a better grade of paper and a few illustrations to improve the appearance of his weekly sheet. If the publication is attractive, the patrons are more liable to carry it home, and this fact alone will make the advertising spaces more valuable.

As to illustrations, the "Exhibitors' Times" will gladly loan some of their cuts to Mr. McQuenten and other managers issuing a weekly program or publication.

J. M. B.

"EXCLUSIVE," PUBLISHES HOUSE ORGAN.

Adorned on its first page with a portrait of Herbert Blache, President of the Exclusive Supply Co., comes number one of the Exclusive Supply program, "The Program You Will Eventually Buy." This is a twelve page quarto advertising house organ printed on green-tinted paper, including advertisements of Gaumont, Blache, Great Northern, Solax Film, Releases of America, Dragon, Eclectic pictures.

THE SIMPLEX BUREAU.

Under the title of the Simplex Service Bureau, the Precision Machine Co., Inc., of 317 East 34th street, are issuing a twenty-four-page booklet for the information of operators and Exhibitors. On the front page of this booklet is printed the following aspiration by Mr. George Horace Lorimer, the Editor of the "Saturday Evening Post":

"It's a good thing to have money and the things money can buy; but it's good, too, to check up once in a while to make sure you haven't lost the things money can't buy."

[Concluded on page 32]

ON THE ROAD

Trenton, N. J.

Trenton is a sad victim of too long programs.

When in the early summer of 1909 a certain New York renter came to Trenton to lease the large State Street Theatre, and open same with a program of five reels and five vaudeville acts for 5c and 10c, the Exhibitors shook in their boots, and I was asked to investigate the matter.

Trenton had then in the business section the following houses:

BIJOU—On Warren street, near State street.

LYCEUM—On State street, near Broad street.

STAR, ROYAL, NICOLET, DREAMLAND—All of them S. Broad street.

They were so encouraged by the prospects of motion pictures that the Royal made arrangements to increase its seating capacity, and the Dreamland leased a new property to erect a larger and better Dreamland.

The appearance of the New Yorker with his long program threw a wet blanket over the situation.

While the five reels shown at the State Street Theatre were old junk badly projected, the five vaudeville acts were all stars at a cost of from \$800 to \$900 weekly, as per statement of the manager.

The Exhibitors of Trenton were willing to wait in the hope that the old junk reels, shown at the State Street Theatre, would soon discourage the lovers of motion pictures and induce them to return to the legitimate picture houses. This would have been the case but the Taylor Opera House, fearing that the policy of the State Street Theatre would mean ruin to the legitimate road shows of the winter, decided to fight the New Yorker to a finish and with this spirit of revenge, the manager of the Taylor Opera House selected a long program of five reels of the best licensed pictures and of five star vaudeville acts.

This was the last blow to the Exhibitors and to safeguard their own interests, they started to fight each other with ridiculous programs.

The Bijou had to close its doors. The Dreamland cancelled its contracts on the new building and closed its doors. The Lyceum had to go under with the Nicolet in its wake. The Star and the Royal were the only two theatres that stood the fight.

After four years, the only improvement I can find in Trenton, is the attempt of a new theatre, the Garden.

The Garden, although in not such a favorable location, should be a success. It is new, clean, fresh and has an appearance of some refinement. The lobby is not large but is attractive and tasteful with its mosaic floor, its marble trimmings, its ticket office of a fine but simple design and finished in old walnut. Its great double doors are finished also in walnut with beautiful stained glass

panels. The auditorium is simple but cozy, well ventilated, with side doors on a street. The picture is well projected on a mirror screen, and courteous, neatly uniformed employees are in attendance. While I wish success to the Garden, I fear that it will be a hard task, considering the location, the rather small seating capacity and five reels for 5c.

The Star has not changed, has made no improvements except to remove its ticket office to the side, to rent the best part of the lobby to a tailor, for a display of the latest fashions in clothes.

The Royal is the same old place with

fully two-thirds of its electric bulbs gone and in sore need of a new coat of paint.

The State Street Theatre is still showing a long program of vaudeville and pictures, but not under the New York promoter, as said man not only ruined the Exhibitors of Trenton, but he went to the wall himself.

The Taylor Opera House has been closed for the summer months.

In 1909 I gave a warning and advised the exchanges to refuse service to the big theatres showing such long programs.

[Continued on page 21]



THE BRIDGE OF SHADOWS [Selig]

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Dept., Exhibitors' Times

The Crown Theatre is practically the only motion picture house of Hartford, Conn. with a real attractive front, as shown in the accompanying photograph.

The size of the theatre should not be judged by the width of the front, as the auditorium, some thirty feet in the rear, is fully twice the width of the lobby. The long lobby is very attractive with its simple but tasteful decorations. A feature of the Crown Theatre is to have entrances of both the resting room for ladies and the smoking den for men in the lobby, instead of being located in inconvenient or dark corners, as is the case in too many theatres.

The electric sign reminds me of the beautiful signs to be found in the South. This electric sign with its lights of white, blue, amber, red, and green in the crown, to represent various precious stones, like diamonds, sapphires, topaz, rubies and emeralds, is very attractive, viewed from the street, and gives an appearance of distinction to the place.

While in a motion picture theatre it is better to have all the seats as far as possible in front of the curtain, we have to consider the inconvenience of a solid row of seats.

I have inspected a new theatre in New Jersey, in which they have no center aisle, but side aisles only, making a solid row of twelve chairs. There is no doubt that such an arrangement is the best to enjoy the full benefit of the pictures, but we must bear in mind that a motion picture is not only a continuous show, but a continuous movement; it is a constant stream of patrons walking in and walking out. While the manager tries to keep the best seats in the center, few, very few, of these seats are occupied, as the patrons of a motion picture theatre are as hoggish as the open-street-car rider, who insists on the end seat. Another drawback is, that to reach the seats of the center, disturbs many persons occupying the end chairs.

The best arrangement, for the comfort of the patrons and the public safety, is to have the twelve seats divided into three rows. One center row of six seats and two rows of three seats each, on each side of the house, providing two aisles, the first one between the third and the fourth chairs and the second one between the ninth and the tenth chairs.

The Strand, the newest motion picture theatre of Mount Vernon, N. Y., is situated at the corner of South Second avenue and First street, and occupies the handsome bank building of the defunct Mount Vernon National Bank.

The interior has been beautifully decorated in various colors, with gilt and green predominating. The marble trimmings produce a good effect and harmonize with the general decorative scheme.

The house is fitted with some four hundred comfortable opera chairs, so arranged as to provide three aisles and avoid over-

crowding. There are also some boxes fitted with rattan chairs.

A good-sized stage is provided in case it would be found convenient to add vaudeville acts to the program. On either side of the stage are the organ lofts, for the organ furnished by M. P. Moller of Hagerstown, Md. (Concluded on page 26)



THE BRIDGE OF SHADOWS

[SELIG]

The sub-title chosen for this production is "The Injustice of Circumstantial Evidence." The forcefulness of the argument in this production cannot help but be convincing. In bringing out the various points involved nothing has been lost to the dramatic value of the film. It stands out not only because of the lesson it teaches, but because it is convincing in its acting and realistic in its settings. Its appeal will be strong, as it deals courageously with a subject, and we might say an evil that is of everyday occurrence. It shows the unjustness of mere theory and logic where human life and human freedom are at stake. It comes to a climax registering the happy return to former ties and life of the characters involved. The Ohio flood, which screamed forth from every paper in big black headlines some few months ago, is given a vital part in this picture.

Francis Edmunds, a middle-aged banker, who also is at the head of an insurance company which has done the major portion of the business in that portion of Ohio affected by the flood, is very much perturbed over the news each day's paper brings to him of the tremendous losses. He takes the new bookkeeper, Edward Warren, into his confidence, and they together pore over the books until night falls. Mr. Edmunds instructs the bookkeeper to get a bite to eat and return at his earliest convenience. He no sooner leaves the office, however, than Edmunds is seized with illness. He hurriedly scrawls a note to have him meet him later in the evening and have data of flood risks ready, enclosing the key to his private office. He then leaves without locking the safe. The night watchman arrives and, noticing the office in disorder and the safe door open, becomes suspicious. Edmunds, on returning to his home grows worse, and upon receipt of a telegram from the vice-president of his company, telling him the floods have wiped the company out, receives a shock that precipitates his death.

The bookkeeper, unaware of the condition of affairs, tears up the note after he has read it and proceeds to drag down all the documentary evidence. As he swings the safe door the night watchman, who has summoned the patrolman of the neighborhood, pounces upon him as a thief and malefactor. He endeavors to reach his employer on the 'phone. This is futile, for death has dulled the ears of his employer. The judge is forced to dismiss his case on the following day. This dismissal, however, is a sign for a line of unending persecution on the part of the police, who are singularly sensitive when their own sense of scenting crooks and crookedness is questioned. With the death of Edmunds his daughter Blanche steps from affluence to direct poverty. She is not only broken-hearted over the loss of her father, but pinched by penury so that she is forced to set out down the long,

weary road of life on a battle for bread. Edward, stumbling along in the shadow of the police, is refused one position after another because the minions of the law promptly thwart all his efforts to become self-supporting and make him unselfrespecting. Blanche, in her unfortunate situation, finds that her wealthy friends have deserted her.

The fleeting months bring the victims of circumstances not only to the bottom of the hill, but together. Edward is in the bread line, but thrown out by the police. He seeks the friendly shadows of the bridge, looks out over the dark water and decides to take the fatal step. Blanche is wending her steps the same way and is within a short distance of Edward when she spies a dime in the

dust. Weak and wretched as she is, she saves him, and the pitiful pair limp mournfully back toward the cruel lights of the city.

Blanche, supporting Edward, goes to a lunch wagon they are passing and spends the dime for food. They then seek the seclusion of the park. After a night's sleep on the hard benches, they fall in with gypsies and these wanderers take them in. An officer has a fight with a band of roughs when Edward, who has now grown strong, rescues him from their clutches and wins the blue-coat's gratitude. He is at last left free to secure a position. The gypsy queen finds a lost child and with Blanche goes in search of its parents. C. J. V.



The Right of Way (Essanay)



APPEARANCE AND MANNERS.



Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Dept., Exhibitors' Times

In a previous issue, I said: "While many Exhibitors have adopted the uniform, some of them would be better off without it, as they would save at least the cost."

My remark was to the effect that unless the uniform is worn as it should be, it does not answer its purpose, but on the contrary, may be a poor advertisement for the theatre.

Last week I met on a busy street of Philadelphia, a young man wearing a neat dark blue military coat on the collar of which was embroidered in gilt letters the name of a very popular theatre. If the coat had been buttoned, as it should have been, it would have kept out of sight a rather dirty shirt. With this uniform coat, the young man wore a pair of white duck trousers, far from clean, with so large bottom cuffs as to show the full ankles. This was not all; the young usher had a pair of worn-out shoes that are seldom found on the feet of our common tramps. They were not only torn, but full of big holes.

This young man was a sight and an object of curiosity on the streets, consequently a mighty poor advertisement for the theatre.

The above remark shows once more how careful the managers should be in the selection of their employees.

The low-bred fellow can never be a gentleman, no matter how expensive clothes you may put on his back. He will not know how to wear them; he will always look as if out of his own sphere, and his manners and carelessness will stamp his low birth. On the other hand, the well-bred man, who by reason of failures in this life, finds his income so reduced as to be compelled to wear the same suit of clothing all the year round, has a certain knack of looking clean and decent no matter how old may be his clothes.

Railroads and corporations are very similar to motion picture theatres on the question of employees.

We find some railroads and corporations, who, like certain theatrical managers, have the knack of securing the services of clean-cut men, while others have the toughest and most dirty employees.

The Pennsylvania Railroad, Hudson Tunnels, National Cash Register Company, United Cigar Stores, B. Keith and others have neat, clean, polite and courteous employees—men of good appearance and manners, who act like gentlemen, and who

know how to wear the uniform and know how to care for it for their own self pride to look good.

On the other hand, we have some railroads, corporations, street car companies, theatres, etc., who employ a class of careless and unprincipled men who care for nothing; they have no self pride, and as they think so little of their own personal appearance and have so little respect for the company employing them, they have naturally no respect for the patrons.

The New York subways offer us the best chance to compare both classes of men, especially in summer time when they are uniformed in white duck. Some of these subway guards are really pleasing and cool to the eye of the patrons of the road, but others are so disgusting that patrons criticize the management for compelling the men to dress in white during the summer months.

The observer will find that the subway guards who keep clean and look neat in the white duck uniform are men who show some manners and who try to keep clean to respect the property of their employers. Generally their hair is well combed, they are clean shaved, their faces are clean, their shoes polished, they do not lean against everything to collect the dirt and black grease; if they sit down they do not cross their legs, they seem to take care of the uniform and to keep it as clean as possible. They have self pride and they want to appear in their work as clean and as neat as they look at home.

The observer will find that the subway guards who are sores to the eye of the patrons are men of no principle, of no manners, and who do not care how they look. Anything is good enough for the service. Most of them do not realize the comfort of the white duck uniform, and because they are too lazy, they wear the uniforms over their dirty street clothes; they lean against everything as if it was a pleasure on their part to wipe all the dirt and the grease from the car. Look at these men, most of them are unshaven, they have unkempt hair, dirty faces, old dirty shoes, etc.

As the clothes do not make the man, the Exhibitor must banish from his mind the idea that by providing a neat new uniform he can change the bad manners of a low-bred man into a gentlemanly usher. This cannot be done. The uniform may act as a temporary varnish,

but the fellow will soon ruin the uniform and expose his bad manners.

In reference to my remark on Philadelphia, I may add that the manager of the theatre in question was at one time wearing the uniform himself, and he was a good example to the other employees. This manager is a perfect gentleman, and as he has much personal pride, he did not wish to have the uniform he was wearing himself disgraced by the unkempt manners of the men under his orders, and, for this reason he was very strict on the question of appearance.

As new theatres have been added, and as the manager is called from one theatre to another, he has ceased to wear the uniform himself, and, consequently has relaxed somewhat on the good appearance of his employees. If it was not so, he would have never allowed one of his ushers to work with such a dirty pair of white trousers and such worn-out shoes, and he would never have permitted the usher to make such a poor showing on the streets.

It would be a good move to have the managers uniformed as well as the other attendants, as the personal pride of the manager would compel the other employees to observe the rules of appearance and of good manners. Why not uniform the manager? Uncle Sam—King George—Emperor William—The French Republic, etc., not only uniform their soldiers and sailors, but they compel the officers (managers) to wear the uniform.

As a neat uniform always catches the attention of the ladies, it would not be a bad advertising scheme for the manager to encourage his attendants to wear the uniform on the street, evidently in good style, and not like the young usher I met on Arch street, Philadelphia.

J. M. B.

AMERICAN ENGAGES POPULAR LEADING MAN.

Carlyle Blackwell, formerly with Kalem Co., is to appear in "Flying A" subjects as leading man.

Mr. Blackwell is already very popular and needs no introduction. His new environment will emphasize his inherent ability as an actor, and his numerous friends look forward to his first appearance in "Flying A" subjects with great interest.

CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitors' Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men, FREE. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture; desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

Manager and Operator; long experience, for immediate engagement; best of references. Address M. 344, Exhibitors' Times.

Operator and Manager, nine (9) years' experience on all makes of machines, including "Kinemacolor," willing to go out of town. References. O. 246, Exhibitors' Times.

Young Man, 19, willing to do any kind of work in motion picture theatre. Address Y. 345, Exhibitors' Times.

Manager—Man with experience, who understands booking films, advertising, etc. My record my best reference. Just finished my own show at summer resort. Machine of my own to rent or sell. Times, M 346.

ON THE ROAD

(Continued from page 17)

Burlington, N. J.

It was a relief to visit the small borough of Burlington and find there two theatres working hand in hand.

The Auditorium and the Majestic. The Auditorium shows licensed pictures, while independent products are shown at the Majestic. Both houses are doing a good business because both believe that three reels are enough for 5c. When they have a special show, including a feature film or making the program from five to six reels, they double the admission (10c.). This is plain common sense: they do not fight each other, but as they work in perfect harmony, they have the satisfaction of making some real good money. Trenton could have been as prosperous if a New Yorker had not come with more ambition than brains and capital, with the intention of putting everyone else out of business.

Chester, Pa.

Chester has not followed Trenton, as I have found in this busy borough, south of Philadelphia, some real improvements.

The Grand, the newest house of Mr. Greenberg on Market street, is an imposing building with wide lobby; everything is neat, clean and up to date. Mr. Greenberg has installed one of the latest Wurlitzer instruments.

The Lyric, the house of our friend Frank Moore, has been renovated and has, if not the largest front on Market street, at least the most elegant building. Mr. Moore has opened an airdome in the rear of his Lyric Theatre, so during the hot, sultry evenings he gives an open-air show, and when it is stormy the show is given in the main auditorium of the Lyric.

The Biograph has changed hands, but, nevertheless, is following the march of progress, as the pictures are projected on a mirror screen.

The Theatorium and the Majestic are old houses that have also improved in many ways.

In general, Chester has shown some progressiveness, the houses are more inviting, they show a better state of management, but have also followed the ridiculous fad of many posters.

The house making an exception to this abuse of posters, is the new Wm. Penn Theatre, which has a one-sheet single poster for each reel shown and said posters are framed. The Wm. Penn Theatre has a long, spacious inner lobby and a very neatly illuminated front.

The Bijou Dream on Third street has changed hands and seems to be strictly a family affair. The father takes the tickets, but on account of his avoirdupois, he remains seated, in shirt sleeves and minus a collar. His young sons, also in shirt sleeves and collarless, are supposed to be the ushers.

Darby, Pa.

Darby is a small borough, considered a suburb of Philadelphia, on the road to Chester. I was surprised to find in this small place an attractive large house called the "Darby Theatre," owned and managed by Dr. W. J. Harrigan who runs his drug store in the same building. It is an imposing structure, kept clean and reported as doing a good business. As they show at night only, I could not inspect the interior, but from a sign on the sidewalk, I am told that the pictures are projected on a mirror screen.

Wilmington, Del.

Wilmington, like Chester, is following the times and does not go backward like Trenton.

The Lyric—The Gem—The Bijou—The Savoy—The Pickwick—are the five old houses on Market street, and as they are still doing good business, it is a silent proof that motion pictures are still a great attraction to Wilmingtonians. I will say that they even increase in popularity, as the opening of the Majestic and of the Grand Opera House does not seem to take the business away from the older houses.

All the houses have been renovated and are kept clean and attractive; they are not a disgrace but rather an ornament to the main shopping street of Wilmington. Yet most of the theatres are taking to the fad of an abuse of posters, with the exception of the Savoy, where Mr. Jones believes in a more refined advertising display.

As the cultured class—always full of prejudice—believe that they can enjoy better pictures in regular playhouses, without meeting the low element of the common picture theatres, the Grand Opera should be the rendezvous of the better class. This does not seem to be the case, as both the Savoy and the Majestic seem to be the favored places. This is due to the ideas of the manager of the Grand Opera House, who by following the fad of too many posters, gives an appearance of vulgarity to the old well-known theatre.

The New Majestic is the old St. Paul M. E. Church on Market street, but no one would recognize the old religious building with its handsome new front.

(Concluded on next page)

— LE COURRIER —
CINEMATOGRAPHIQUE

28 Boulevard Saint Denis, Paris

Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinématographique.

Envoie numéro spécimen, sur demande.

Abonnement 12 fr. 50

UNION FILM CO.
THE ALL FEATURE EXCHANGES
Feature Film Specialists

Largest stock of best selected special feature subjects in the world.

Controlling factory outputs of the best American and Foreign Feature Films.

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WRITE THE NEAREST OFFICE

Indianapolis, Ind.
119 N. ILLINOIS STREET

Cleveland, Ohio
615 ROSE BUILDING

Chicago, Ill.
168 W. WASHINGTON STREET

St. Louis, Mo.
Room 304 Business College Building
804½ PINE STREET

UNION FILM CO.

ON THE ROAD

(Continued from page 21)

Having alleys on both sides of the building, there are numerous exit doors, helping to keep the place cool during the hottest days. In addition to this, two large exhaust fans and two of the new ozone machines purify the atmosphere and make the auditorium comfortable.

The Majestic with its balcony can seat some 1,200 persons.

While the auditorium is large and a moderate screen is used, the picture can be seen from any seat, as the screen is high and fully ten feet back on the stage.

All the exit doors are provided with the Von Duprin safety release, which unlocks the door on the least pressure from the inside, the weight of a mere child being sufficient to throw the door open in case of a panic.

The projection is excellent, so is the music; but to tell the truth, the manager of the Majestic is a professional operator and musician, and as he is all the time on the floor watching everything, the operator and the musicians cannot go astray, nor the ushers.

Progressiveness has been the motto in Wilmington. The popular Savoy has enlarged its seating capacity and is still under the able management of Mr. Jones.

The Pickwick and Bijou, both under the same management of Mr. Sablosky, are not behind the times, as new mirror screens are increasing the popularity of both houses.

The Lyric being a little below the shopping district, shows a few acts of vaudeville with their pictures.

The Star, a house down Market street, devoted to the colored element, is closed.

Betzwood, Pa.

Betzwood, according to geography, is the name of a small railroad station on

the Schuylkill division of the Pennsylvania R.R., a few miles west from the Quaker City. Betzwood proper is the vast estate of the late great brewer of Philadelphia—Betz. If the name Betzwood is still unfamiliar to even most of the Philadelphia population, it is destined to become a popular center in the course of time, unless the name should be changed to LUBINWOOD, which would be more proper and more pleasing to many temperance folks, who object to the name of Betz, being too much a synonym for beer. Betzwood is the new purchase of Mr. S. Lubin and is undergoing many transformations. It is going to be a great industrial center when the factories now in course of construc-



Majestic Theatre, Wilmington, Del.

tions are completed and operated by hundreds of hands. Betzwood will no more be an isolated station on the great Pennsylvania Railroad, but will become of such importance as to be made a fast express station.

In the coming issue of the "Exhibitors' Times," I will give an account of my visit to what will prove to be the most complete and most up-to-date motion picture plant in the United States.

On this trip I was pleased to see that the Mirror Screen is getting as popular in the East as it is in the Middle West. The success of the Mirror Screen can be traced to Mr. Chas. Cahuff, the progressive and up-to-date supply dealer of Philadelphia. Mr. Cahuff has the interests of his patrons at heart, he investigates every new device and if he feels that it is good, he recommends same and shows his patrons where they can improve their business on a small judicious investment. I remember when Mr. C. Cahuff was in the film-renting business, he was the first one to perfect the service by putting out a specially constructed automobile for quick and prompt delivery and collection of films.

J. M. B.

INCORPORATIONS. New York.

Chase & Heagney Amusement Company, Inc., of Manhattan, theatricals, motion pictures, etc., \$50,000. Incorporators—Theodore J. Crob, James T. Hollihan and Francis Chase, 34 West Sixty-fifth street, New York.

Motion Picture Camera Company, Inc., of Manhattan, from \$25,000 to \$75,000.



Business Promotion Through Trade Press Efficiency

is to be the keynote of the most notable gathering of technical, class and trade journal editors and publishers ever held in America. No live manufacturer, sales manager, advertising man, trade paper editor or publisher can afford to overlook the

Eighth Annual Convention of the Federation of Trade Press Associations in the United States at the Hotel Astor, New York, Sept. 18, 19, 20, 1913.

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The Committee of Arrangements
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Chicago

SCENARIO WRITING FROM THE OUTSIDE

(Continued from Issue No. 16 of Sept. 13, 1913.)

It is generally short, but coherently written and gives, besides the principal action, the ideas that the author has in mind as to the pointing of a moral or whatever else he wishes to bring out in the development of the story. It is the author's one chance to show whether or not he has any thought. It is the only non-mechanical part of a scenario.

And, lastly, there comes the detailed scenario or action. Its name explains it. It gives as tersely as possible, in short, jerky clauses, the direction for every movement on the part of each actor.

It is on this part of the work that the price paid for the manuscript largely depends. If it is good and needs very little revision, as much as one hundred dollars is paid for a powerful story. If it is poor, the same story may receive as little as ten or fifteen dollars.

This seems to indicate that up to the present time the play has not been the thing in the motion picture world. One prominent scenario author recently told the writer that the play has heretofore come last in importance, and upon being asked to give the relative importance of component parts of a "movie" placed "the acting at 60 per cent., the setting of scene at 20 per cent., the photography at 15 per cent., and the play at 5 per cent."

Advertising for Ideas.

The history of the growth of scenario writing as a profession is an interesting one. There was a time, not so very long ago, when the producing director was the scenario writer as well. All the good stories in the earlier days of motion photography came from the brains of the men who guided their taking, and the outsider who suggested a plot was looked upon as being more or less of an intruder.

But times soon changed. The bigger companies started staging five plays a week, and the field of photo-play composing was, by necessity, given to those who had the time for it.

The companies advertised for ideas, and they began to pour in, in every conceivable manner. Authors sent books that had been published; plays that had been rejected by the "legit" managers

(Continued on page 29)

CHICAGO NOTES

(Continued from page 14)

Mr. F. J. Kroulik, formerly connected with the Feature Film Sales Co., of Chicago, is promoting a company for the erection of a theatre in Wilmette, one of Chicago's suburbs, with a population of 8,000. There are no theatres in this town at the present time. Mr. Kroulik intends erecting a 1,500-seat theatre, to be built to accommodate vaudeville if it is ever decided to change to that brand of entertainment. Motion pictures, however, will open the house, and in all probability will be the attraction for a long time. The company has been incorporated in the state of Illinois for \$35,000, and is known as the Ouilmette Theatre Co.

* * *

Messrs. Stang and Mackie, owners and managers of the Ogden Theatre, at 1114 West Sixty-third street, claim that their summer business this season has been exceptionally good. This is undoubtedly due to the manner in which they are conducting their playhouse. Mr. Stang is a motion picture enthusiast who does not overlook any bets that can possibly advance the game.

* * *

The Cosmopolitan Theatre, seating 1,000 and located at Seventy-ninth and Halsted streets, and the Hiawatha, seating 299 and situated at Fifty-fifth and State streets and owned by Ascher Brothers, opened for the season during the past week.

ANTI-TROUBLE FILM SERVICE
 Best Films Carefully Inspected.
 All Makes Carefully Shipped.
 Two or Three Programs One Shipment.
 Posters Free, Trial Will Convince.
 Rental Price Only \$1.00 Per Reel.
LAKESIDE FILM EXCHANGE
 538 S. Dearborn St. Chicago, Illinois

Plots Wanted for Motion Picture Plays

You can write them. We teach you by mail in 10 easy lessons. Manufacturers pay from \$25 to \$100 for each play accepted. Demand increasing. Details FREE.

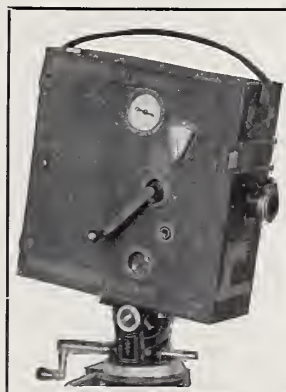
Associated Motion Picture Schools
 Suite C, 672 Sheridan Road, Chicago, Ill.

PUT ON "A BIG FRONT" HAVE YOU GOT ONE?



IT MAKES EVERY EXHIBITOR HAPPY — OUR POSTER FRAMES DO T.

Single Combination No. 4
 Best Quality Brass, Compoboard, Glass Used
Hanging Frame No. 1 . . . \$4.00
Easel Frame No. 2 . . . \$5.50
 Write for our Prices on other styles.
 C. W. Armstrong, Pres.
THEATRE SPECIALTY MFG. CO.
 357 W. 42nd STREET, NEW YORK



The Famous American Professional Motion Picture Camera

A Guaranteed Scientific Motographic Equipment. Perforators, Printers, Tripods, and Developing Outfits. Proven by Test the World's Very Best, Agents for Eastman Motion Picture Film.

AMERICAN CINEMATOGRAPH CO.
 617-631 Jackson Blvd. Send for Catalog T Chicago, Ill.



The Eagle Frame is the easiest frame to handle requiring only a half of a minute to insert poster. The wind cannot blow the poster from these frames. They are also built so that glass can be inserted if desired.

Top frame as per illustration is supplied with all frames for announcement of program, etc. With each frame we give 20 announcement cards for which you will find use every day. We also sell these cards at 50 cents a dozen. We supply hundreds of these cards every day to Chicago exhibitors, as they are in great demand.

We also make the announcement frame to fit any frame for \$1.00 apiece. Nearly every exchange in Chicago secures their frames from us.

Get our prices, they are cheapest. Also write for our catalog, it's free.

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LICENSED RELEASE DATES

BIOGRAPH.

Aug. 14—Papa's Baby (Com.).
Come Seben, Leben (Com.).
Aug. 18—The Suffragette Minstrels (Com.).
Aug. 21—The Work Habit (Dr.).
Aug. 23—Two Men of the Desert (Dr.).
Aug. 25—The Crook and the Girl (Dr.).
Aug. 28—Black and White (Com.).
—Objections Overruled (Com.).
Aug. 30—The Adopted Brother (Dr.).
Sept. 1—Among Club Fellows (Com.).
—Edwin's Badge of Honor (Com.).
Sept. 4—A Woman in the Ultimate (Dr.).
Sept. 6—The Strong Man's Burden (Dr.).
Sept. 8—A Modest Hero (Dr.).
Sept. 11—Baby Indisposed (Com.).
—The Lady in Black (Com.).
Sept. 13—An Unjust Suspicion (Dr.).
Sept. 15—Dan Greegan's Ghost (Com.).
—His Hoodoo (Com.).
Sept. 18—The Stolen Treaty (Dr.).
Sept. 20—For the Son of the House (Dr.).

Licensed Releases Calendar for the Week of Sept. 15.

MONDAY, SEPTEMBER 15.

BIOGRAPH—Dan Greegan's Ghost (Com.).
BIOGRAPH—His Hoodoo (Com.).
KALEM—Retribution (Dr.).
LUBIN—To Love and Cherish (Dr.).
PATHEPLAY—Pathe's Weekly No. 49 (News).
Release date in the West. See previous release sheet.
PATHEPLAY—Pathe's Weekly No. 50 (News).
Release date in the East.
SELIG—The Fifth String (2-Reel Dr.).
VITAGRAPH—Pumps (Com.).
VITAGRAPH—Sandy Gets Shorty a Job (Com.).
EDISON—The Island of Perversity (Com.).

TUESDAY, SEPTEMBER 16.

EDISON—Jerusalem and the Holy Land (Sc.).
ESSANAY—Women (Dr.).
CINES—High Treason (2-Reel Dr.).
PATHEPLAY—Mrs. Morton's Birthday (Dr.).
SELIG—The Toils of Deception (Dr.).
VITAGRAPH—Their Mutual Friend (Dr.).
LUBIN—Fashion's Toy (Dr.).

WEDNESDAY, SEPTEMBER 17.

EDISON—Cornwall, the English Riviera (Sc.).
EDISON—The Comedian's Downfall (Com.).
KALEM—Trooper Billy (2-Reel Dr.).
ESSANAY—Sweet Revenge (Com.).
ESSANAY—The Duck-Raising Industry (Zool.).
PATHEPLAY—The Merill Murder Mystery (Dr.).
VITAGRAPH—The Hindoo Charm (Dr.).
SELIG—Tobias Wants Out (Com.).

THURSDAY, SEPTEMBER 18.

BIOGRAPH—The Stolen Treaty (Dr.).
ESSANAY—The Broken Parole (Dr.).
LUBIN—The Clod (2-Reel Dr.).
MELIES—Not Reported.
PATHEPLAY—Toad Traits (Zoology).
PATHEPLAY—Hot Springs and Geysers of New Zealand (Trav.).
SELIG—The Redemption of Railroad Jack (Dr.).
VITAGRAPH—Sunny, or The Cattle Thief (Dr.).
PATHEPLAY—Pathe's Weekly No. 50 (News).
Release date in the West.
PATHEPLAY—Pathe's Weekly No. 51 (News).
Release date in the East.

FRIDAY, SEPTEMBER 19.

EDISON—Saved by the Enemy (2-Reel Dr.).
ESSANAY—The Right of Way (2-Reel Dr.).
KALEM—The Burglar and the Baby (Com.).
KALEM—One Best Bet (Com.).
PATHEPLAY—Dr. Turner Turns the Tables (Com.).
PATHEPLAY—The Harnessed Falls of the Northwest (Sc.).
SELIG—The Rejected Lover's Luck (Com.-Dr.).
VITAGRAPH—John Tobin's Sweetheart (Com.).
LUBIN—The Love of Beauty (Dr.).

SATURDAY, SEPTEMBER 20.

EDISON—The Great Physician (Dr.).
ESSANAY—The Redeemed Claim (Dr.).
LUBIN—Her Present (Com.).
LUBIN—His Reward (Com.).
PATHEPLAY—Her Brave Rescuer (Dr.).
VITAGRAPH—Our Wives (2-Reel Com.).
KALEM—The Breath of Scandal (Dr.).
BIOGRAPH—For the Son of the House (Dr.).

CINES.

(G. Kleine.)

May 31—Interesting Scenes Abroad (Tr.).
June 2—When a Woman Loves (Dr.), Part I.
June 2—When a Woman Loves (Dr.), Part II.
June 2—When a Woman Loves (Dr.), Part III.
June 3—The Irony of Fate (Dr.).
June 7—Orbetello and Environs (Trav.).
June 7—The Ring (Dr.).
June 16—The Rival Engineers (2-reel Dr.).
Aug. 8—The House of Mystery (2-Reel Dr.).
Aug. 26—The Human Bridge (2-Reel Dr.).
Sept. 2—The Sign of the Black Lily (2-Reel Dr.).
Sept. 9—The Mysterious Man (2-Reel Dr.).
Sept. 16—High Treason (2-Reel Dr.).

EDISON.

Aug. 27—Quaint Spots in Cairo, Egypt (Scen.).
—Zeb's Musical Career (Com.).
Aug. 29—Joyce of the North Woods (2-Reel Dr.).
Aug. 30—The Ghost of Granleigh (Dr.).
Sept. 1—The Younger Generation (Com.-Dr.).
Sept. 2—The Grecian Vase (Fantasy).
Sept. 3—A Series of Tallulah Falls, Ga. (Scenic).
—The Girl, the Clown and the Donkey (Com.).
Sept. 5—The Awakening of a Man (2-Reel Dr.).
Sept. 6—Slander's Tongue (Dr.).
Sept. 8—Keepers of the Flock (Dr.).
Sept. 9—A Light on Troubled Waters (Dr.).
Sept. 10—The Desperate Condition of Mr. Boggs (Com.).
Sept. 12—Caste (2-Reel Com.).
Sept. 13—The Green Eye of the Yellow God (Dr.).
Sept. 15—The Island of Perversity (Com.).
Sept. 16—Jerusalem and the Holy Land (Scenic).
Sept. 17—Cornwall, the English Riviera (Sc.).
—The Comedian's Downfall (Com.).
Sept. 19—Saved by the Enemy (2-Reel Dr.).
Sept. 20—The Great Physician (Dr.).

ESSANAY.

Aug. 19—The Whip Hand (Dr.).
Aug. 20—The Accidental Bandit (Com.).
—Making Hay with Special Machinery (Indus.).
Aug. 21—The Sheriff of Cochise (Dr.).
Aug. 22—The Power of Conscience (2-Reel Dr.).
Aug. 23—Broncho Billy's Mistake (Dr.).
Aug. 26—The Love Theft (Dr.).
Aug. 27—His Athletic Wife (Com.).
—What Cupid Did (Com.).
Aug. 28—The Episode at Cloudy Canyon (Dr.).
Aug. 29—Broken Threads United (2-Reel Dr.).
Aug. 30—A Western Sister's Devotion (Dr.).
Sept. 2—Stone the Woman (Dr.).
Sept. 3—Mr. Dippy Dipped (Com.).
Sept. 4—Hard Luck Bill (Com.).
Sept. 5—While the Starlight Travels (2-Reel Dr.).
Sept. 6—Broncho Billy's Conscience (Dr.).
Sept. 9—Sunlight (Dr.).
Sept. 10—Mr. Treater's Treat (Com.).
Sept. 11—Bonnie of the Hills (Dr.).
Sept. 12—Grist to the Mill (2-Reel Dr.).
Sept. 13—Broncho Billy Reforms (Dr.).
Sept. 16—Women (Dr.).
Sept. 17—Sweet Revenge (Com.).
—The Duck Raising Industry (Zoology).
Sept. 18—The Broken Parole (Dr.).
Sept. 19—The Right of Way (2-Reel Dr.).
Sept. 20—The Redeemed Claim (Dr.).

KALEM.

Aug. 13—The Skeleton in the Closet (Two-Reel Dr.).
Aug. 15—The Millionaire and the Goose (Com.).
—The Amateur Burglar (Com.).
Aug. 16—The Escape (Dr.).
Aug. 18—The Substitute Engineer (Dr.).
Aug. 20—Breaking into the Big League (2-Reel Dr.).
Aug. 22—Fool Luck (Com.).
—Deceiving Uncle Asa (Com.).
Aug. 23—The Smuggler's Last Deal (Dr.).
Aug. 25—The Blind Basket Weaver (Dr.).
Aug. 27—The Invaders (2-Reel Dr.).
Aug. 29—The Captivating Widow (Com.).
—Mike, the Timid Cop (Com.).
Aug. 30—A Railroad Conspiracy (Dr.).
Sept. 1—The Christian (Dr.).
Sept. 3—The Sacrifice at the Spillway (2-Reel Dr.).
Sept. 5—Boggs' Predicament (Com.).
—Children of the Tenements (Topical).
Sept. 6—The Hand of Destiny (Dr.).
Sept. 8—The Bribe (Dr.).
Sept. 10—The Fatal Legacy (2-Reel Dr.).
Sept. 12—Wanted a Plumber (Com.).
—Too Many Cops (Com.).
Sept. 13—The Monogrammed Cigarette (Dr.).
Sept. 15—Retribution (Dr.).
Sept. 17—Trooper Billy (2-Reel Dr.).
Sept. 19—The Burglar and the Baby (Com.).
—One Best Bet (Com.).
Sept. 20—The Breath of Scandal (Dr.).

LUBIN.

Aug. 11—The Outlaw's Gratitude (Dr.).
Aug. 12—Into the Light (Dr.).
Aug. 14—Good for Evil (2-Reel Dr.).
Aug. 15—Over the Crib (Dr.).
Aug. 16—Dregs (Dr.).
—Surprise for Four (Com.).
Aug. 18—Mary's Temptation (Dr.).
Aug. 19—Black Beauty (Dr.).
Aug. 21—The Burning Rivet (2-Reel Dr.).
Aug. 22—The Rag Bag (Com.).
Aug. 22—Smashing Time (Com.).
Aug. 23—The Tenderfoot Hero (Dr.).
Aug. 25—Her Wooden Leg (Com.).
—On the Dumb Waiter (Com.).
Aug. 26—The Reformed Outlaw (Dr.).
Aug. 28—The Gangster (2-Reel Dr.).
Aug. 29—His Conscience (Dr.).
Aug. 30—The Last Crooked Deal (Dr.).
Sept. 1—A Mountain Mother (Dr.).
Sept. 2—Trimming a Boob (Com.).
—The Engaging Kid (Com.).
Sept. 4—The Road to the Dawn (2-Reel Dr.).
Sept. 5—In the Southland (Dr.).
Sept. 6—In the Toils (Dr.).
Sept. 8—Seeds of Wealth (Dr.).
Sept. 9—Playing with Fire (Dr.).
Sept. 11—The Hills of Strife (2-Reel Dr.).
Sept. 12—Panama Hat Industry (Indus.).
—An Exclusive Pattern (Com.).
Sept. 13—The Medal of Honor (Dr.).
Sept. 15—To Love and Cherish (Dr.).
Sept. 16—Fashion's Toy (Dr.).
Sept. 19—The Love of Beauty (Dr.).
Sept. 20—Her Present (Com.).
—His Reward (Com.).

MELIES.

July 3—The Rice Industry, Java (Edu.).
July 10—His Chinese Friend (Dr.).
July 17—The Poisoned Darts (Dr.).
July 17—A Chinese Funeral (Topical).
July 31—It Happened in Java (Com.).
Aug. 7—Snapshots of Java (Scenic).
Aug. 14—The Robber of Angkor (Dr.).
Aug. 21—In the Land of Fire.
Sept. 11—Captured by Aborigines (Dr.).

ECLIPSE.

(G. Kleine.)

June 11—Behind a Mask (Dr.).
June 27—A Villain Unmasked (2-Reel Dr.).
July 11—The Statue of Fright (Dr.), Part I.
July 11—The Statue of Fright (Dr.), Part II.
Aug. 12—The Mong Fu Tong (2-Reel Dr.).
Aug. 19—The Clown's Revenge (2-Reel Dr.).

PATHEPLAY.

Sept. 1—Pathe's Weekly No. 45 (News).
Release date in the West. See previous release sheet.
—Pathe's Weekly No. 46 (News).
Release date in the East.
Sept. 3—The Climax (Dr.).
Sept. 4—Fickle Fortune's Favor (Com.).
—With the Natives of New Zealand (Cus.).
—Pathe's Weekly No. 46 (News).
Release date in the West.
—Pathe's Weekly No. 47 (News).
Release date in the East.
Sept. 5—The Otter (Col.). (Zoo.).
—In the Abruzzi, Italy (Col.) (Travel).
Sept. 6—The Price of Jealousy (Dr.).
Sept. 8—Pathe's Weekly No. 47 (News).
Release date in the West (see previous Release Sheet).
—Pathe's Weekly No. 48 (News).
Release date in the East.
Sept. 9—Slufoot's Seventh Suicide (Com.).
Sept. 10—Across the Chasm (Dr.).
Sept. 11—The Accidental Shot (Dr.).
Sept. 11—Pathe's Weekly No. 48 (News).
Release date in the West.
—Pathe's Weekly No. 49 (News).
Release date in the East.
Sept. 12—Young Hearts and Old (Dr.).
Sept. 13—A Jungle Flirtation (Com.).
—Tahiti, the Picturesque (Travel).
Sept. 15—Pathe's Weekly No. 49 (News).
Release date in the West (see previous Release Sheet).
—Pathe's Weekly No. 50 (News).
Release date in the East.
Sept. 16—Mrs. Morton's Birthday (Dr.).
Sept. 17—The Merill Murder Mystery (Dr.).
Sept. 18—Toad Traits (Zoology).
—Hot Springs and Geysers of New Zealand (Trav.).
—Pathe's Weekly No. 50 (News).
Release date in the West.
—Pathe's Weekly No. 51 (News).
Release date in the East.
Sept. 19—Dr. Turner Turns the Tables (Com.).
—The Harnessed Falls of the Northwest (Sc.).
Sept. 20—Her Brave Rescuer (Dr.).

SELIG.

- Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) The Devil and Tom Walker (Dr.).
- Aug. 5—The Mansion of Misery (Dr.).
- Aug. 6—The Stolen Moccasin (Dr.).
- Aug. 7—The Galloping Romeo (Com.). The Grocer's Revenge (Com.).
- Aug. 8—Miss "Arahan Nights" (Com.).
- Aug. 11—The Flight of the Crow (2 Reels, Dr.).
- Aug. 12—The Magician Fisherman (Com.). The Broken Vase (Dr.).
- Aug. 13—The Coast of Chance (Dr.).
- Aug. 14—An Apache's Gratitude (Dr.).
- Aug. 15—Moro Pastimes (Edu.). Brown's Monetary Standard (Com.).
- Aug. 18—The Child of the Sea (2-Reel Dr.).
- Aug. 19—Tobias Turns the Tahles (Com.).
- Aug. 20—Scenes in Moroland (Educ.). The Ten Thousand Dollar Toe (Com.).
- Aug. 21—Fate Fashions a Letter (Dr.).
- Aug. 22—The Good Indian (Dr.).
- Aug. 25—The Water Rat (2-Reel Dr.).
- Aug. 26—The Adventures of a Watch (Com.). —They Were on Their Honeymoon (Com.).
- Aug. 27—How Betty Made Good (Com.).
- Aug. 28—The Man in the Street (Dr.).
- Aug. 29—The Prince of the Free (Dr.).
- Sept. 1—The Jeweled Slippers (2-Reel Dr.).
- Sept. 2—The Lonely Heart (Dr.).
- Sept. 3—The Way of Life (Dr.).
- Sept. 4—"Howlin'" Jones (Com.).
- Sept. 5—Man of the Woods (Dr.).
- Sept. 8—The Wheels of Fate (2-Reel Dr.).
- Sept. 9—The Rancher's Failing (Dr.).
- Sept. 10—Around Battle Tree (Dr.).
- Sept. 11—Two Too Many (Com.).
- Sept. 12—Her Way (Dr.).
- Sept. 15—The Fifth String (2-Reel Dr.).
- Sept. 16—The Toils of Deception (Dr.).
- Sept. 17—Tobias Wants Out (Com.).
- Sept. 18—The Redemption of Railroad Jack (Dr.).
- Sept. 19—The Rejected Lover's Luck (Com.-Dr.).

VITAGRAPH.

- Aug. 14—Keeping Husbands Home (Com.).
- Aug. 15—The Lady and the Glove (Dr.).
- Aug. 16—Father and Son (2-Reels, Dr.).
- Aug. 18—Slim Driscoll, Samaritan (Dr.).
- Aug. 19—Those Troublesome Tresses (Com.).
- Aug. 20—Better Days (Dr.). In and About Calcutta (Travel).
- Aug. 21—A Maid of Mandalay (Dr.).
- Aug. 22—Playing the Pipers (Com.).
- Aug. 23—The Feudists (2-Reel Com.).
- Aug. 25—When Glasses Are Not Glasses (Com.).
- Aug. 26—A Doll for the Baby (Dr.).
- Aug. 27—Which Way Did He Go? (Com.).
- Aug. 28—He Fell in Love with His Mother-in-Law (Com.). —Sights in Singapore (Travel).
- Aug. 29—The Clown and the Prima Donna (Dr.).
- Aug. 30—The Call (2-Reel Dr.).
- Sept. 1—The Passing of Joe Mary (Dr.).
- Sept. 2—His Lordship, Billy Smoke (Com.).
- Sept. 3—The Kiss of Retribution (Dr.).
- Sept. 4—The Lonely Princess (Dr.).
- Sept. 5—Pickwick (Com.). —Baby Elephant (Educ.).
- Sept. 6—When Women Go on the Warpath (2-Reel Com.).
- Sept. 8—Cupid Versus Women's Rights (Com.).
- Sept. 9—Old Moddington's Daughters (Com.-Dr.).
- Sept. 10—Fortune's Turn (Dr.).
- Sept. 11—The Tiger (Dr.).
- Sept. 12—Sauce for the Goose (Com.).
- Sept. 13—The Lost Millionaire (2-Reel Dr.).
- Sept. 15—Pumps (Com.). —Sandy Gets Shorty a Job (Com.).
- Sept. 17—The Hindoo Charm (Dr.).
- Sept. 18—Sunny, or the Cattle Thief (Dr.).
- Sept. 19—John Tobin's Sweetheart (Com.).
- Sept. 20—Our Wives (2-Reel Com.).

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Exclusive Supply Release Dates

DRAGON.

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- July 14—The Organist.
- July 21—Memories of Long Ago.
- July 28—Bride of the Sea.
- Aug. 4—The Blindness of Courage (3-Reels).
- Aug. 4—Off the Mainland.
- Aug. 11—Sea Waif.
- Sept. 10—Blindness of Courage.

GAUMONT.

- Aug. 14—His Stomach and His Heart.
- Aug. 14—Magnets.
- Aug. 19—An Explorer's Tragedy.
- Aug. 21—A Three-Mendous Proposition.
- Aug. 26—Saved by His Child.
- Aug. 27—Weekly No. 77.
- Aug. 28—Two Jilted Lovers.
- Aug. 31—The Faithful Servitor.
- Sept. 2—The Fatal Bell.
- Sept. 3—Gaumont Weekly No. 78.
- Sept. 4—"Some" Fireman.
- Sept. 9—An Actor's Adventure.
- Sept. 10—Gaumont Weekly No. 79.
- Sept. 11—"Love Me, Love My Animals." —Cahinet Making.
- Sept. 15—The Faithful Servitor.
- Sept. 16—The Lion Hunters.
- Sept. 17—Gaumont Weekly No. 80.
- Sept. 18—Tiny Tim's Elopement.
- Sept. 23—Tiny Tim Kidnaps a Baby.
- Sept. 25—An Awful Relapse.
- Sept. 30—The Doctor's Sacrifice.
- Oct. 2—Tiny Tim in Society.
- Oct. 7—A Ballet Girl's Romance.

GREAT NORTHERN.

- June 28—Cupid's Score.
- June 28—Airship Fugitives (Feature).
- July 5—Winning a Prize.
- July 5—Trondhjem Railway.
- July 12—The Jolly Recruits.
- July 19—A Country Cousin.
- July 26—A Shot in the Dark.
- Aug. 9—Five Copies.
- Aug. 16—Mistaken Identity.
- Aug. 23—The Hypnotist. —From the South of Sweden.
- Aug. 30—Faded Beauties.
- Sept. 6—The Girl Graduate.
- Sept. 9—A Flight From Justice.
- Sept. 13—For Sale by Auction. —Under Danish Beaches.
- Sept. 20—Convict No. 337.

LUX.

R. Prieur.

- May 16—Pat Moves in Diplomatic Circles (Com.).
- May 23—Playing With the Fire (Dr.).
- May 30—The Dog and the Goat (Dr.).
- May 30—Pat, the Electrician (Com.).
- June 6—By the Aid of Wireless (Dr.).
- June 13—Engulfed (Dr.).

SOLAX.

- July 23—That Dog.
- July 25—As Ye Sow.
- July 30—The Goat That Came Back.
- Aug. 1—When the Tide Turns.
- Aug. 6—The Heavenly Widow.
- Aug. 8—Falsely Accused.
- Aug. 13—Four Fools and a Maid.
- Aug. 13—The Smuggler's Child.
- Aug. 15—A Drop of Blood.
- Aug. 27—A Terrible Night.
- Aug. 29—A Child's Intuition.
- Sept. 3—Men and Muslin.
- Sept. 5—Retribution.
- Sept. 10—Dooley and His Dog.
- Sept. 12—Gratitude.

Exclusive Supply Releases for the Week of Sept. 15.

MONDAY, SEPTEMBER 15.

GAUMONT—The Faithful Servitor.

TUESDAY, SEPTEMBER 16.

GREAT NORTHERN—Special, not announced.
GAUMONT—The Lion Hunters.

WEDNESDAY, SEPTEMBER 17.

RAMO—The Worker.
GAUMONT—WEEKLY No. 80.
SOLAX—Not announced.

THURSDAY, SEPTEMBER 18.

ECLECTIC—When Paris Loves.
GAUMONT—Tiny Tim's Elopement.

FRIDAY, SEPTEMBER 19.

SOLAX—Not announced.
FRA—The Voice of the Wild.

SATURDAY, SEPTEMBER 20.

LEWIS PENNANT—My Boy.
GREAT NORTHERN—Convict No. 337.

FEATURES.

ECLECTIC—When Paris Loves.
FRA.—Dr. Nicholson and The Blue Diamond.
FRA.—The Voice of the Wild.
GAUMONT—The Faithful Servitor.
ECLECTIC—Thrust of Hate.
LEWIS PENNANT—Decreed to Die.
LEWIS PENNANT—My Boy.
GREAT NORTHERN—Steel King's Last Wish.
ECLECTIC—Wheel of Destruction.
SOLAX—Brennan of the Moor.

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THEATRE CONSTRUCTION

(Continued from page 18)

This organ is a remarkable instrument, and in addition to the vox humana, diaphragm, flutes, etc., has the usual orchestra connections, such as horn, bass drum, cymbals, etc.

While the lobby is rather small, it is beautiful in its very great simplicity, and the ticket booth is admirably decorated with stained glass of a special design.

Very wide doors provided with self-release devices of the Von Durpin style, offer safe exits on Second avenue.

While the exterior looks like a typical bank building, it is odd and novel for a motion picture theatre and is a departure from the too common white gingerbread front.

While the projection is good, the screen is too large for the size of the auditorium.

In all, it is a beautiful theatre—an ornament to Mount Vernon—and deserves success.

Fans are a great convenience but they should be so arranged as to change the lower atmosphere and not be made merely to create a breeze in the ceiling. Fans are like many other devices—they should be placed where they can accomplish the most good and not be a mere ornament for the pride of the manager to say: "I have so many fans," and, like many Exhibitors, give poor music under the excuse that they have an orchestra of so many pieces."

I refer to the Lyric Theatre, of Waterbury, Conn. The auditorium is very high of ceiling and has four suspended revolving fans, placed so high that while they stir up the air under the ceiling, they are not felt in the audience. The Lyric, more than any other theatre, should need fans under the seats on account of the low foreign patronage. When I called I was cordially invited to take in the show, but the foul atmosphere was too much for me, and I had to excuse myself, yet the fans were still buzzing up at the ceiling.

Fans remind me of the architect, who knows that he must provide an operating booth, but places it in any corner to suit his own fancy, without regard to projection.

J. M. B.

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IMP.

- Aug. 18—The Flower Girl and the Counterfeiter (Dr.).
- Aug. 21—In Search of Quiet (Com.).
- Aug. 23—The Statue; and Pen Laughs, by Hy. Mayer (Split).
- Aug. 25—Uncle Tom's Cabin (3-Reel Dr.).
- Aug. 28—His Mother's Song (Dr.).
- Aug. 30—Blinks Advertisers for a Wife; and Hy. Mayer—His Merry Pen.
- Sept. 1—The Trail of the Serpent (Dr.).
- Sept. 4—The Pursuit of Jane (Com.-Dr.).
- Sept. 6—Binks, the Hawk; Law; and Hy. Mayer.
- Sept. 8—Robespierre (3-Reel Dr.).
- Sept. 11—The Shells (Dr.).
- Sept. 13—Binks Elevates the Stage; and Hy. Mayer.
- Sept. 15—The Fatal Verdict (Dr.).
- Sept. 18—The Stolen Love (Dr.).
- Sept. 20—Binks and the Bathing Girls and—

NESTOR.

- Aug. 20—When the Blood Calls (Dr.).
- Aug. 22—When Cupid Won, and Some Runner (Split Com.).
- Aug. 25—Weighed in the Balance (Dr.).
- Aug. 27—The Renunciation (Dr.).
- Aug. 29—Two Hearts and a Thief; and Cupid's Bad Aim (Split Com.).
- Sept. 1—The Oath of Conchita (2-Reel Dr.).
- Sept. 3—Gold and Water (Dr.).
- Sept. 5—Won by a Skirt (Com.).
- Sept. 8—Roma of the Poison Water (Pr.).
- Sept. 10—Algy Forfeits His Claim, and Views of Stockholm (Com. & Scenic).
- Sept. 12—The Girl Ranchers (Com.).
- Sept. 15—Beauty and the Ugly One (Dr.).
- Sept. 17—The Stepson (Dr.).
- Sept. 19—Battle of Bull Con (Com.).

POWERS.

- Aug. 6—The Village Blacksmith (Dr.).
- Aug. 8—The Heart of a Heathen (2-Reel Dr.).
- Aug. 13—The Great Towel Robbery (Com.).
- Aug. 15—Fate's Vengeance (Dr.).
- Aug. 20—The Little Skipper (Dr.).
- Aug. 22—The Sea Urchin (Dr.).
- Aug. 27—Everybody's Wearing Them (Com.).
- Aug. 29—The Folly of It All (Dr.).
- Sept. 3—The Surrender (Com.-Dr.).
- Sept. 5—The Reincarnation of a Soul (Dr.).
- Sept. 10—Mother (Dr.).
- Sept. 12—In the Cycle of Life (Dr.).
- Sept. 17—Pearl of the Golden West (Dr.).

REX.

- Aug. 21—The Harvest of Flame (2-Reel Dr.).
- Aug. 24—Just in Time (Dr.).
- Aug. 28—A Woman's Strategem (Dr.).
- Aug. 31—The Call (Dr.).
- Sept. 4—The Evil Power (2-Reel Dr.).
- Sept. 7—The Light Woman (Dr.).
- Sept. 11—The Diamond Makers (2-Reel Dr.).
- Sept. 14—The Fight Against Evil (Dr.).
- Sept. 18—Never Again (Com.-Dr.).
- Sept. 21—The Wall of Money (2-Reel Dr.).

VICTOR.

- Aug. 15—The Heart of a Jewess (2-Reel Dr.).
- Aug. 22—The Ghost (Dr.).
- Aug. 29—His Vacation (Com.-Dr.).
- Sept. 5—The Lost Copperhead (Dr.).
- Sept. 12—A Bride from the Sea (2-Reel Dr.).
- Sept. 19—Percy H. Baldwin's Trifler (Dr.).

101 BISON.

- Sept. 2—Pelleas and Melisande (3-Reel De Luxe Masterpiece).
- Sept. 6—The Love of Men (2-Reel).
- Sept. 9—A Forest Romance (2-Reel Dr.).
- Sept. 13—Wandering Folk (2-Reel Dr.).
- Sept. 16—In the Coils of the Python (2-Reel Animal).
- Sept. 20—Through the Window (2-Reel Dr.).

CRYSTAL.

- Sept. 2—Much Ado About Nothing; and Baldy Belmont and the Old Maid (Split Com.).
- Sept. 7—Lost in the Night (Dr.).
- Sept. 9—Pleasing Her Husband—Some Luck (Split Com.).
- Sept. 14—The Hand of Providence (Dr.).
- Sept. 16—A News Item; and A Bachelor's Finish (Com.).
- Sept. 21—Misplaced Love (Dr.).

ECLAIR.

- Aug. 13—The Thirst for Gold (2-Reel Dr.).
- Aug. 17—Her Tutors (Com.).
- Aug. 20—The Beaten Path (3-Reel Dr.).
- Aug. 27—The Better Father (2-Reel Dr.).
- Aug. 31—The Runaway Uncle (Com.).
- Sept. 3—Steel (2-Reel)
- Sept. 7—A Vegetarian's Dream; and The Habits of a Field Spider (Split).
- Sept. 10—The Banker's Daughter (2-Reel Dr.).
- Sept. 14—A Pawnee Romance, and Hydrogen.
- Sept. 17—Rob Roy (3-Reel Dr.).
- Sept. 21—Stung; and Curious Fish.

FRONTIER.

- Aug. 23—The Eyes of the God of Friendship (Dr.).
- Aug. 28—A Much Wanted Baby (Com.).
- Aug. 30—Maya-Justi, an Indian (Dr.).
- Sept. 4—Flirty Florence (Com.).
- Sept. 6—The Surgeon of Abajo (Dr.).
- Sept. 11—Dorothea and the Chief Razamataz (Com.).
- Sept. 13—On Forbidden Paths (Dr.).
- Sept. 18—The Juvenile Kidnappers (Com.).
- Sept. 20—The Ranchman's Double (Dr.).

GEM.

- Aug. 18—The Would-Be Detective (Com.); and the Elks at Rochester (Top.).
- Aug. 25—Will Girls Will Do (Com.).
- Sept. 1—A Tale of a Fish (Com.).
- Sept. 8—The Gold Mesh Bag (Com.).
- Sept. 15—The Bachelor Girls' Club (Com.).

THE ANIMATED WEEKLY.

- Sept. 10—The Animated Weekly.
- Sept. 17—The Animated Weekly.

Universal Releases for the Week of Sept. 15.

MONDAY, SEPTEMBER 15.

- IMP—The Fatal Verdict (Dr.).
- NESTOR—Beauty and the Ugly One (Dr.).
- GEM—The Bachelor Girls' Club (Com.).

TUESDAY, SEPTEMBER 16.

- 101 BISON—In the Coils of the Python (2-Reel Animal).
- CRYSTAL—A News Item; and A Bachelor's Finish (Com.).

WEDNESDAY, SEPTEMBER 17.

- NESTOR—The Stepson (Dr.).
- POWERS—Pearl of the Golden West (Dr.).
- ECLAIR—Rob Roy (3-Reel Dr.).

ANIMATED WEEKLY.

THURSDAY, SEPTEMBER 18.

- IMP—The Stolen Love (Dr.).
- REX—Never Again (Com. Dr.).
- FRONTIER—The Juvenile Kidnappers (Com.).

FRIDAY, SEPTEMBER 19.

- NESTOR—Battle of Bull Con (Com.).
- POWERS—
- VICTOR—Percy H. Baldwin's Trifler (Dr.).

SATURDAY, SEPTEMBER 20.

- IMP—Binks and the Bathing Girls and—
- 101 BISON—Through the Window (2-Reel Dr.).
- FRONTIER—The Ranchman's Double (Dr.).

SUNDAY, SEPTEMBER 21.

- REX—The Wall of Money (2-Reel Dr.).
- CRYSTAL—Misplaced Love (Dr.).
- ECLAIR—Stung; and Curious Fish.

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INDEX TO ADVERTISERS

	Page		Page
Actors Fund.....	27	Famous Players Company.....	32
Advertisers Printing Company.....	26	E. E. Fulton.....	26
American Cinematograph Company.....	23	General Film Co.....	Back cover
American Film Mfg. Company.....	2nd cover	J. H. Genter.....	26
American Moving Picture Machine Co. 2nd cover		Hart Booking Bureau.....	25
Associated Motion Picture School.....	23	Hotel Martinique.....	26
Associated Motion Picture Press.....	23	Le Courier.....	22
Atlas Engraving Company.....	2nd cover	Lakeside Film Exchange.....	23
Chas. H. Bennett.....	31	Manhattan Slide Company.....	26
Calehuff Supply Company.....	27	Midgar Features.....	32
Classified Advertisements.....	19	Peerless Tire Co.....	27
Eastman Kodak Company.....	31	Theatre Specialty Co.....	23
Essanay Film Manufacturing Company.....	31	Union Film Company.....	22
Eagle Frame Co.....	23	Universal Film Co.....	32
Federation of Trade Press Association.....	22	World's Best Film Co.....	32
Feature Film Directory.....	32		

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SCENARIO WRITING

(Continued from page 23)

arrived in voluminous packages; poems, short stories, suggestions scribbled on both sides of a torn piece of paper—all these and more came—each sent in the assurance that a resulting film would be flickering on the white screens in a week.

All of them, however, save a few of those scribbled suggestions which were bought for from two to five dollars were shipped back, and the directors continued to invent their own stories, confident that the time must come when that part of their work would be taken from their shoulders by men "who knew how."

Critical Audiences.

To-day, for really the first time, good photo-play writers are coming forward, and with their advent the companies are beginning to realize that their vast audience will not long remain content with the puerile result of careless play-writing. Inconsistencies in plot and action are resented, and dull stories go to ruin the reputation of not only the house in which they are run, but also the companies which released them. In short, the motion picture enthusiast is no longer a "fan," willing to accept whatever may be handed to him, but is a connoisseur as critical as the most blasé of Broadway's first-nighters.

From hack-work, the art of photo-play writing is becoming a recognized and lucrative profession. Five years ago it would have been a difficult matter to name even one scenarioist who had good standing as a writer. Just yet, owing to the fact that the author's name is not generally put on the screen, even the biggest and most successful writers would not be recognized by name.

But soon, when the very growth of the dignity of the profession demands that their names be given to the public, then Bannister Merwin, Emmett Campbell Hall, James Oppenheim, Beta Breuil, W. A. Tremayne, Louis R. Harrison, and about a dozen others will come into their own and acquire world-wide reputations as master conceivers of new plots, new laughs, new thrills—in short, new good stories that "have the punch" from beginning to end.

If you have ever witnessed five "movies" that appealed to you, the chances are that at least four of them were written by one of these leaders in the profession. Each of them writes between 100 and 150 stories a year.

Last year Beta Breuil, as the scenario editor of the Vitagraph Company, conceived 192 new stories, each one of which possessed a novel idea and was developed in a manner that warranted its release. Just imagine! 192 successful plays in a year! The playwright of the stage is satisfied with one in five.

The price paid for the script of these experts is reported as \$100 for almost each one they do. Many of them work on order. A company suddenly requires a play about a certain actor, a certain locality, or possibly an animal it has purchased. Immediately the company communicates with one of its writers, tells its needs and asks for a script "within a day or so."

(Continued on next page)

MUTUAL RELEASES

AMERICAN.

Aug. 16—An Even Exchange.
Aug. 18—The Tide in the Affairs of Men.
Aug. 21—The Golden Heart.
Aug. 23—The Flesh of His Flesh.
Aug. 25—For the Flag (2-Reel).
Aug. 28—From the Portals of Despair (Dr.).
Aug. 30—Jack Meets His Waterloo (Dr.).
Sept. 1—While There's Life (Dr.).
Sept. 4—The Poisoned Chop (Com.-Dr.).
Sept. 6—Mysterious Eyes (Western).
Sept. 8—For the Crown.
Sept. 11—Through the Neighbor's Window.
Sept. 13—Red Sweeney's Defeat.
Sept. 15—Calamity Anne, Heroine (Dr.).
Sept. 18—A Fall into Luck (Dr.).
Sept. 20—Jim Takes a Chance; Travelers of the Road (Split Reel).

BRONCHO.

Aug. 31—The Broken Thread (Dr.).
Sept. 3—The Gambler's Pal.
Sept. 7—May and December.
Sept. 10—The Judge's Son.
Sept. 17—The Land of Dead Things (2-Reel W. Dr.).
Sept. 21—No release.

EXCELSIOR.

April 21—The Man from the City.
April 28—The Surveyors.
May 5—Brothers All.

KAY-BEE.

July 25—Flotsam (Dr.), 2 parts.
Aug. 1—Banzai (Two Reels).
Aug. 8—The House of Bondage (3 reels).
Aug. 15—The Flame in the Ashes (2 Reels).
Aug. 22—An Orphan of War (2 Reels).
Aug. 29—The Green Shadow (2-Reel).
Sept. 5—The Ironmaster (2-Reel Western).
Sept. 12—The Waif (Western Dr.).
Sept. 19—Cowtown Reformation (Com.).

KEYSTONE.

July 21—The Peddler (Com.).
July 21—Love and Courage (Com.).
July 24—Get Rich Quick (Com.).
July 28—Just Kids (Com.).
July 31—Prof. Bean's Removal (Com.).
Aug. 4—Cohen's Outing (Com.).
Aug. 7—The Riot (Com.).
Aug. 11—Title not reported.
Aug. 14—Title not reported.
Aug. 21—The Firebugs (2-Reel Com.).
Aug. 25—The Kelp Industry (Educ.).
—Baby Days (Com.).
Aug. 28—Mabel's New Hero (Com.).
Sept. 1—Fatty's Day Off (Com.).
—Los Angeles Harbor (Educ. Split Reel).
Sept. 4—The New Baby (Com.).
Sept. 8—Mabel's Dramatic Career (Com.).
—Gypsy Queen (Dr.).
Sept. 15—What Father Saw; Willie Minds the Dog (Split Reel).

MAJESTIC.

Aug. 31—A Chapter of His Life (Dr.).
Sept. 2—The Perilous Ride (Dr.).
—The Great Santa Monica Road Race (Split Reel).
Sept. 6—The Turkish Bath (Com.).
Sept. 7—The Heart of a Fool (Dr.).
Sept. 9—The Playmates.
Sept. 13—The Winning Loser (Com.).
Sept. 14—The Race for Love (Dr.).
Sept. 16—Playmates.
Sept. 20—His Last Deal.
Sept. 21—Title Not Reported.

RELIANCE.

Aug. 18—The Smuggler's Sister.
Aug. 20—The Counsel for the Defense.
Aug. 23—Success.
Aug. 25—The Girl Spy's Atonement (Dr.).
Aug. 27—Peg of the Polly P. (Dr.).
Aug. 30—The Social Secretary (Dr.).
Sept. 1—Feeney's Social Experiment (Com.).
Sept. 3—Between Home and Country (Dr.).
Sept. 6—The Glow-Worm (2-Reel Dr.).
Sept. 8—Between Home and Country (Dr.).
Sept. 13—The Clown's Daughter (2-Reel).
Sept. 15—Twickenham Ferry (Dr.).
Sept. 17—The Disguise (Dr.).
Sept. 20—The Stolen Woman (2-Reel Com.).

THANHOUSER.

Sept. 2—The Veteran Police Horse (2-Reel Educ. Dr.).
Sept. 7—His Last Bet (Com.).
Sept. 9—Taming their Grandchildren (Com.).
Sept. 12—The Message to Headquarters (2-Reel Dr.).
Sept. 14—When the Worm Turned (Com.).
Sept. 16—Redemption (Dr.).
Sept. 19—Flood Tide (Dr.).
Sept. 21—When the Worm Turns (Com.).

MUTUAL.

July 31—Mutual Educational, Funnicus Wins the Race.
July 31—Mutual Educational, Microscopic Animalculae.
Aug. 13—Mutual Weekly No. 33 (Topical).
Aug. 20—Mutual Weekly No. 34.
Sept. 3—Mutual Weekly No. 36. (Shipped this date.)
Sept. 10—Mutual Weekly No. 37.
Sept. 17—Mutual Weekly No. 38.

PILOT.

June 19—A Child of the Hills (Dr.).
June 26—An Innocent Conspiracy.
July 3—The Code of U.S.A.
July 10—Sanitary Gulch (Com.).
July 17—Granny (Dr.).
July 31—Loyal Hearts.
Aug. 7—The Green-Eyed Monster (Com.).
Aug. 17—Getting the Evidence.

RAMO.

Aug. 6—Checkered Lives.

Mutual Releases for the Week of Sept. 15.

MONDAY, SEPTEMBER 15.

AMERICAN—Calamity Anne, Heroine (Dr.).
KEYSTONE—What Father Saw; Willie Minds the Dog (Split Reel).
RELIANCE—Twickenham Ferry (Dr.).

TUESDAY, SEPTEMBER 16.

MAJESTIC—Playmates.
SELECTED RELEASE.
THANHOUSER—Redemption (Dr.).

WEDNESDAY, SEPTEMBER 17.

BRONCHO—The Land of Dead Things (2-Reel W.-Dr.).
MUTUAL WEEKLY—No. 38.
RELIANCE—The Disguise (Dr.).

THURSDAY, SEPTEMBER 18.

AMERICAN—A Fall into Luck (Dr.).
DOMINO—The Bondsman (2-Reel Dr.).
SELECTED RELEASE.

FRIDAY, SEPTEMBER 19.

KAY-BEE—Cowtown Reformation (Com.).
THANHOUSER—Flood Tide (Dr.).

SATURDAY, SEPTEMBER 20.

AMERICAN—Jim Takes a Chance; Travelers of the Road (Split Reel).
MAJESTIC—His Last Deal.
RELIANCE—The Stolen Woman (2-Reel Com.).

SUNDAY, SEPTEMBER 21.

BRONCHO—No Release.
MAJESTIC—Title Not Reported.
THANHOUSER—When the Worm Turns (Com.).

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EXHIBITORS' TIMES
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SCENARIO WRITING

(Continued from page 29)

The script is always forthcoming, and it is generally very acceptable. There is a great deal of this sort of work done, and for that reason the companies are always desirous of finding new authors in this by-order method.

Writers who are just entering the field often charge that their ideas are purloined. But according to the emphatic denial of the scenario editors the accusation of the theft of submitted ideas is without the least basis. One prominent editor recently said to the writer:

"If a scenario is worthy of production, the company is only too glad to come in contact with its author in order that it may monopolize his subsequent plays. If an idea is worth stealing it is worth buying.

"We find that those who accuse us of plagiarism are generally the most tiresome cranks. They turn out volumes of the most dismal rot, and then run after us and inform us continually that they are writers of vast genius. We never read the work of such people, let alone steal it."

But steal them or buy them, the companies are resolved to get good plays. Accordingly, the author must be recognized as playing a more important part in the work of motion photography. The film makers are paying much more for their manuscripts, and consequently more able men are being attracted to the field. Whereas formerly good writers have preferred to sell their ideas to the magazines in the form of short stories, many of them now utilize these stories as scenarios, for which they get as much, and often more money, with at the same time a great saving of time and trouble.

Successful work of this sort is naturally a tremendous tax on the imagination, and a good writer must be endowed with that quality before all others. The prosaic, ordinary things of life would soon exhaust the field of photo-play subjects if it were upon those alone that plots were devised. New and extraordinary situations must be presented, and presented in a manner that seems logical and natural. Flaws in the naturalness of a story creep very easily into the work of the most expert writers.

An interesting example of how even a successful photo-playwright can blunder was related by one of them to the present writer. She submitted a story which, in very brief synopsis form, might be told as follows:

"A burglar enters a widow's house with intent to rob. The widow, whose child is very ill, sees him and begs him to go for the doctor. He does so and returns with the doctor. The widow then gives him a locket containing a picture of her child and herself. The burglar goes off to Alaska the next morning, and with the memory of the beautiful widow acting as a spur, he reforms and returns a prosperous, honest man. The story ends in his marrying the woman whom he so nearly robbed."

The story does not, at first reading, appear to be such a bad one. It seems

to be a fair specimen of the "heart interest" drama which is so popular. But as soon as the discrepancies are pointed out, the reader will perceive that the story is both illogical and unnatural.

Where the Weak Spots Are.

In the first place, what thief would care to "burgle" the house of a widow who hadn't enough money to maintain some servants? And if she had the servants, why did she not send one for the doctor? Also there is the possibility of using a telephone.

Then granting that the burglar had gone for the doctor, did he not show himself a fool to return and render himself liable to arrest for house-breaking? And how does the burglar happen to be all prepared to leave for Alaska the next morning? And, lastly, is it likely that a wealthy, beautiful widow would marry a burglar, reformed or not?



BERT ENNIS
A Rising Young Publicity Man

All these fallacies, while hard to detect in the original scenario, would appear very ridiculous on the screen and would be laughed at all over the country, because once several thousand dollars have been spent on a production it must be released.

The director to whom the story was handed perceived the defects, and with a few strokes of his pen changed the scenario into one of the most stirring dramas that have ever been projected upon a screen. The revised synopsis might read as follows:

"The play opens with a scene in the kitchen of the widow's home, showing the servants all having a hilarious time and getting drunk on their mistress's champagne. The widow enters and re-resents their conduct, whereupon they all march out of the house in a huff, leaving her alone with her child.

She goes to the nursery. A thunderstorm is on and a terrible draft is

blowing on the child in bed. She goes to shut the window, and as she does so a lightning bolt knocks down the telephone pole opposite the house.

The child is coughing now, and she rushes to the 'phone to telephone for the doctor. The wires have been thrown down with the pole, and she is unable to reach the doctor that way. She thinks of going herself, but she has to minister to the child.

More Bucking Up.

Thus far, it may be observed how the house was cleared of the servants, how she is unable to use the telephone, how the child is made violently ill by the draft, and how, accordingly, she is unable to leave it to go for the doctor herself. To continue:

We now see the robber passing outside. He is not a regular thief, but merely a down-and-outer. He sees the lights of the house, and thinks that here is a possible chance for him to get back into the world, and he enters the house in an amateurish fashion.

The widow confronts him, and, desperate, asks him to go for the doctor. He asks how to get there. She asks if he can drive an automobile. He can, and goes to the garage at the back of the house to get it.

He goes for the doctor. The latter's horse is sick, and the burglar has to take him back in the car. The doctor arrives in time to relieve the choking child, and, out of gratitude, the mother offers a picture of the child to the intruder not noticing that her picture is included on it.

He then leaves and applies the next day for a job, which will take him to Alaska. He gets it, goes to Alaska, and there, with his love for the widow acting as a spur, makes good and leaves his old past behind him. He returns prosperous, and, with the child whom he had helped to save serving as a connecting link, marries the woman who has acted as his inspiration.

The reader can readily recognize the points which, by eliminating the ludicrous and impossible, transformed the story into a gripping drama which by good direction and production was made a "movie" masterpiece. The fact that the burglar's entrance into the house was made in a clumsy fashion and the fact that he could drive an automobile suggested that he was not a regular "crook," but may have once been a gentleman who had hit a downward path, and hence the resulting marriage by no means seems impossible.

Thus do defects, even though seemingly slight, ruin a good plot. By careful reading, however, they can be removed before it is too late, and audiences all over the country are laughing at the result.

And it is so with all stories, by all authors, produced by all companies. A scenario is practically never technically perfect. That is one of the reasons why such small prices have hitherto been paid for photo-play scripts. So much work

has been required on them after they left the author's desk that the money which might be given the writer, were his work perfect, has had to be devoted to engaging a staff to revise his scenario.

But the time is rapidly coming when the companies will feel that they can rely on certain writers to give them exactly what they desire. There are a few such writers now in the field, among them men who have spent years in the writing of short stories, a training which acquired for them the art of terseness, coherency, and dramatic action all combined. Long-winded writers are notorious for their inability to produce a satisfactory scenario.

Among these short-story men, one of the most prominent is James Oppenheim, whose works are well known by magazine devotees. Mr. Oppenheim, who not very long ago was a student at Columbia, has penned many successful tales for the American, Everybody's, and Harper's Magazines. He has published several books, among them, "The Nine-Tenths," and "The Olympians," and was for a time on the staff of the American Magazine.

Last year the Edison Company needed a scenario to fit their now famous tuberculosis reel, depicting consumption, its causes, treatment, and cure by the Christmas Stamp people. Hearing of Mr. Oppenheim's successful short stories, they approached him, told him their needs, and within a week he had woven a tale of fiction, "Hope," which served to tell the vast "movie" audience, in an attractive manner, just how the white scourge is being dealt with in this country.

This was the first of Mr. Oppenheim's so-called "social films." Since that time he has done several, the latest being, "The Crime of Carelessness," a long and stirring drama showing how, by careful measures, workmen in the factories may be protected from accident.

Mr. Oppenheim is a type of the writer who, knowing nothing of photoplay technique, could turn out a good scenario at the first attempt. He is unusual, because it is rarely that a writer does not meet with some rebuffs in his preliminary work. Thousands of callow youths, who are just about capable of holding a pen, are seeking to emulate the example of the scenarioists who "get there" immediately, and in response to this eagerness to write stories for the screen, correspondence schools which guarantee to teach the art have cropped up all over the country.

But according to the leading scenario editors the very idea of instruction by correspondence is "preposterous." One editor exclaimed to the writer:

"Just imagine teaching imagination and originality by mail! Yet that is all that the budding photo-playwright needs. Of course, there is a certain amount of technique required, but that comes by instinct and with practice.

"As to the form of the scenario, each one of the big authors uses a different one. As long as he gives the characters, a synopsis of the plot and a detailed list

of the needed action, that is all that is necessary."

It is plain, therefore, that if a writer has a good idea, and if he presents it in intelligent shape for the scenario editor, he has made an excellent start. If, on the other hand, he is barren of idea, then all the careful form and "technique" imaginable will do him no good.

The Idea Is the Thing.

That word "idea" is the one thing upon which all the film people—editors, directors and authors—insist. With ideas, the world is theirs, without them they can prepare to pack away their cameras, board up their elaborate studios and vanish with their pantomime to the Land of Nowhere.

Like Mr. Oppenheim, all the big authors are prepared to write stories on demand and at short notice. Bannister Merwin is, at the present time, in Eng-

(Concluded on next page)

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"The Broken Parole"

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 NEW YORK

Scenario Writing from the Outside

(Continued from page 31)

land with an Edison Company of players, composing plots on the spot, adapting them to likely scenes which the camera man or the director happen to see. He is also engaged in the task of transforming famous English poems and stories into photoplays. A most recent example of this sort of work was a release of Tennyson's poem, "Lady Claire."

One of the most prolific creators of "movie" plays is Mrs. Beta Breuil, recently head of the Vitagraph Company's scenario department. Mrs. Breuil, three years ago, attracted the attention of the company by her submitted scenarios, and she was engaged as an assistant. In four months she was at the head of the scenario work in their studio.

She is proud of the fact that she has never failed to produce the sort of story asked for, and regards her occupation as a sort of warfare waged against her imagination and her originality, in which she has thus far been triumphant.

The Vitagraph Company has one of the most complete scenario staffs in the business. The method with which manuscripts are received and the good ones sent from reader to reader in the "weeding-out" process is admirable in its perfection of detail.

On an average 500 photoplays are received weekly at the Brooklyn studio. The day one is received it is read by a junior assistant and, if it shows no promise whatever, is sent back by the next mail. If the idea seems to be a good one, the manuscript goes to the head assistant.

Career of a Play.

There most of them stop, and out of possibly ten or fifteen a day which are handed to the head assistant, about two or three remain. These are sent to the editor, who passes final judgment.

Finally the play is submitted to that one of the directors whom the editor thinks it best suits. If it is accepted by him, final revision begins, the cast of players is assigned, and possibly four or five months after the play has left its author's desk it will be "released" and sent forth to entertain the millions who are giving their nickels, dimes, and quarters to this newest show under the sun.

Often a story which appears a winner in its written form, collapses utterly when shown on the screen, and many a tale which shows but little promise at the outset, ends as a feature headliner. The director of the screen play is no more certain of a success than is his confrère of the stage—indeed, he has much less upon which to base his hopes for good results, for, while the reputation of prominent stars and elaborate settings go far to help a legitimate play, they are seldom the chief attractions of a motion picture. Gradually the play is coming to the fore as the chief concern of the motion-picture world.

Hence the profession or business of scenario writing is destined to grow. In a new way, in a way that can reach even the very poor, the "movie" is able to

spread the broadening influence of good drama over the world, sending a message of morality, pointing out the value of high character and the folly of wrongdoing.

THE SIMPLEX BUREAU

(Continued from page 16)

The Simplex is a splendid projector in actual use and operation. We have watched it in use for the last three years with feelings of pleasure—such feelings as come to those who appreciate sweetly moving pieces of well-made machinery. We saw the first Simplex projector put on the market. It was used in April, 1911, at the Eden Musee, West 23rd street, and Mr. E. S. Porter and Mr. Cannick were working the machine. And then we remember the feelings of pride with which Mr. Porter projected for us, his first Rex release in the old 11th avenue studio; a Simplex projector was then used. We saw it in daily use for a year in the Imp and Universal projection rooms. We have seen it in use recently in other projection rooms. We frequently have a feeling when we go to a motion picture theatre, that as the image of the screen is steady and there is little or no noise issuing from the booth, the Simplex Projector must be the factor which conduces to these good results.

The Simplex machine is making great headway in Europe. There is no wonder when these evident facts are considered.

This little book appeals to intelligent operators. As the preface remarks: "The successful operator must progress with the entire business—the control of the projection machines and appliances, requires skill and knowledge which can only be won by years of study and experience." Here are some of the points dealt with in the book: The Arc; Tests on Direct and Alternating Currents, etc.; Electric Terms and Calculations, Tables for Projection. The book is a terse little *vade mecum* on the manipulation of the Simplex machine. It should be in the hands of every Exhibitor and manager, and we hope that every reader of this article will write to the Company for a copy of it.

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BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

Baltimore, Md.—Moving Picture Theater: 1 sty., \$22,900. Private plans. Owner, Wm. E. Stumpf, 433 N. Luzerne st. Plans in progress.

Washington, D. C.—Moving Picture Theater (rem., seating capacity 800): 3 sty. 85x50. \$25,000. Archt. W. S. Plager, 210 N. Capitol st. Owner Feature Film Mfg. Co., Harry Crandall, mgr., 11th & Pennsylvania av., N. W. Builder, D. E. Nichols, 4324 Georgia av., N. W., is receiving sub-bids.

Washington, D. C.—Moving Picture Theater: 1 sty. 40x75. \$7,500. Archt., C. Clark Jones, 332 Maryland av., N. E. Owner Staton Amusement Co., Theo. Sloat, pres., 332 Maryland av., N. E., is receiving figures.

Cincinnati, O.—Picture Theater: 1 sty. & bas. 28x100. \$6,000. Archts., Robertson & Fahnestock, 801 Gerke bldg. Owner, J. A. Pendry, 210 Mill st., Lockland, Cincinnati, will let separate contracts and build by day work.

Toledo, O.—Moving Picture Theatre (seating capacity 700): 1 sty. 45x120. Archt., J. W. Matz, 314 Nasby bldg. Owner, A. J. Smith, 519 Main st. Architect is taking bids.

Akron, O.—Motion Picture Theater & Store Bldg.: 2 sty. & bas. 68x180. \$60,000. Archt., Fred W. Hagloch, 605 Flatiron bldg. Owner Metropolitan Amusement Co., care architect. Plans in progress.

Akron, O.—Motion Picture Theater: 1 sty. 40x120. \$12,000. Archt., Fred W. Hagloch, 605 Flatiron bldg. Owners Ozier & McCready, 79 S. Main st. Plans in progress.

Akron, O.—Motion Picture Theater: 1 sty. 30x120. \$5,000. Private plans. Owner, A. D. Wilhelm, 748 Grant st.; will build by day labor and is in market for all material.

Sandusky, O.—Motion Picture Theater & Store Bldg. (1 store & theater seating 680): 2 sty. & bas. 36x133. \$20,000. San-

dusky. Archts., Steffens & Steffens, 1028 Williamson bldg., Cleveland. Owner, Chas. L. Blatz, Sandusky. Bids in; architects will soon award contracts.

Peoria, Ill.—Moving Picture Theater (seating 800): 2 sty. & bas. 38x171. \$75,000. Archt. F. J. Klein, 127 S. Jefferson av. Owner Seaver Amusement Co., D. Robinson, Secy., 229 S. Adams st. Architect is receiving bids.

New York, N. Y.—Moving Picture & Store Bldg.: 2 sty. 66x100. \$25,000. Archts., E. C. Horn Sons, 1476 Broadway. Owners, Sonn Bros., 149 Church st. Lessees, Haring & Blumenthal, care owners. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater & Roof Garden (seating capacity 1,200): 2 sty. \$35,000. Brooklyn. Archts., Von Beren & La Velle, 507 Fifth av., New York city. Owner's name withheld. Architect has just been selected.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 25x100. \$5,500. Archt., John Gibbons, 504 Court st. Owners John McKeen and Wm. Cocoran, 413 Smith st., are receiving bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. \$5,000. Archt., Edgar Howell, 31 Kane pl. Owners, Schwartz & Co., 87 Richardson st., are receiving bids.

Ossining, N. Y.—Moving Picture Theater: 1 sty. 40x137. \$10,000. Ossining. Archt., Wm. H. Rahmann, Singer bldg., New York City. Owner Ossining Realty Co., Ossining. Architect is taking bids.

Woodsville, N. H.—Picture Theater, Hotel & Stores: 3 sty. 57x137. \$35,000. Woodsville. Archt., A. T. Ramsdell, 45 Mt. Vernon st., Dover, N. H. Owner Richard Henderson, Wells River, Vt. Plans nearing completion; owner is building foundation.

Pittsburgh, Pa.—Nickelodeon (seating 800): 2 sty. 44x100. \$50,000. Archt., H. E. Kennedy, Home Trust bldg. Owner,

R. H. Boggs, Sewickley, Pa. Architect is receiving bids.

Philadelphia, Pa.—Moving Picture Theater (alt.): 1 sty. 54x130 & wing 25x60. \$10,000. Archts. Peuckert & Wunder, 310 Chestnut st. Owners, Margolin & Block, 203 S. Fifth st., are receiving bids.

Bloomsburg, Pa.—Moving Picture Theater: 1 sty. & bas. 40x100. \$15,000. Bloomsburg. Archt., Benj. R. Stevens, 1737 Filbert st., Philadelphia. Owner, Wm. Fegley, care architect. Plans in progress; too early for details.

Lakewood, O.—Motion Picture Theater & Store Bldg. (1 store & theater seating 500): 2 sty. & bas. 44x140. \$15,000. Lakewood. Archt., A. C. Wolf, temporary office 827 Rose bldg., Cleveland. Owner, Wm. L. Wilson.

Fremont, O.—Motion Picture Theater (seating 300, rem. first floor of commercial building): 3 sty. 30x100. \$10,000. Fremont. Archts., Richardson & Yost, 354 Rockefeller bldg., Cleveland. Owner's name withheld. Plans in progress.

Austin, Minn.—Moving Picture Theater, Store & Flat Bldg. (seating 550): 2 sty. 75x96. \$20,000. Austin. Archt., Frank W. Kinney, 1003 Plymouth bldg., Minneapolis. Owner, L. D. Baird, Austin. Plans will be completed next week.

Kansas City, Mo.—Moving Picture Theater: 1 sty. 50x122. \$15,000. Archt., J. G. Bracchlein, Massachusetts bldg. Owner, E. E. Auchmoody, 639 Reserve Bank bldg., is taking figures.

Richmond, Va.—Moving Picture Theater: 1 sty. 28x130. \$12,000. Archt., W. C. West, Merchants Bank bldg. Owner's name withheld. Sketches just started.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x121. About \$35,000. Archts., John C. Austin and W. C. Pennell, 1015 Wright & Calender bldg. Owners, H. L. McAllister and J. M. Dobbins. Lessee, Carl Ray. Plans in progress.

This bulletin is mailed to all our advertisers *before publication*, enabling them to get in *immediate* touch with these prospects. *Also* a copy of "Exhibitors' Times" carrying your advertisement, given to each of these *new buyers*.

For further information address: J. F. FAIRMAN, Advertising Manager.

EXHIBITORS' TIMES

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Exhibitors' Times



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J. J.
Kennedy
At Home

Con-
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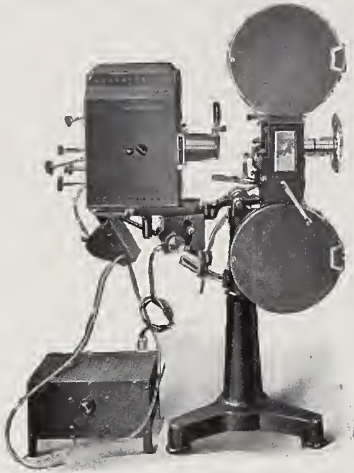
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222 W. 39th ST. NEW YORK

Exhibitors' Times

Vol. 1, No. 18

September 27, 1913

Price 10 Cents

"J. J. K."

Motion Picture Despotism and the Dollar

THE two most unpopular men in the film business are the subject of this impression and myself. He for his love of business for business' sake, I for my love of truth for truth's sake. I cannot say with truth, like George Washington, that I never told a lie, but I do love truth, if not in the concrete, at least in the abstract. Truth to me is an ideal to strive for—I mean, scientific truth, the truth of knowledge. That kind of truth that Professor Oliver Lodge is after, namely, the establishment of a connecting link between what is called life and what is called death. You see, the subject of my sketch is taking me into the ether of pure science. It is a case of homeopathy; like to like; J. J. K. is a man of science. So am I.

There never was a profounder truth enshrined in a poet's line than the phrase: "The world knows nothing of its greatest men." History shows that the men who have made history in very many cases were not those who, as the modern phrase runs, were "always in the limelight." The powers behind thrones very often have ruled rulers, and have thus ruled the world.

One of the least known men in the motion picture business is Mr. J. J. Kennedy—least known personally, that is. If you went down to his office at 52 Broadway just now you would find it difficult to obtain access to him. He is a busy man. And being a busy man, he very properly refuses to devote his time to the charlatans, imposters, fakers and downright crooks with which the motion picture business unfortunately abounds. But if you were a business man and had business with Mr. Kennedy, you could do business with him.

I had a seance with Mr. Kennedy shortly after the Motion Picture Patents Co. was formed. There was a fierce hullabaloo at the time. The so-called independents really had no legal and very little moral right in the game. The Patents Company was a logical institution. It was formed to protect patents which were being infringed right and left. The imposition of the license fee was a just and logical one. Of course, the butcher, the baker, the candlestick maker and others who butted into the game did not like being told that they had no legal right in it. Hence the tears of the pirates, for such they were.

The formation of the Patents Company was generally attributed to Mr. Kennedy. If so, it attested his business-like abilities. They were fortuitous circumstances that brought me into contact with J. J. K. at

the time. I found him to be a civil engineer, who semi-apologetically told me that a little while before that he formed a chance association with the Biograph Company, saw that there was money in the game, and, like a business man, went after the money.

For years, the Biograph Company was a languishing institution. I knew the London branch and its officials a decade ago. Some of the things which the London branch of the Biograph Company did were no credit to the business. Some of the London Biograph pictures that I saw would not pass the censorship of Mr. McGuire now. But that is past history. Like the Crucifixion, it happened a long time ago. Let's forget it.

It is the simple truth that the Biograph Company owes its present prosperity and businesslike organization to the genius of Mr. J. J. Kennedy. As Mr. Kennedy proffered me his cigars and other hospitalities in his library, I discovered that he was a scion of the great north of Ireland family of Kennedys, which has given a Lord Justice to the British bench and the greatest consulting engineer to British electrical science—Sir A. B. W. Kennedy.

"There we are," said my host, waving his hand towards the genealogical books in his case. And there he was—an educated descendant of a great family. Heredity, education, environment—all these good things count in the formation of a man's character. Mr. Kennedy has applied scientific methods to his business, even to the motion picture business. Hence his success. Personally, Mr. Kennedy is an agreeable man and a connoisseur of etchings. I recall a flashlight photograph made about five years ago of a collection of film men at one of their dinners. Such a motley crew of "kikes, wops, guinies." At the head of the table sat, it seemed to me, looking somewhat cynically at this heterogeneous admixture, for such it was, two of the cleverest men in the business—George Kleine and J. J. Kennedy. Upon my word, it looked as if they were half ashamed of the company in which they found themselves. No wonder, for certainly the film business, especially around New York, did attract an intolerable set of people at one time. These people hated and feared Mr. Kennedy in the measure of their own moral turpitude. Crooks always fear a just, good man. The reason is obvious. The good can not exist with the bad.

(Concluded on page 4)

EXHIBITORS' TIMES

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Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

A LESSON AND A WARNING.

"THE LURE" and "The Fight" were as inevitable as Miss Nesbit-Thaw's or Mrs. Thaw Nesbit's—(nobody, and probably not the lady herself, knows her own proper name at the present time) appearance before vaudeville audiences. Effect is produced by cause. In regard to the appearance in public of Mr. Clifford's dancing partner, to inquire into matters would be like delving in ancient history, so let by-gones be by-gones. But as to "The Lure" and "The Fight," the causes are so recent that we can afford to glance at them.

The so-called evidence in the so-called white slave traffic clearly supplied material for the opportunist dramatist and the opportunist theatrical manager. You never fail when some great question disturbs the public mind to see the hack writer at work. If a "Republic" goes down, you will have a series of dramas on "Rescued by Wireless," or if a "Titanic" goes down, you will have "Titanic" dramas, or if any phase of ethics or morals interests the public, it will be reflected in the stage and periodical literature of the time.

"The Lure" and "The Fight" would have been antedated by some of the less reputable amongst the motion picture makers if they had dared. They are bad enough, some of them, but they did not dare. The censorship of motion pictures is sometimes inept and generally unsatisfactory; but it is sufficiently cogent, thank goodness, to stop such moral monstrosities as the Wages of Sin, the Adventures of Miss Binford, Miss Nesbit, Mr. Thaw at the Garden, *cum multis aliis*. In regard to stage plays, however, the censorship has no such clearly deterrent effect. Nevertheless, from the mass of writing that has appeared in the public newspapers with regard to these plays, we may learn a useful lesson by parallel reasoning. Magistrate McAdoo, before whom the matter of the alleged immorality of these plays was brought, is reported in the newspapers to have made some highly sensible remarks from which a quotation may be made for the information, edification and warning of motion picture makers who may be disposed at some future time to make pictures out of "waves of righteous indignation" against white slavery or any other manifestation of human vices:

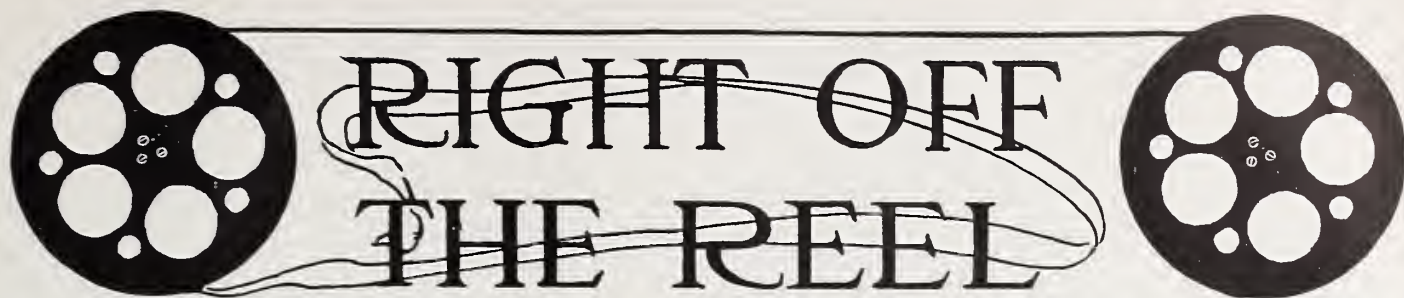
"This play is entirely unnecessary for any good purpose. If it has any moral lesson I failed to discover it. You might as well say that an author could write a book of 700 pages full of obscenity and filth and finish it by adding at the end a few moral maxims such as 'Be virtuous and you will be happy,' 'Honesty is the best policy,' and thus sterilize the preceding filth and convert the book into an instrument of moral betterment.

"The motive of the play is to make money, taking advantage of the present righteous indignation of the public against what is called 'white slavery.'"

The unfortunate aspect of this matter is that Mr. Shubert and Mr. Wm. Harris are experienced theatrical men, but do not seem to have been in the business long enough to realize that this class of plays don't make much money. Yet one more quotation from Magistrate McAdoo:

"We do not need to uncover a sewer to convince people as to its filthiness, nor to warn those of ordinary cleanly habits against getting into it. A considerable portion of our police force is devoted to preventing exhibitions of solicitors for prostitution and brazen harlotry on our public streets. How useless is this if we are to have more glaring exhibitions of this vice on the stage, including portrayal of the interior of brothels, to be served up to adolescent youth and pure-minded young girls."

Putting the ethics and morals of the matter entirely on one side, let us point, as we have pointed before, to the best and most successful efforts in other branches of the arts. More money is made out of the clean and the up-lifting than out of the negations of those qualities. We think these facts should be digested not merely by manufacturers, but by the class to which the "Exhibitors' Times" largely appeals—the Exhibitor. Any picture which seeks to make capital out of moral depravity is clearly a bad picture.



RIGHT OFF THE REEL

By F.B.

“THE divinity that doth shape our ends” has led to the inevitable. The consolidation of the “Moving Picture News” and the “Exhibitors’ Times” was bound to happen—bound to happen in the very nature of things—just as the combined publications under their new style and title will take rank as the principal motion picture publication on this globe. These words are deliberately and carefully chosen. I believe them to be true, not superficially so, but in my heart. And so I print them. * * *

I SEE that a gifted gentleman whom I had the pleasure of meeting recently, Mr. Robert Scott Yard, the new editor of the “Century Magazine,” has published a book on “The Inside of the Book-Selling Business.” It is a fascinating subject to the general public—the making of books and newspapers. And so are the people that make them. Editors enjoy with the Pope and Emperors and Kings the special privilege of writing in the first person plural instead of the first person singular. They write in their newspapers “we” instead of “I.” There is a fascinating desire throughout the world to see and know the privileged few who exercise this prenominal plurality. Prenominal plurality! Do you get that, Stephanie? * * *

THE Motion Picture News was suggested by me as a title before it had ever appeared. The hand that writes this page of paragraphs contributed to the first two volumes of the “Moving Picture News.” I had an idea at that time of starting and editing a motion picture publication which should be published and do justice to its great theme. * * *

SO it was bound to happen that this publication should be consolidated with the “Exhibitors’ Times.” The “Exhibitors’ Times,” Incorporated, is controlled by a number of high-minded gentlemen having lofty ideals with regard to the making of motion pictures and their adequate representation in the press. So that with regard to the combination of the “News” and the “Times,” the best has happened, as it generally does happen, in the long run. * * *

FATALISM possesses us all more or less. What is to be will be, say we Anglo-Saxons; the Turks say, Kismet; the Italians, Che sara sara. Among my many isms, fatalism occupies a prominent part. This fusion had got to be, Somewhere, Somehow, Sometime. The brain that is writing this article has been emitting ether waves of acquisitiveness. “Bu-lieve me, it’s some brain, kiddo.” I think there ought to be one great motion

picture publication for the world, with the “Exhibitors’ Times,” Incorporated, as proprietors. Now, this isn’t a very absurd idea. The world is a small place compared with what it was some time ago. I don’t mean in respect of its physiography—that is, its dimensions and specific gravity—but rather in respect of the wondrous facilities of inter-communication now available. You can get around this globe in about 28 days. It seems only yesterday that Jules Verne, the novelist, wrote a popular book for boys (I am just a boy, and, Lord, I do love to read these adventures), in which he made his hero go around the world in eighty days. We larf at that sort of thing now. * * *

SO I hope to see the time when we shall have a great motion picture daily newspaper controlled by the “Exhibitors’ Times,” Incorporated. The subject of the picture is so vast that there is room for such a publication. The interests are so enormous that there ought to be such a publication. Those interested in Christian Science run a daily paper, and a very good daily paper it is. I consider that the motion picture is relatively of greater importance to the world than Christian Science. This may be heresy, according to the Boston idea, but I believe it, and, believing it, I print it. * * *

WITH reference to the motion picture daily idea, I would like to point out that the theatrical interests in New York City and other large cities of the globe are represented by daily newspapers. Financially, the motion picture is of more importance to-day than the ordinary stage; therefore, you have the ground ready prepared for such a publication. But this will come in time, no doubt. The various “weeklies” issued by the film companies point the way to the realization of the idea. If a weekly on the screen, why not a daily on the newsstand? One would help the other. * * *

TO be more than serious, to be concrete in one’s reflections, the motion picture business is in greater need than ever of adequate representation in the press. There are too many superficial writers filling newspaper space—men who don’t understand the subject, men who have not studied the subject. At Syracuse University they are teaching motion picture science. Those of us who write in the “Exhibitors’ Times” are practical picture men. We have studied the subject; we are still studying the subject, and will continue to do so. The day of the superficialist, the charlatan, the bluffer, the faker in this business has passed. Well authenticated knowledge is demanded everywhere.

(Concluded on page 6)

"J. J. K."

(Continued from page 1)

Many a one who will read this paragraph will add to my unpopularity and will hate me consumedly for the sentiments expressed. I believe in one-man power, one-man domination, one-man rule—if you get the right man. I believe in despotism—benevolent despotism. Do you know the literal meaning of the word "king"? It is, as Carlyle points out in one of his books, "the man who could." The first king was the man who could. He won his position by right of personal prowess. As we say in modern Gotham slang, "he beat the other fellow to it." He could, and did, and so he became king.

That is the case with Mr. Kennedy. He could and did make a success of his film enterprise. His is the type of mind that is bound to make a success of almost anything that it takes up.

And in making a success of a thing you cannot be too particular about your methods. This is and was a great business. The Augean stable had to be cleaned. (Good old classic metaphor, what a blessing you are to the writer who wishes to create a big effect.) Well, the business had to be cleaned up, and J. J. Kennedy is one of the men who helped to clean it up.

I would like to give the portrait and biography of the subject of my sketch, but he is one of those men who would not part with his portrait, and, as for biography, he would politely refer you to the records of his family. He would rather, I think, talk etchings with you or tell you some humorous stories about the idiosyncrasies of the niggers who have worked for him in his constructional enterprises.

It is said that Mr. Kennedy discovered Griffith, the Biograph producer, who is credited with making the tolerable salary of \$35,000 a year. Also he dominates the general policy of the company, which is against undue prominence of, and publicity to, the actors and actresses. Also the Biograph Company never asks for free publicity. Also it pays its bills. Also it makes consistently good pictures, because it takes time over them.

The best proof of J. J. K.'s success lies in the fact that being the first to apply the principle of combina-

tion to the business, he has provoked many imitations and many imitators. Imitation is, it is said, the sincerest flattery, but, of course, it is a sign of mental weakness. Originality is the *desideratum* to-day—the ability to initiate and do something which the other men have not done or have overlooked. It is in this respect that J. J. K. has succeeded in making himself a power, and a great power in the motion picture business.

I hope he won't be angry at reading this article. I don't think he will be, for it is true and gives away no secrets. It is a personal impression by one whose business it has been for several years to form personal impressions.

I discover with some pride that the readers of these sketches take as much pleasure in what I write about myself as what I write about other people. And really, reader, if you knew as much about me as I know about myself, you would believe that I am just as interesting as the people I write about. Possibly more so. Maybe, after I've exhausted the list of motion picture celebrities that I am writing about in this part of the paper, I will write about myself.

Interviewing is one of those indefinable arts in which the interviewer sometimes learns more about the interviewed by talking about himself (the interviewer) than about the interviewed.

This was the case with Mr. Kennedy and myself. I went to talk to him about myself. I did. He, not receiving me as an interviewer, talked about himself. That is how I am enabled to give you this impression of him. He is just that type of man who would flatly refuse to be interviewed. Like myself, he dislikes publicity. You would hardly believe it, but, though it is my business to give people publicity, I do not very much care for it myself, unless it furthers a particular object which I may have in view. This is the business-like view to take of publicity.

Of course, publicity ministers to vanity; otherwise, the great newspapers would not flourish as they do. Some of us, however, prefer to be conspicuous by our absence from publicity sheets. This is the bond of sympathy between J. J. K. and

T. B.

FILM CENSORSHIP IN JAPAN

The demand for a film censorship has spread to Japan, where it appears that new regulations have been made, establishing in principle a full censorship. These regulations, which are published in the "Official Gazette," are as follows:

Article 1. The producers and dealers in films for cinematographs, as well as those showing the films, must apply to the Educational Department for official sanction of those films which they may consider as forming part of the common education of the people, by producing samples of such

films together with explanatory statements concerning them.

Article 2. Those films or pictures handed to the Department for the purpose of official recognition, in accordance with the above Article, shall be returned to the applicants at their request, but the authorities will in no way hold themselves responsible for damage that the films or pictures may sustain while preserved by the Department.

Article 3. The expenses required for the return of such films or pictures shall

be borne by the applicants.

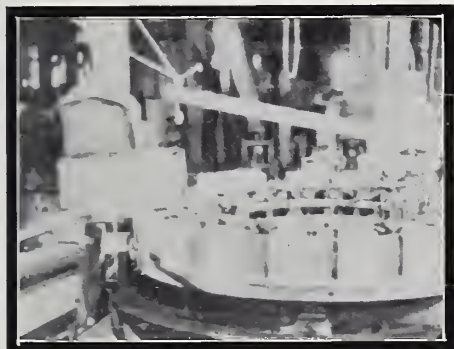
Article 4. Those films or pictures recognized by the authorities will be inscribed with the words: "Recognized by the Educational Department," and no alteration must be made of films or pictures already recognized.

Article 5. The titles of those films or pictures recognized by the authorities, as well as the names of the applicants who have obtained such recognition, will be published in the "Official Gazette."

Developing Advertising Power in Motion Pictures

By Watterson R. Rothacker, General Manager, Industrial Motion Picture Company of Chicago

Every student of the science of advertising, every advocate of modern means of publicity and selling, recognizes in motion pictures an important factor in the business of attracting and influencing the buying public.



Postum Cereal Co.

The value of illustrations in advertising, and the undeniable superiority of motion pictures over "still" photography and the work of the commercial artist, is sufficient introduction of motography to the advertising fraternity.

The most recent additions to the steadily growing list of motion picture advertising achievements are found in the campaigns handled for the Postum Cereal Company, of Battle Creek, Michigan, the Winchester Repeating Arms Company, of New Haven, Connecticut, the Peabody Coal Company, of Chicago, the United States Gypsum Company of America, the Phoenix Horse Shoe Company, of Joliet, Illinois; Mayer Brothers, of Chicago, and the campaign launched last month by the manufacturers of asphalt.

C. W. Post saw in motion pictures a chance to give an eye trip through his Battle Creek factories to the thousands of people who could not spare the time or money to visit the interesting home of the Postum Cereal Company. The result of this thought was a compre-



Postum Cereal Co.

hensive series of motion pictures showing how Post Toasties, Grape Nuts and Instant Postum are manufactured. Not only are the manufacturing processes thus depicted in motion keenly interesting, but on the same reel appear scenes showing Mr. Post's art collections and several groups of healthy kiddies eating Post products with a zest that sends a call from the stomach to the brain of any audience, and that call suggests a visit to a store carrying the Post line of goodies. This series of pictures is entitled "Making Pure Foods in Battle Creek," and already has been seen by millions of people in America all of whom have been impressed with the Post message.

The first month the Winchester Repeating Arms Company pictures were on view in America, the results were so satisfactory that this concern extended the campaign so as to include South America, Australia, Philippine Islands and Java. The Winchester Company employed the Wonderful Topperweins to pose before the camera which made records of these two wonderful shots, performing the most difficult feats imaginable with rifle, pistol and shotgun. This subject has unusual interest and a direct appeal to every person who loves hunting, trap shooting and kindred out-door sports. Of course, Winchester Arms and Ammunition are featured throughout, and in a manner that serves the advertising purpose without making a commercial appeal. On the same reel appears scenes showing a bird's-eye view of the Winchester plant at New Haven, and the thousands of happy Winchester employees hurrying to lunch when the whistle blows.

Mr. F. S. Peabody, President of the Peabody Coal Company, of Chicago, had a complete set of motion pictures made showing the Coal Mining Industry in Southern Illinois, because he wanted to show to the world the model conditions under which the Peabody mines are operated. In order to secure this subject, the camera crews had to operate under ground and use a special lighting equipment. The results are perfect, and by means of these motion pictures, Mr. Peabody can enlighten and educate any audience by showing in motion scenes which otherwise would entail considerable travel, trouble and inconvenience. These films will be used by the Peabody Coal Company in their new educational-advertising campaign, and will also be exhibited before gatherings of people interested in methods of mine safety and the coal business in general.

The United States Gypsum Company have had made a series of films showing how Gypsum is mined, handled and manufactured into Pyrobar Block and

Sackett Plaster Board. Also on film they prove by actual test that Pyrobar Block and Sackett Plaster are easier to handle than ordinary materials of their nature. The closing scene in which a building is actually burnt to the ground,



Winchester Co.

with the exception of that part where Sackett Plaster Board was used in construction, is proof that Sackett Plaster Board is really fire-proof. The United States Gypsum Company will use these pictures in their advertising and selling campaigns.

The Phoenix Horse Shoe Company had motion pictures made of the operation of their plants so that they could show the farriers of America, and the buyers of horseshoes abroad, the magnitude of the Phoenix plants and the superior method of manufacture which makes the Phoenix brands "best."

Mayer Brothers of Chicago used motion pictures to illustrate "The Clothing Industry from Sheep to Wearer," and by exhibiting these films in conjunction with their local dealers, they so connected the merchandising with the advertising that they actually secured sales and new customers as well as publicity.

The Northern Pacific Railway Company and the Chicago & South Haven Steamship Company successfully used

[Concluded on page 21]



Winchester Co.

FILM-PICTURES AND FILM-PEOPLE

T. J. West Advances an Interesting Theory

T. J. WEST, the head of West's, Limited, returned to Sydney early in July. Speaking in the New South Wales "Theatre" office, he said: "I have been asked hundreds of times to give an explanation for the wonderfully continued success of motion pictures. I have given—and I have heard—various answers. But not one of them was quite satisfying. I was looking at some pictures the other day when there suddenly dawned on me what I believe is really the dominant factor in making silent-drama the ever-growing success it undoubtedly is.

The Individual Appeal.

"Take the average audience at a picture display. It represents all grades in the community—socially and educationally. Yet they are all entertained by the same picture. Why is that? Such widely-varying classes of people are not attracted to other theatres in this manner. Certain theatres attract certain sections of the community, and other theatres attract other sections. Generally speaking this is so. But the motion picture draws on all sections. Now I come to what I think is the real explanation. It is because in the case of the picture show all are unconsciously taking part—all are active participants—in the entertainment. While the eye is following the picture the mind is exercised in unravelling the plot and working out the details. In this way the patrons of the house are unconsciously forming a part of the entertainment. Every member of the audience is clothing with language, suggested by his or her individual rank, the scenes and emotions depicted on the screen. Each is giving these scenes and emotions his own—or her own—reading or interpretation. For example, a doctor looking at any particular drama would

fill in the words of the picture differently from the less-educated mind. But the fact remains that all sections are unconsciously deriving certain pleasure by mentally interpreting the pictures according to their own respective ideas.

Receiving and Creating.

"It does not follow that the spectator himself is aware—in fact, I do not think he is—that a great part of the entertainment has been supplied by his own assistance in keeping his mind engaged in working out the plot of the story as presented to him through his vision. He may not know why he has enjoyed himself. But it is none the less true that some pleasurable emotion has been stirred in him by his having unconsciously helped to produce the entertainment he has been witnessing. So he becomes a constant patron of the pictures. Briefly, I think the reason for the success of the motion picture can be defined in a sentence. It is that the observer is part and parcel of the entertainment. In other words, it is because he is receiving and creating simultaneously."

Personal Movements.

Mr. West left London on May 24th. He arrived in New York on June 1st. He spent three days in New York. He had a few hours in Chicago on his way to Vancouver. Mr. West reached Sydney on July 5th. He will visit Brisbane, Adelaide, Melbourne and Perth in connection with the firm's picture houses in those states. He hopes to be back in London before Christmas. Mr. West has been identified with the picture business from the very time—the early nineties, he explains—that motion photography first took definite shape in England. Afterwards he was the first to introduce, in New Zealand

(Concluded on page 8)

RIGHT OF THE REEL

(Continued from page 3)

THE greatest art the world has seen in its history, for such the motion picture is, greater than painting, greater than sculpture, greater than acting, greater than any other method of graphic expression—great in its greatness, and greater still in the certainty of its future—calls out for the expressed emanations in print of the world's best minds—not the worst. The brain-force of the world is acted upon by the motion picture, just as the world or globe itself is acted upon, affected or influenced by the solar rays. The latter gives life to the world, and all that is on or in the world. The motion picture gives mental life and stimulativeness to the people of the world. How important it is, then, that the press which represents this vast factor or influence in life should be worthy of its great office. This is what the combined publications, the "Moving Picture News" and the "Exhibitors' Times," propose not merely to attempt, but to be and to do.

* * *

TOUCHING the press agent, Brother Proctor, don't you think that you and I might form an association for his suppression, extinction, or painless

assassination—you to be President, I to be Secretary and Treasurer? The press agent now, as ever, in this business, is a danger and a menace to it. He exaggerates where he does not misrepresent, and thus constitutes himself an active hireling in misleading the Exhibitor in respect of the basic qualities of the pictures which he is paid to boost. The press agent's chief weapon in his armory of misrepresenting phraseology is an excessive supply of adjectives; also an infinite capacity for magnifying the minute. The press agent is a danger to the business. I mean, Brother Proctor, the press agent under whom you and I suffer so much. Good, honest advertising and straightforward writing about the motion picture are the two vital things needed towards giving it all desirable publicity. And, above all things, truth as to the open market being *de facto*. In other words, the only thing which counts in the picture business to-day is quality. I hereby solemnly make oath and say that this is my last word and deliverance on the subject of the "open market," given under my hand and seal on the day when King John Bunny ascended the throne of his ancestors at Coney Island, N. Y.

THE BRIDGE OF SHADOWS
(SELIG)



THE BRIDGE OF SHADOWS
(SELIG)



CURRENT FEATURE RELEASES

IN THE PROGRAM
OF THE
GENERAL FILM
COMPANY
(INC.)



IN THE SHADOW OF THE MOUNTAINS
(EDISON)



IN THE SHADOW OF THE MOUNTAINS (EDISON)



IN THE SHADOW OF THE MOUNTAINS
(EDISON)

DAVID HORSLEY BECOMES AN EXHIBITOR

IT is so seldom nowadays that we have an opportunity of hearing a film manufacturer talk in public that we welcomed the opportunity of listening to Mr. David Horsley on the subject. Mr. Horsley, it may be explained, has just returned from Europe, after a three months' trip there, and was kind enough to give the motion picture press an account of his impressions gained abroad in the course of his tour among the film producers of the old world. Those impressions are summarized elsewhere.

Meanwhile, it is of interest to us as the only paper in this country, if not the world, avowedly representing the interests of the motion picture Exhibitors, to recall the circumstance that Mr. Horsley has ranked himself among the 17,000 or more of Exhibitors of this country. To begin with, Mr. Horsley was, we believe, some six years ago, an Exhibitor himself. Then he took up the manufacturing of films under the name of the Centaur and Nestor and certainly made a great success of the latter brand of pictures. Last year he pooled his business with the Universal Company, and now, having pulled out, is, we have learned, to take up another branch of the business—that of exhibiting.

It is Mr. Horsley's intention to erect and control a chain of motion picture houses here in the East. He is said to be backed up by ample capital. We gather from what he says that it is his intention to erect high-class houses and conduct them in a very high-class manner.

No doubt the information which he got in his travels will help him in his schemes. We have always maintained that the motion picture house in its method of conduct has hardly kept pace with the artistic progress of the picture. The picture has advanced, while here in the East, writing generally, the house has stood still. They have much finer motion picture houses in Europe. There you get more conveniences, high-class music—all the comfort of the refined environment. It is true that the prices are higher, but the people get more for their money. You have set performances, not continuous ones, from which you have to be chased out as in so many motion picture theatres in the East here. In the great city of New York there are still comparatively few motion picture houses worthy of the subject. We wish we could persuade Mr. Horsley and his friends to give Broadway a good, specially erected and equipped motion picture house. There isn't such a place yet.

We know that Dave Horsley is an attentive student of motion picture literature. We suggest to him that he spend a little time in looking up the articles, signed "J. M. B.," on "Construction" and "Music and the Picture" in past numbers of the "Exhibitors' Times." We are sure that in these articles he will find a great deal of information which will help him and his co-directors to plan the projected chain of houses along proper lines.

FILM-PICTURES AND FILM-PEOPLE

(Continued from page 6)

land long-season shows, and in Australia both long-season and permanent shows.

Who Leads the Way?

"That," he remarked in reply to an inquiry by "The Theatre," "is a point that has been very much discussed—the country, if any, that leads the way in film production. My experience is that geographical environment and local ideas govern the pictures that the different countries are producing. Pictures thus produced are naturally the most popular in the country whose conditions have determined the shape or form taken by them. Censors themselves vary with their countries. For instance, in Germany a censor would turn down any film in which there was shooting or robbery. Other scenes that in English-speaking countries would be considered very doubtful would in Germany be passed without the least hesitation. But there is at least one thing on which all countries are agreed—virtue being triumphant and vice frustrated. The present tendency with all big manufacturers—no matter what nationality—is to produce films of a more or less international character, so that they may appeal to all countries.

England Waking Up.

"There will shortly be produced here a film that is a continuation of the one-picture one-program idea. It is a magnificent representation of 'East Lynne' in five acts. I am quite willing to admit that in the past English manufacturers have not always reached the standard set by American and European producers. But 'East Lynne' represents the high-water mark of British production, and in this instance, at least, England has

turned out something equal to anything produced by any other country. The French excel in the hand-coloring of pictures. Moreover, I think the French, because of their artistic temperament, are likely to be always first in this section of the business. The Italians lead in spectacular and scenic productions, because their country lends itself to work of that character. Germany and Scandinavia have largely devoted themselves to the production of drama. They were the first to initiate the multiple reel or long picture. When America entered the field it did, right from the outset, with unlimited capital. For this reason it has all along been in the front rank as regards dramatic productions. I have already hinted at it; but if you press me it must be admitted that, so far, British producers have lagged behind. Still, I believe it is only like the old British way of waiting to make sure, and that it will not now be long before England is well in line with all the other nations."

Universally Popular.

Mr. West holds that just as film production has improved in the past, so must it continue to improve in the future. "The demand for pictures," he remarks, "is universally popular. In every country I have visited it is the same. Perhaps the universal popularity of pictures can be taken—if I may be pardoned for the digression—as supporting the theory I have put forward as the reason for the success of motion-photography." The popularity and esteem in which Mr. West is held were exemplified by his being the guest at some party or other promoted by his friends and admirers practically every day he was in Sydney.



MR. SIGMUND LUBIN

NINE REELS—AND THEN SOME?

IN another part of the "Exhibitors' Times" this week we give a brief account of the extraordinary efforts put forth to make the latest film sensation, the nine-reel "Atlantis." You are to have a shipwreck and other thrillers in this film. "Atlantis" is the longest picture ever made. To use a favorite expression of Mr. Roosevelt, "It's a corker." "Quo Vadis," the picture that is still running, is about eight reels long and occupies an entire afternoon or evening in its exhibition. The Nordisk people have gone one better with their nine reeler. "Next, please!" Where is this multiple reel-o-mania to end?

"Quo Vadis" is an exceptional film on an exceptional subject. It is doubtful in our minds whether the public at large will stand for a plethora of these excessively long films. You can't have too much of a good thing. J. M. B., who is the peregrinatory part of the editorial force, has heard from Exhibitors in general that they do not care much for these very long subjects.

We put it, therefore, to the manufacturers and the exchanges that they are running a risk of overdoing this matter. To show that we are not alone in this view, we are pleased to observe that our London contemporary, the "Bioscope," prints an article in the same vein as we are writing now, namely, to tell the manufacturers that the Exhibitors and the public at large do not want quite so many of these multiple reel films. Certainly there is a great danger that anything over five reels in length, unless it be exceptionally good, is apt to fall down.

Chatting with some well-known men on this subject recently, there was a general agreement that five reels reaches the maximum length of efficiency, if we may so phrase it. In other words, you can give an afternoon's or evening's entertainment in five reels with intermissions. A nine-reel subject would take exactly three hours to run at a normal rate of speed all through. If you had intermissions, it would occupy probably four hours. That is too long for an afternoon or evening entertainment. Half-past eight to eleven or from three to five are the regular hours for matinees and evening performances, and you cannot comfortably squeeze nine reels of film into those spaces of time.

We think the pendulum is swinging too far. We think the danger of the situation is that you may weary the public by satiety. Enough is as good as a feast. People say that they never get tired looking at motion pictures. They do. Unconsciously, maybe. The majority of motion pictures are not very absorbing. It is tiresome work looking at these things unless they are very good, and when they are very good you want them in comparatively small doses rather than in comparatively large doses. One- and two-reel subjects are by no means dead, as our London contemporary points out, and are likely to form the staple parts of motion picture entertainments for years to come.

Nevertheless, we shall be interested to see "Atlantis." It is, as we have said before—or, at any rate, it must be, "a corker!"

DOGS IN THE MANGER

IT seems only yesterday that self-constituted authorities on making motion pictures in this country derided the policy of European manufacturers to produce pictures which would please the patrons of motion picture theatres in the United States. Now, as we have pointed out before, they are eating their words by sending people to these very countries to make pictures which are made to be shown here.

We have made extensive inquiries in the past few years and find that people in this country are glad to welcome any good product which suits their taste. It is all the more amazing then to contemplate the fact that the best products of the European manufacturers are still denied admission to the American motion picture house. There was a stupid cry some time ago, that American motion picture patrons wanted only American-made motion pictures; now they are tiring of them. They are just dead sick and tired of cowboys, bucking bronchos and the spurious life of a golden west, which only exists in the imagination of stupid fictionists.

It is true that the Gaumont, Cines and one or two of the foreign pictures are shown here, but the finest

efforts of Germany, some of those of Italy, France and other countries do not come before American audiences.

This is due to a mixture of ignorance and cupidity on the part of some of these manufacturers. You might just as well expect the powers that be of the Metropolitan Opera House, or Mr. Charles Frohman, to exclude the best operatic and dramatic productions of Europe simply because of jealousy.

In articles on the "open market," we made clear that nobody making good motion pictures need fear competition. We should rather welcome it. It is high time that the rotten American junk—it is rotten—should be superseded by reputable motion pictures made in Europe, or Africa, or elsewhere. Let us have good pictures, no matter by whom or where they are made. That is really the demand of the audiences of American motion picture theatres.

The people of the United States are not chauvinistic, or bigoted, or narrow-minded. They welcome all that is good for them. It is only in this motion picture field that we witness the dog-in-a-manger policy in excluding competition and quality. It is a policy which unfortunately animates all the factions in the business. In the name of common sense, let it be ended.

SIGMUND LUBIN TALKS

In the early days of the art many worthy samples of motion pictures had been exhibited, such as horses racing, trains in motion, etc. (including one of my first pictures, a horse eating hay, which is still quoted as one of the wonders of the period), but probably the first great excitement was the prize fight pictures. One of these, the Fitzsimmons and Ruhlin fight, was made by me in 1900 and caused a sensation. It attracted not only the sporting world, but all people, and was admitted to be the realism of photography. Again we had the Corbett-Fitzsimmons fight, and Gentleman Jim had the opportunity to see the agency of his own face when knocked out by the speckled giant.

New ideas were looked for to surprise the public, and the Welsh rarebit dreams furnished many subjects. Men were shot up towards the moon only to meet with disaster and fall from an altitude of three or four miles and save themselves by grasping the spire of a church steeple. Other pictures were examples of legerdemain, a dancing Pierrot would dance one of his legs off and continue until the other dropped away; the head and arms would follow, and still the torso would dance until the members would again be attached, and the Pierrot would gracefully bow to the delighted audience.

The saying that photography cannot lie was beautifully upset later, when we saw railroad trains climb almost perpendicular mountains two miles high, jump the crest and gracefully run down the other side to a canyon and again climb. Many other wonders were perpetrated to amaze the patrons of the motion pictures, and they did not lack novelty, but it was some years before the idea of producing playettes and farces was considered feasible.

Then came the day of the scenario writers.

Able writers, story-tellers, playwrights, amateurs and school girls went for it. They heard that good playettes would bring from fifteen to one hundred dollars, according to the originality or strength of the story, and without any experience or knowledge of the technique of the motion picture requirements they toiled away at their tales, some being only ideas, written in about ten lines and others of 20,000 words. Excellent and valuable matter for the magazine, but impossible for the camera.

The art of writing photo-plays had to be learned. Manufacturers printed pamphlets of instruction, telling the necessary construction, and issued them to all who asked for same. Probably most ready to grasp the idea were the college boys, who had no set ideas but followed the lines set forth and told their stories with the ever-important view in their mind's eye that action alone must tell the tale as words, no matter how dramatic, could not be photographed. I think I may safely say that to-day our best writers are drawn from the alumni and from personal contact number four very able writers who are college graduates. Short stories or incidents containing farcical situations, such as a man walking under a ladder and receiving the contents of a whitewash bucket; a paint pot had a

vogue for a few years until the manufacturers thought that the public had tired of laughing and planned more serious pictures. History, which is rich with legends and heroic color, gave valuable aid to the new innovation, and the stories of the Plantagenets, Tudors and Stuarts made excellent pictures. Later still Biblical history was employed and made some beautiful spectacles. These have been much lauded as educational, and actors and actresses of great fame and genius have offered their ability and personality to these masterpieces. Bernhardt, Lillian Russell, Rejan, Sully *et al* are now upon the animated screen and the immortal Nazimova has promised me that she will be, when her management permits. This wonderful woman on a recent visit to my studio was enchanted with the idea and hoped that some day she would be able to see herself act. Another great educational quantity is the production of pictures showing wild animals in their natural and native surroundings. Much as our zoos have done to add realism to the wild beast, now in captivity, it was not until the African hunt pictures were seen that the eye could grasp the grandeur of the desert, the jungle and the mountain homes of the magnificent animals, now fast becoming extinct and which will probably within the next century be classed with the antediluvian monsters. Equally interesting are the pictures of the arts and trades of which we now have plenty. The manufacture of our clothing, household necessities and foods, are truthfully shown and have satisfied the public that health, cleanliness and economy are now big factors of our advanced system. And yet another wonderful value has been added to the motion pictures, the science of anatomy to assist surgery. Great men of the medicine and

surgical fraternity are seeking the aid of the cinematograph to illustrate the problems in protozoology, physiology and neurology. Prof. T. H. Weisenberg has the free use of our studio and staff of photographers, and has developed some wonderful pictures, valuable to the science of saving life. The motion picture is not any more a toy, and although doubtless the most popular of all amusements, it is working a public good, inducing millions of men to take their families to the picture shop instead of killing time at the pool table and bar-room. The advancement in quality of motion pictures will never stop. What we are doing now, fifty years ago would have been worthy of the greatest playwrights of the period. We are making three, four and five-reel pictures which are veritable dramas filling a long evening's entertainment, and at a price that is not only within the reach of all, but a recognized economy. We are now giving really photodramas far ahead of the old and distasteful melodrama of the cheap theatre regime which is now fast becoming obsolete. To purchase these dramas we are not studying expense, if we get the story nothing stands in the way of production. The world is with us and willing to pay. We can spend from \$10,000 to \$50,000 in a picture and feel sure of the money coming back. Of course, the public have no idea what the expense is, and we do not advertise it, it is not necessary. Give the people the goods, and the patronage is ours. Viewing the fact that I am only one of the forty or fifty manufacturers, and that our output is over \$60,000 a week, and that the public nickels amply guarantee it, we do not need to be stingy of making good productions.

SIGMUND LUBIN.



Wallie Van, a Vitagraph Player in Western Costume

LUBIN'S NEW HOME

Betzwood is a small station on the Schuylkill division of the Pennsylvania Railroad, some few miles from Philadelphia. The same station is also called Fort Kennedy, serving the small village of this name, located on the opposite side of the river.



Betzwood-Conservatory

Betzwood proper is a vast and beautiful estate, situated in one of the finest and most historical spots of Pennsylvania, being close to Valley Forge.

Betzwood was, until shortly, the country seat of the late famous Philadelphia brewer—Betz—and as to Mr. Betz, this great estate was his hobby; he lavished money with a free hand in constant improvements. To-day its new owner, Mr. S. Lubin, is making of this estate his personal hobby, and as he wishes it to be the crowning of his splendid film business, he, like the former owner, lavishes money without counting, and to him nothing is too good to make out of Betzwood the ideal motion picture plant.

While Mr. Lubin had invited me to visit his new property, he was out of town when I called on him, but his son-in-law, Mr. Ira M. Lowry, who is general manager of the company, made all arrangements to have Mr. Louis S. Hall to meet me at the station and entertain me.

While Mr. Hall piloted me all over the place and took great pains to make my visit as pleasant as possible, I am not going to divulge the inner secrets to be found in the buildings, now undergoing a complete transformation, as I would not feel justified to post a man who believes that he can produce films in a back alley or barn with a limited capital of four figures



Betzwood-Lake

on all improvements made by Mr. Lubin, after years of hard and experimental work. Then, I do not believe that the reader cares much for technical terms, he does not care to know how many millions of feet of films the new plant can turn out, nor to be told how many perforators, printers, tanks, cameras, etc. are used to do the work. The Exhibitor is more interested in good pictures than a lot of free advertising. With the idea of an open market at our doors, the Exhibitor says: "We want good pictures. We don't care who makes them and who are the actors taking parts, we want the quality, as the quality alone means our success. The days of P. T. Barnum, when the show business was conducted on a mere bluff, are things of the past with our well-educated lovers of motion pictures."

Leaving aside, for the present at least, the intricate arrangements of what will prove to be the best equipped buildings for the production of the most steady, accurate and cleanest films, I will try to take the reader over the wonderful sights of Betzwood, to show him the far seeing acumen of Mr. Lubin. By removing the studios and factories from the dusty, smoky and overcrowded streets of a big city to a country home where the atmosphere is pure and clear, where the crowds of sightseers cannot pass over the fences to butt in and handicap the producers, camera men and actors in their work, where life is peaceful and where everything is at hand to produce any picture.

I doubt if there is any plant in the world where everything is so convenient and a plant occupying such a vast territory. Not the property of someone else, where permission must be asked to take a picture, but the absolute property of the head of the firm, on which he can erect whatever he pleases at his own will. There are vast lots on which Mr. Lubin can build a skyscraper, a church, a mansion or a village. I understand that as the improvements progress, Mr. Lubin is contemplating the building of an artificial street made of solid iron frames on which can be erected any kind of scenery or buildings.

Betzwood proper starts from the banks of the Schuylkill River. The first section, close to the river, can be called lowland, some of which is in open, uncultivated fields, while other sections are woods and thick brushes, looking very wild, not to say typically western. For instance, the narrow pathway from the water-power house on the river to the factory buildings is as wild as can be, and to show a lion or a tiger in such a thicket would produce a very natural view of a virgin forest.

On one of these open fields of the lowland, a sort of prairie, is encamped now a company making a military picture, and the numerous tents covering the ground are an attraction to the passengers on the flying trains through the grounds.

On another open field Mr. Lubin is erecting a glass studio for indoor work.

We arrive at a long stretch of buildings—for administration, garage, shipping (the second floor being fitted for projecting and

testing rooms). Next is the power-house, with the electrical department. Then we reach the most important building, which is the factory proper.

While it is not my intention to bother the reader with technical terms and give him a full inventory of the machines used,



Betzwood-Station

I cannot go ahead without a few words on this special building.

The film will start from the perforating room to the loading of cameras, then to the developing, fixing, washing, toning, drying and finishing rooms in succession, without being carried out and in such a manner that the employees of one department have not to enter the next room—in fact, every one to his own department. All the traffic of the employees of this great factory will be done through outside galleries. While all the working rooms are air-tight, the outside air to be admitted will pass through an air-washer, to remove all dirt particles, and the temperature and humidity will be controlled automatically by thermostats.

All the buildings are old constructions of former days, the walls being as solid as a fortress, but they are being entirely remodeled—in other words, while the solid walls are retained, new concrete floors are laid, fireproof partitions built, and when the alterations are completed the old buildings will have an entirely different appearance in their new dress.



The Mansion

In front of these numerous buildings are great old trees, shading the place and removing from it the general gloomy appearance of a big factory block. I believe that Mr. Lubin will obtain much better work from his numerous factory employees, as it will no more be a drudge to go to work, but rather a pleasure, and the factory inspector will have no fault to find with poor ventilation, dirty alleys, close quarters, etc.



Betzwood—Live Stock

The tracks of the Pennsylvania Railroad lie back of this long row of buildings, and shipments can be made direct from the factory into the cars, while all other goods and animals can be loaded and unloaded direct from the premises.

The railroad station is small, but the Pennsylvania will have to enlarge, as Betzwood farm (I don't like the name, I would prefer Lubinwood) will be a busy center before the new year rolls in.

From the railroad we have a road bordering Mr. Lubin's property and leading to a long bridge over the Schuylkill River, the way to the village of Fort Kennedy, to Valley Forge and other points.

Before leaving this section of the lowland, as I call it, I must not overlook the water-power house by the river, not because its basement is fitted with pumps, but the two upper floors are to be fitted in apartments for the visiting bachelor friends of Mr. Lubin. I hope by next summer to spend a couple of cool evenings on the porch of this delicious home, overlooking the Schuylkill River and its dam.

On the other side of the railroad the ground is hilly and crowned by the beautiful mansion of Mr. Lubin, which is reached through a long driveway lined with fine trees of such a foliage as to offer a perfect dome to the promenade.

Close to the mansion is a most elegant conservatory full of the rarest plants.



Remodeling a Building

We then reach the immense barns, stables, locks for the livestock, poultry houses, etc. The farms, real farm houses with farmers (not actors) surrounded by fields of corn, of wheat, potato patches, orchards and the country life with sheep, pigs, goats, dogs, geese, ducks, chickens, cows, etc.

On the slope is a fenced park stocked with deer, and other places are prepared to receive wild animals—in fact, Betzwood will have its regular zoo.

Big rocks and quarries are close at hand.

While there are many other points of interest, I must stop my description to not tire the reader and devote the balance of my time to say a word on the future of cinematography and of Mr. Lubin's work in particular.

While I was thinking of my visit to Betzwood I visited a theatre on Broadway, and when the Essanay picture, "Sunlight," was on the screen I heard some ladies make the following remark: "The makers of films are getting wiser; they do not show us any more an old city cow in a vacant lot feeding on tin cans and stones, but they carry us to-day into the real country, where we see plenty of well-fed cows in their natural state and surroundings."

This remark was then a direct answer to my question of: "Was Mr. Lubin wise to make such a purchase?"

With such facilities as are afforded to Mr. Lubin on his immense property it would not pay him to fake a picture, as he has nature all around him.

The Pennsylvania Railroad passes through the property, has a passenger and freight station, and as on the opposite side of the river we have the Reading Railroad, there is plenty of material for pictures showing trains and even accidents on railroad tracks.

A trolley line is to be built on a country road also passing through the property. A fine long bridge crosses the Schuylkill River at the very edge of the property. The river is wide; above the dam the waters are still like a lake, while below they are more turbulent.

Besides, all the buildings on the whole property, livestock, farms, quarries, woods, reservations, wild animals, tennis court, pigeon traps, etc., Mr. Lubin is surrounded by a most beautiful country, dotted here and there with farm houses, cottages and residences. At a short distance from the studio we find historical spots like Valley Forge; also industrial centers like Conshohocken with its steel works, Phoenixville with its bridge works, Royersford with its stove and glass factories, Pottstown, Norristown and many other places of no less interest. If Mr. Lubin takes his camera between Phoenixville and West Chester he will find the most remarkable wild scenery—ideal spots for some exciting western films.

Mr. Lubin, not to spoil nature with ugly poles, has all the wires placed under ground, and no advertising billboards are allowed on the property.

While the possibilities are great, they are placed into good hands, because we have to admit that Mr. Lubin is one of the manufacturers who has shown much enterprise

and who has made the greatest progress. We all remember the old films of Mr. Lubin; they were a joke, and even Mr. Lubin talks of them as the "rot" he was then producing. When he moved to Market street it was the first step towards progress, and it is there, that when Mr. Lubin saw the possibility of improving, he conceived the great plant of Indiana avenue. Since then Mr. Lubin has been steadily improving, until his products are



Betzwood—Pathway

sought to-day by the best Exhibitors. Mr. Lubin believed that the already great plant of Indiana avenue could be improved, but as it was impossible to secure enough ground in the immediate vicinity he looked around and found Betzwood, and now he stops at no expense to make this new plant the largest and the best equipped in the United States. He has not only much space and wonderful scenery, but he has a pure atmosphere, free from the dust and smoke of the city; he has better water and a place where producers and actors can work without being handicapped by the street gamins—in fact, he has so many facilities that his coming films will surpass the work of the past, and he will rank as a leader in filmdom.

All this is beautiful, but, as we say in French, "Each medal has its verso," so when I turn the medal over I have a look of regret, and I wonder why some manufacturers spend so much money to produce the best films to be exhibited side by side with miserable productions.

Why spend so much money to find a pure and clear atmosphere, crystal water, etc., to produce clear photographic work when the Exhibitor on his side is doing nothing to take advantage of good photography, but, on the contrary, who seems to do his best to destroy the photographic



The Driveway

quality of a film by using an improper or dirty old screen—a screen entirely too large or in a defective position, and also from a bad projection.

What is the use to spend so much money on improved perforators to insure a steady picture when the Exhibitor in his present madness wants to show from five to six reels in the length of time required to show three reels properly? The best per-



Betzwood—Old Stage Coach

forators will not keep a film from jumping and from showing precipitated actions when run at a speed of ten minutes or less.

It is sad to think that the man who spends such a fortune on a new plant has to show his pictures side by side with the ones made by the little manufacturer, who has a studio on wheels. By the word "wheels," I mean the manufacturer who starts a plant in the rear part of a barn or stable, and who is compelled to move the next day to a back alley to escape his creditors.

It is astonishing that this nomad manufacturer has a chance to show his pictures side by side with the products of the men who have millions invested in their plants. It is not because the pictures are better—nay, it is because the quality does not count, because we have returned to the days of P. T. Barnum, where bluff is the mainspring. A film is not sold on its merits; the quality is not considered, but the title and the posters make the sale. The more sensational the title the better chances for a sale. Next is the question of posters. If the film is accompanied by a single one-sheet poster, the sale is out of question; but the larger the number of posters and the larger these are the more people will be in favor of the film.

The small back alley manufacturer does not spend his money in improved perforators, printers, distilled water, actors, etc., but he uses his limited capital on posters.



Boat House

An importer of films told me: "The purchaser never asks to see the film, but his first question is generally HOW MANY POSTERS? I have some good copies in my vaults that I cannot dispose of because they are minus posters."

Mr. Lubin has made a name for his films, and every one will agree with me that his productions are popular on their own merits and not through excess advertising. Mr. Lubin advertises. He is compelled to do so, but his advertisements are a mere description of his releases; he does not use printer's ink, like many other manufacturers, a la P. T. Barnum, bragging of what they are doing, etc. Mr. Lubin's products have won a reputation on their own merits.

It is a grave mistake to think that the public demands these sensational titles and posters. The public has no say whatever; he must take what the Exhibitor is willing to give him, and in too many cases the Exhibitor is not a fair judge of the wishes of the public. Because he hears fifty persons of his three hundred audience applaud at a sensational picture he rubs his hands, saying: "WHAT THE PUBLIC WANTS." No; if the Exhibitor was a judge of human nature he would see that the fifty applauding are of the lowest element, while the other two hundred and fifty persons walk out disgusted with the show. They do not express their dissatisfaction to the manager, it is true, because they have some manners, but, nevertheless, they carry the bad news to their friends and relatives, and in the course of time the Exhibitor does not understand why his receipts are falling off.

If all the good manufacturers would return to the old days, abandon the posters and let the public know that all good makes of films are not advertised through posters, we would witness a great reform, and there would be no chance for a first-class film produced on Betzwood farm to be shown side by side with a miserable product made in a back alley.

Let us suppose that Mr. Lubin with all his new facilities should produce a master feature film in five reels. What would be the result? The little manufacturer in the back alley, always looking for a chance to take advantage of the work of some one else, will copy the title, patch a number of old negatives, to which he will add a few hundred feet of his miserable production—enough to make three reels—and place his abominable composition on the market in direct competition with the work of Mr. Lubin.

While the above is a mere supposition, I am not far from the truth, as same methods have been employed by some unscrupulous back-alley manufacturers in making poor copies of "Quo Vadis" and of the "Last Days of Pompeii," etc.

These miserable copies are not only deceiving the public, but they are enough to discourage any one to patronize motion pictures.

The Exhibitors who lend themselves to such deceptions are preparing their own ruin. They cannot see that for the sake of the few extra dollars they can make by deceiving the public they are slowly but surely losing their patronage. In proper words, they are killing the goose that lays the golden eggs.

It is then very sad to think that men like Mr. Lubin, who lavish money with a free hand for the sake of improving their productions, should have to face the work of the little manufacturer of the back alley, who in turn is supported by some sharks who see a chance to make a few



Betzwood—Barn

dollars in selling state rights. These sharks mean the ruin of the business; they are not engaged in motion pictures for love of art; they are there for all they can make and never look to the morrow. To them to-morrow will take care of itself. They are sharks; they are ready to jump on anything, and if by to-morrow motion pictures are out of favor they will ply their nefarious talents in the white slave traffic, the race tracks, the gambling dens, etc., and leave behind them a long trail of ruin.

I am much pained to see how the petty jealousy of the Exhibitors is compelling them to show long programs of five and more reels for 5c. or from thirty to forty reels per week. At this rate, the manufacturers are handicapped, and to complete the programs the Exhibitors have to accept many of these undesirable foreign features. Now that the importers of such films have found a market they work hard with a lot of sensational advertising and posters to push their goods ahead to the detriment of the good American manufacturers.

While I ask myself if under the existing conditions Mr. Lubin is justified to spend such a fortune and energy on a new plant, I sincerely hope that the manufacturers will realize the situation, take the proper steps to safeguard their interests and at the same time do what the Exhibitors' League has failed to do, viz.—regularize the show business to a certain number of reels.

My best wishes to Mr. S. Lubin and to his new Betzwood plant.

J. M. B.



Pasture



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered.

Address: Music Dept., Exhibitors' Times.

A Word on the Pipe Organ.

The pipe organ may be a fine instrument to accompany certain pictures, but, like the full orchestra, it is a bore on an intelligent audience when it is played by an organist who has no common sense and who does not know how to play the picture.

As I have said in some previous notes in this Department, while the pipe organ can accompany certain pictures, it is entirely out of place in other pictures. The following experience will prove the above statement:

Do you know the film "How Betty Made Good" of Selig? It is a western picture of the comic order. What do you think of an organist playing soft, celestial voices all through such a picture? When the girl mounts her horse and gallops to the general store we do not hear hurry-up music with the horse trot, but soft and pleasing tones coming from the organ loft. When the cowboys have a run over the country, when one of them discharges his revolver, etc., always celestial voices. Is it not enough to drive away an intelligent audience?

The whole evening was on the same order, and those who have seen the Biograph, "I Was Meant for You," will agree with me that it is not a picture to be accompanied with a pipe organ. There is no real murder in the film, although there is a big fight that could have ended in the killing of one of the combatants, and too many scenes displaying anger and jealousy. It is, as all the Biograph films, a strong story well produced, but calling for any music except a pipe organ.

The organist made no attempt to follow the picture, as in scenes of bad temper it was the same melodious tones.

I thought that the organ should have been barred out when the Kalem split reel, "The Fired Cook" and "The Cat and the Bonnet," two funny comedies, was projected on the screen. The first comedy was a scream, and the pipe organ was entirely out of place, when the cook, a man dressed as a woman, raises his skirts to dig his pipe from his trousers' pocket and at the same time exhibits a corset with all of its hanging garters, or when his pipe burns his clothing and forces him to run for safety.

Is it not disgracing the church musical instrument, and can we blame the ministers to be so bitter against motion pictures when the Exhibitors have no more common sense?

The above experience fully illustrates the

fact that the pipe organ is not placed in a motion picture theatre to furnish good and appropriate music, but merely as an advertising scheme to beat the next door show. The Exhibitor advertises that he has spent so much money to place a pipe organ, and he tries then to make the price of the instrument by hiring a cheap dance-hall pianist to operate the said pipe organ.

The Exhibitor must bear in mind that the low element does not appreciate a pipe organ; they do not go to motion pictures to hear an organ recital; they go in the hope of seeing an extra sensational picture, of the blood-and-thunder style. As to the cultured class, they are educated and such an out-of-place music, as related above, disgusts them, not to say offends them.

A VULGAR DRUMMER.

I may not agree with the gentleman who is a musician, an orchestra leader and who has charge of preparing the musical programs for several motion picture theatres, but if I fail to agree with him, I believe that I fairly represent the sentiment of a patient audience.

In a Broadway theatre, charging a 15-cent admission, a fairly good orchestra seldom plays the picture, but executes some fine selections. The drummer is very considerate, and not to mar a good symphony, he does not use his sound effects. The trouble with this drummer is that, while he will not imitate the wind, the running of a train, the horse trot, the fire engine gong, the church chimes, etc., to respect the selection played by the orchestra, he cannot resist the temptation to be vulgar at each opportunity presenting itself. No matter what the orchestra plays, our drummer will never miss the chance to emit a vulgar groan or a common snore each time the film shows a man sleeping or some one in distress.

In the film of the Pathe Freres, "Sleufoot's Seventh Suicide," a colored man, sitting on a ladder, plays his banjo twice in a lively manner. The orchestra did not change the tune and the drummer did not give an imitation of the banjo. When, in the same film, the colored sweetheart of Sleufoot has a crying spell at the supposed death of her lover, and when Sleufoot finds himself tormented by the devils, the drummer forgot that his companions were playing a very fine selection and he had to utter his vulgar groans. I can use the word "vulgar," as it was the verdict of a party of ladies and gentlemen who said, "How vulgar!"

A certain drummer who called himself the king of sound effects, had the same bad failing—to use his mouth too much—but he was excused in a certain measure, as if he would utter groans, snore or imitate the war cry of the Indian, he would not overlook the other effects; he was handy with his traps and he seldom missed an effect, no matter how insignificant the sound, like the closing of a door.

A NEW OUTFIT FOR THE DRUMMER.

I have before me the new catalogue of the Excelsior Drum Works, of Camden, N. J., offering a complete new outfit for Mr. Drummer. I will postpone the description of same to next week.

J. M. B.

LADY WARWICK NOW WRITES FILM PLAYS.

According to the London correspondent of the *New York Times*, the Countess of Warwick has become a writer of motion picture scenarios. She will write plays for Messrs. Barker & Kisch, and Warwick Castle, with its thousands of acres of deer park, beautiful gardens and woodland, will be used as a setting for the film dramas.

Lady Warwick admits that she has written her first play in "a highly sensational vein." It is called "The Great Pearl Affair," and is therefore extremely topical. In time, however, she hopes to prove that things of a far higher character can be "filmed." She is convinced that much of modern thought can be demonstrated on the films. Then, too, there is much history that is practically unknown in the Warwick archives. She says:

"I have two incidents now in mind that will form admirable subjects for dramatic treatment. They concern Piers Gaveston and Isabel, one of the daughters of Warwick, the King Maker, who married the Duke of Clarence. They will have Warwick Castle as a setting.

"There is much that can be done to raise the picture palace to a splendid position as an educative influence, and I have great hopes and high ideals."

Miss Pearl White, star of Crystal Films, has returned from Europe, and is now again at her work with the Crystal.

ON THE ROAD

Passaic, N. J.

The Hippodrome has nothing remarkable in its construction as it is an old theatre but scrupulously clean and admirably managed. At least such is the general verdict in Passaic.

The Hippodrome is partly controlled and managed by Miss L. Montgomery, a pleasant lady with a kind smile for everyone, and an enthusiast on motion pictures.

Miss Montgomery does not believe in posters, and while she is waiting for the manufacturers to furnish photographs for advertising purposes, she uses one-sheet posters only and no more than one for each film. The posters are enclosed in good wooden frames.

Miss Montgomery does not favor the so-called feature films, as in her opinion very few of these films are real features; in fact, they would make a better and more snappy picture if reduced to one reel. The lady is perfectly right, as I have heard the same remarks from many other intelligent Exhibitors.

Miss Montgomery believes that the public prefers shorter pictures with more action, etc., although she admits that a few features have proven to be real master productions and to this effect she mentioned the Vitagraph "The Vengeance of Durand."

If we had more Exhibitors with the common sense and good-will of Miss Montgomery towards her neighbor Exhibitors, we would see a great uplift in the motion picture show business, and not what I witnessed in Passaic—great posters and banners on the Montauk Theatre announcing the film of Harry K. Thaw for the whole of next week. While the Montauk Theatre will draw a big crowd of morbid sensation seekers and of young girls anxious to follow in the footsteps of Evelyn Thaw, this film will not help the uplifting of motion pictures, but will, on the contrary, call for many unfavorable comments and stamp cinematography once more as no better than yellow journalism.

THE GARDEN, the newest and the largest motion picture theatre of Passaic. The front is attractive, although the architectural design is simple; it is minus cheap plastic ornaments. An elegant marquis extends over the sidewalk. The lobby is small, but tasteful, decorated with delicate paintings and trimmed with marble. The ticket office is on the side of the lobby. The accompanying photograph shows part of the ceiling of the lobby with the light fixtures. Under each electric globe is a basket of artificial plants, the flowers of which are lighted by small inside electric bulbs that produce a charming effect and give a sort of refinement to the place. The auditorium is well proportioned and handsomely decorated with a seating capacity of six hundred chairs. There are many brass railings and plush draperies.

Mr. H. Hecht, the manager, does not believe in an abuse of posters, and what posters are used are placed in fine brass frames of the order of Theatre Specialty Manufacturing Co.

Both the Hippodrome and the Garden show licensed pictures.

THE THEATORIUM is sandwiched between the Hippodrome and the Garden and looks cheap with its extra display of posters, most of them being unframed. The manager was not willing to talk; he had nothing to say or to show, and he does not seem to care to know what others are doing. His posters not only cheapen the appearance of the Theatorium, but they cheapen the Mutual program, at least the better element of Passaic prefers the licensed pictures, because both the Hippodrome and the Garden put a little more care in the display of their posters.



The Garden, Passaic

The arrangement of the operating booth of the Theatorium seems to have some merits, but as the manager was so unwilling to talk, and as I did not wish to take more of his time, I walked away without spending time to see if the projection justified the special disposition of the operating booth.

THE MONTAUK is an old, large house, showing an extra long program of seven vaudeville acts, pictures and kinemacolor.

PATERSON, N. J.

Paterson has some rich and heavily decorated theatre fronts, some of them representing a large outlay of money. While they are not on the white ginger-bread style, their ornaments, cornices, columns, etc., painted in imitation old metals and hard woods, would be an ornament to the main street of any city if all the architectural lines and decorations were not hidden behind a solid wall of posters. Paterson has a bad attack of the poster fever.

PATERSON SHOW, with a very wide front made of two arches, has some good decorations, but the coloring, dark red with some yellow, is not pleasing to the eye. Too many posters—four one-sheet posters alike and two six-sheet posters to advertise one reel. On account of a rear exit the curtain does not occupy the center of the rear wall, but is placed on the side. The projection is not good, but could be improved in daytime by providing some curtains at the entrance to shade the light from the street.

DALY'S is a pretty neat house, with a long and narrow auditorium, a moderate-sized screen placed high and a good inclined floor. The Daly has a balcony and can seat some 600 persons.

THE GRAND has a neat front and, like the Daly, has a long and narrow auditorium, but a screen somewhat too large; also has a balcony and can seat 650 persons. It is well decorated and finished in walnut. The house is well ventilated and has many exits on a wide street. It is under the management of Mr. George W. Cuff, who has an interest in the Daly Theatre.

ROYAL, a smaller house, also on the main street, with a seating capacity of 400 chairs, is under the management of Mr. H. Fleigh. The ventilating system is perfect. The projection is good, and is a credit to Mr. Fleigh, Jr., who is the operator.

LYRIC has a pretentious front, rich in ornaments and with good effects of colors. The front is made of four arches, two large ones in the center forming the lobby and entrance, and two narrow ones on each side of the building. These small arches have a small lobby connecting with a side alley on which open the different exit doors, and the audience is asked to exit through these two alleys instead of through the main lobby. The Lyric, owned by Mr. Max Gold, is under the management of Mr. Jacob Marker and can seat 600 persons. The posters are so numerous that it is impossible to admire the dome of the lobby, made of colored glass, or the good imitation of stained glass of the doors and the elegant ticket booth. Most of the decorations of the front are hidden behind the posters.

WASHINGTON SHOW. What has been said of the Lyric can be repeated here, as the Washington has also a rich front, but too many posters. They hide everything—the mirror dome of the lobby and the ticket booth with its imitation bronze group on top of it, etc. The poster frames are so numerous and so much in the way that the visitor must be careful how he dodges his way not to knock them down. The doorman has been provided with a neat blue uniform, but his shoes do not harmonize; they show great carelessness. I had no chance to examine the interior, as I met a manager who seemed to know it all and unwilling to talk, yet through a mere glimpse I found that the screen was entirely too large for the size of the auditorium.

PALACE is a small place, far down the main street and catering to a different element. The seating capacity is 275 chairs only. I found in Mr. William M. Drake a manager full of good common sense, who deserves the management of a better and larger house. Mr. Drake told me: "I cannot give you any news of interest, as I have a mere old little dump, and I cater to a certain low element." Mr. Drake was very frank and added that he had the trade for the sensational features. With all this I must say that Mr. Drake shows the best lighted picture, and while his place is a

dump, as he calls it himself, it is a palace as to good projection.

REGAL is an old, small place so overcrowded with posters that it is a real labyrinth to find the way to the door. As the manager was not willing to give any information, I did not insist on inspecting the place because the atmosphere was somewhat too charged for me. The following sign, posted on the ticket office, will give a good idea of the patronage: "Our patrons know there is no cooler, more comfortable or better ventilated theatre anywhere—" If the patrons are satisfied with the ventilation, we can guess who they are.

Paterson, like too many of the eastern cities, is giving a too long program. Five and six reels for 5c. is ridiculous and is tiring to an audience. After looking at five reels no one is willing to visit a second show, and Jones, by giving six reels to try to beat Smith, is hurting himself, and if the patron goes to Smith first to see five reels he is too tired to call on Jones. While if Smith were to show three reels only the patron would be tempted to finish the evening by calling on Jones. A short program would benefit all the Exhibitors, while a long program keeps the patron from spending a second nickel.

Petty jealousy is too strong. Each Exhibitor seems to have but one desire, viz: Put his neighbors out of business, but too often the very man who tries to ruin others is the first one to go under.

This spirit of petty jealousy is so strong that I cannot close without talking of a foolish Exhibitor. The said Exhibitor had a small, fair house, but as he wanted a larger one he found some one to purchase his old theatre at a good price. The Exhibitor with the cash in his pocket started to build a new place, not far from the old one. He has to-day the largest, newest and best looking theatre of the town. This with a good management should insure him the best patronage. No; he is not satisfied, and, because his neighbor (the successor of his old place) shows four reels for 5c., he advertises five and six reels in the new house. This is cutting his own throat. This is what petty jealousy will do—blind the Exhibitor and rob him of any common sense.

J. M. B.

THE MORNING PRESS AT SANTA BARBARA REPORTS EXCEPTIONAL REALISM IN PICTURE-TAKING.

"They have shot out all the windows, and now they are smashing in our door." Mrs. Hermenia Lee rather complacently remarked to a number of her guests gathered at the north wing of the old De la Guerra mansion on a recent afternoon. Just then a newspaper man, a comparative stranger in town, came rushing through the patio, supposing he was the first on the scene of a sensational story. "I think it is interesting battering down that door, though," continued Mrs. Lee. "That battering ram was part of the old corral when grandfather built the mansion, eighty years

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

MILLIONS OF PHOTOPLAY PATRONS AND THOUSANDS OF EXHIBITORS

Every week read the advertisements
of the Motion Picture Manufacturers
on the newspaper syndicate page

"News of Photoplays and Photoplayers"

FRANK E. WRIGHT, President
BENJAMIN F. BANES, Vice-President
A. L. SWIFT, Vice-President

MORRIS W. LEE, Secretary
W. T. ADAIR, General Manager
WILLIAM C. NEILLY, Treasurer

SYNDICATE PUBLISHING CO.

GENERAL OFFICES

9-11 East 37th Street :: :: New York

ago." The newspaper man then took another look, and as he observed Al Heimerl grinding away at his moving picture camera he immediately became normal and watched Director Tom Ricketts put his early-day California folks through some more scenes in "The Ghost of the Hacienda." The making of the scenes at the old mansion attracted quite a crowd. There was shooting and a very sensational piece of work when the door was battered in. The American company, however, provided its own windows and doors—all of which were completely demolished.

THE FIRST IN THE FIELD
**ASSOCIATED MOVING
PICTURE PRESS**

Moving Picture Advertising

Placed In All Publications

**250A KINGSTON AVE.,
BROOKLYN, N. Y.**

ANIMALS IN THE PICTURE

Bristol Equine Wonders to be Filmed

There are no more popular pictures than those which illustrate the life of the animal kingdom. So surely as you see, let us say, a dog in a film play, so surely will the audience be interested in the animal. And this applies to horses and other dumb creatures. They are as popular as, if not more so than, the human performers in these film plays. There is one supreme virtue about dogs, horses and animals in pictures—they are natural. They are not looking for applause. They are not jealous. They do not strike for raises in salaries. They are faithful. So soon as they make a success they don't go away to a rival motion picture manufacturer for a

small increase in salary.

In London there is a statue to Lord Byron, a great poet. At his feet there is the effigy of a dog and a quotation from one of his poems. Speaking of friends, he says: "I only had but one, and here he lies." We all love dogs and horses, and in the popular "Bristol Equine Wonders," controlled by the Cleveland Fidelity Offices, of 1402 Broadway, New York City, there are beautifully trained ponies, trick mules and contortion horses and other animals which make a fine act that is popular all over the country.

We are pleased to learn that Professor Bristol's Equine Wonders are to be filmed.

Mr. Lubin, of Philadelphia, is to make the pictures. The president of the Fidelity Company, Mr. Cleveland, has notified the Lubin Company that as soon as it is possible to arrange the details he will have the animals filmed.

We hope to have the pleasure of seeing these films when they are made. As we have said, good animal pictures are always popular. They do not need censoring—on the contrary, they please everybody. And when a motion picture does this it fulfills its mission of innocent entertainment to the foot of the letter.

HOW "ATLANTIS" WAS MADE

Five hundred people have just been busily "engaged" in experiencing all the grim risks, excitement and horrors of the shipwreck of a real 8,000-ton liner.

This sounds amazing, but not a life was lost. The 500 are cinematograph actors and actresses, and they were "engaged" to play for a film version of "Atlantis," by the Nordisk Films Company, of Copenhagen.

To achieve the best result the worst terrors of shipwreck on the high seas at night were deliberately arranged. There were fights for the boats, leaps into the sea, "drownings," and all the grim horrors of a great shipwreck, but the real liner was not sunk. A "Dummy" will be sunk instead for the final scenes.

The liner used for rehearsing the production is the C. F. Tietgen (8,137 tons), of the Scandinavian-American Line.

All the rehearsing of the scenes on board

has been done on the C. F. Tietgen, and now the company is awaiting the completion of the replica of her, which is being built specially to be wrecked.

So realistic is the production to be that the artist, Miss Orloff, who has been engaged "at a staggering salary" to play the heroine, went into special sea training for her part.

As it would not look well for a heroine to be stricken down with mal de mer at a critical moment, she underwent the tortures of a long cruise.

The hero, too, was subjected to a similarly unpleasant ordeal in order that the taking of the pictures might not be interrupted.

The London manager of the Nordisk Films Company, the company responsible for the production, recently gave a press representative some details of the film.

"It has been rehearsed in Denmark. The actual wreck will be 'taken' in about six weeks' time in the Kattegat," he said. "I expect the film will be shown in London three months hence.

"It will be from 10,000 to 11,000 feet long, and will take three hours to show.

"About 500 people, all of them swimmers, of course, are being employed on it, besides a crew of 200."

Gerhart Hauptmann, who won the Nobel prize for literature last year, wished to write his own cinematograph version of his story, but this was found impossible to film, and the work had to be done by a less distinguished pen.

The ship to be wrecked in the drama is a wooden replica of an 8,000-ton liner. As the ship has to go to the bottom of the sea it was considered too expensive to use a real liner for the purpose.

MIRROROIDE EXPANSION

The J. H. Genter Company, known to the trade as manufacturers of the Mirroiroide Screen which is in use in over 4,800 theatres, has been incorporated with a paid-up capital of \$10,000.

This business has grown so extensively that it requires further space for the rapid output of the orders received by the firm. In addition to this the company is now manufacturing a Metalized Glass Bronze product of special heat resisting properties. In actual tests on automobile engines, air cooled and water cooled, this product has stood the high temperature of 2,200 degrees Fahrenheit. Although this new preparation has been on the market for only a few weeks, testimonials have been received from all over the country.

The incorporation of the company was deemed advisable in order to secure ample capital to supply the trade. It is the object of this company to manufacture some recent inventions, on which

patents have been applied for throughout the world. The company is about to put on the market the Announceoscope. It is Mr. Genter's object to supply the trade with a non-deteriorating metalized cloth; in this he has succeeded.

The Genter Company has contracted to supply the Water Board of New York City with this preparation. It is a known fact that the Mirroiroide Screen has stood the test of salt air and the peculiar climatic conditions of many countries, and the fact that this substance is waterproof and is made of canvas, has led to the experiment of adopting it for the wings of airships. These tests are now being made by one of the largest concerns in the manufacturing of aeroplanes.

The Mirroiroide Screen in the future will be turned out in a silver white, silver flesh color, which is of a slight pink which would naturally give perfect color

tone to the picture, and a very light straw color or what may be termed pale gold. The Genter Company is also about to close a deal by which it will come into possession of the entire building in which its screen is manufactured. The floor space occupied at the present time by this firm is over 4,800 square feet.

The present condition of trade is such that three nights a week, work goes on as well as during the day. This is indicative of the great demand for products manufactured by this corporation, and as it is only in its infancy, the features above indicate the tremendous output of the firm's products. The Metalized Paint products fill a desirable need on the part of Exhibitors for exterior and interior trimming, and as the colors constitute twenty-five different shades of Metalized Bronzes and are absolutely guaranteed non-deteriorating, it should be appreciated by the trade and Exhibitors in general.

DAVID HORSLEY TALKS

Returned From His European Trip, Mr. David Horsley Gave Out His Impressions, of Which the Following is a Synopsis. He is to Become an Exhibitor:

"I have been in the manufacturing end for many years, and I have come to the conclusion that the profitable end of the business is the Exhibitor's part, for then you have every manufacturer in the country working for you.

"Capital secured from several financiers is behind me, and I hope soon to acquire a circuit of motion picture theatres from coast to coast. These theatres will be run in an effort to put the business on a higher plane. No grewsome pictures and none that are sensational will be shown.

"The day is coming when motion picture circuits will be in evidence, as vaudeville circuits now are, and the owners will buy a feature picture and play it over the circuit. The Exhibitors have been combining and forming leagues, but they have been doing it in a futile way. They have not stuck together, and the leagues have been of no benefit. The owner of a chain of theatres which co-operate with each other is in an enviable position.

"I found the demand in Europe all for feature subjects and split reels. They have one taste, though, that we have not. They like scenic, travel and educational subjects. Here this kind of a picture is simply a time-killer. The audiences are more demonstrative, too.

"One reason why they like feature sub-

jects is because they make such good feature pictures there. There are being produced, several pictures which will surpass 'Quo Vadis.' I saw some scenes taken from the Greek Northern nine-part version of Hauptman's 'Atlantis.' That will be a wonderful picture. The members of 'Quo Vadis' thought it would be a failure. Now they are making big films.

"The European manufacturers are better than those in this country for several reasons. Their methods are ahead of ours. They take more time.

"I went through one studio, the Milano plant. Baron Robiatt showed me all through that, and I saw enough to convince me that their mechanical equipment is ahead of ours. This concern has a glass studio a hundred feet square.

"They take more care in the laboratories. All the printing is done in the open air, which makes it easier on the operators. The drying drums are coated with absorbent cotton, over which the films are wound. The cotton helps take up the excess moisture and also allows for shrinkage when the film dries. Their tinting and toning is better than ours, too.

"The European producers are ahead of us in cameras, in developing and printing machines, and in hiring good photographers to do their work. The acting, especially that of the Italian players, is superior also. I think that is because they have a stunted language which they continually reinforce by gestures and facial

expression. So they are really competent at conveying a thought by dumb means before they face the camera.

"It costs less to produce a feature there than here. An American manufacturer can hire a European firm to produce a picture and bring the negative into this country for about half what it would cost him to produce it here.

"The Italian manufacturers are the most wide-awake to the possibilities of motion pictures and they are most ambitious.

"I found American pictures popular over there, especially in England, where about eighty per cent. of the pictures seen on the screen are made in this country. On the continent, American pictures are not so large a factor.

"The Europeans have not the same standards of morals or humor as we and England have. Englishmen understand our pictures and the motives actuating the characters. Europeans don't. That's the difference.

"Pathe and Gaumont practically monopolize France, both in the producing and exhibiting ends. These firms own many theatres. First one sees a Cinema Pathe, then a Cinema Gaumont, then a Cinema Eclair.

"What the Europeans appreciate in American pictures is the cowboy and spectacular pictures. They want these now. They may tire of them later on, but they aren't doing so yet. The biggest seller in the British and European markets of the American firms, is Vitagraph."

EXHIBITORS' TIMES

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Mr. Exhibitor: FILL IN THE APPENDED SUBSCRIPTION BLANK and SEND US EITHER \$2; \$1; or \$.50

EXHIBITORS' TIMES _____ 1913

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New York City

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A subscription to the "Exhibitors' Times" is the best investment the Motion Picture Exhibitor can make. It is indispensable to his success.

Should Exhibitors' League Become Jobbers and Dealers?

We append the substance of the correspondence that recently took place between Mr. E. E. Fulton, the well-known dealer and jobber in motion picture supplies, of 154 Lake street, Chicago, Ill., and Mr. M. A. Neff, President of the Motion Picture Exhibitors' League of America, on the subject of "the supply dealer being an essential factor in the distribution of machine supplies and accessories from the manufacturers thereof to the Exhibitors."

It appears to us that as one of the declared objects of these leagues is to "stand neutral with reference to the film manufacturers and exchanges," a similar neutrality should in justice be observed with regard to jobbers and dealers in supplies. If we err in this deduction we either misunderstand the League's constitution, or the latter is not sufficiently explicit. It is against commercial usage for members of protective organizations, such as these leagues clearly are, to exert preferential treatment in favor of one particular distributor; and we are not sure that, besides being "ultra vires," it is not also a violation of the Sherman Act which is designed to guard freedom of trade.

FULTON TO NEFF.

In your Annual Report at the recent Convention in New York City, we note among other things, the following:

"We are able to purchase parts, accessories and supplies at a discount of 40% off the regular List Price."

We have recently received a letter from Mr. F. H. Maybury, Secretary of the Louisiana State Branch No. 15, from which we quote as follows:

"We contemplate establishing a Purchasing Agency for the Louisiana State Branch No. 15, along the same lines as that adopted by the League in other states with a view of saving members dealer's discounts, and as the writer will have charge of this department, I would thank you to advise me at the earliest possible moment what discount you can allow us on goods listed in your catalog."

As you well know, practically all manufacturing industries utilize jobbers and dealers in securing "distribution" for their products. These jobbers and dealers have played no small part in the upbuilding of the mercantile industries of this country, which fact is at least some justification for their existence, if indeed, justification be necessary.

As 40% is more than the average discount upon which the jobbers and dealers of motion picture supplies operate their business, and as your Louisiana Branch is perfectly frank in stating that they have "a view of saving members dealer's discount," it is quite apparent that in the motion picture business, if the above quoted policies are to be automatically eliminated, for the simple reason that the margin upon

which they operate is to be taken from them.

Will you, as President of the Motion Picture Exhibitors' League of America, please address to the writer an open letter in which you state clearly and explicitly your attitude on the subject, "The Place of the Jobber and Dealer in the Motion Picture Theatre Supply Business?"

We are impelled to ask for this frank statement of your position, as the head of the large body of Exhibitors whom you have the honor to represent, because it seems to us that your policies mean extermination to 500 of us who have for years been a part and parcel of the motion picture industry.

E. E. FULTON.

NEFF TO FULTON.

In reply to your communication, would say that most of the information you desire is contained in the catalog of The American Motion Picture Supply League, 24 East Twenty-third street, New York, N. Y.

The Motion Picture Exhibitors' League is not in the supply business, and has never considered the proposition of going in. There is not a state in the Union that I know of that has established a supply house of any kind. The largest supply headquarters that was ever established by the members of our league, and the only film exchange ever established by any members of our league was established in Pittsburgh by the bolting members of the Motion Picture Exhibitors' League of America, over my protest and advice; and as I have always opposed the League's establishing film exchanges, or exchanges engaging in the exhibition business, possibly this might have had some influence on the delegates from Pittsburgh that bolted from the National Convention in New York City.

Owing to the fact that a very small supply of accessories were carried by a large majority of exchanges, the Exhibitors in general ever since the business started, have been charged excessive prices and long delays intervening in getting supplies; and when the American Motion Picture Supply League of New York presented our League with a proposition to furnish not only members of our League, but Exhibitors throughout the country with supplies, giving the Exhibitor about the same percentage that jobbers and wholesale houses were getting, do you think that any fair-minded man would object to us accepting the offer whereby we can secure our supplies at a reduction of 40%?

You state in your letter "There are five hundred jobbers and dealers in the motion picture supply business in the United States." You certainly do not mean that the motion picture Exhibitors should continue to buy of your jobbers and pay the old rate when we can buy

for 40% less from the American Picture Supply League, and as C. R. Baird & Co. is headquarters for most of the supplies of this country, and makes all of the accessories sold by them (the American Motion Picture Supply League) it is beyond our understanding why we should buy from the five hundred jobbers that you name, and pay 40% more to you than we can buy the same article from the American Motion Picture Supply League.

I desire to state on behalf of the national vice-presidents who assembled in Columbus January last, and the national executive board, who, with me, signed the contract with the American Motion Picture Supply League, that we did it purely as a business proposition, with no intention to offend or hurt your business, but that the bona fide motion picture Exhibitor might receive the benefits direct; and I don't see how any fair-minded person could blame us for buying the same goods for less money; and as several of the machine manufacturers have re-established prices and made conditions whereby you, with the rest of the jobbers could only give the Exhibitor a very small discount, if any; and as they were trying to follow out the same old line of thought, combining that the Exhibitor might be squeezed just a little more, we deemed it not only our privilege, but our duty, to protect in so far as possible the Exhibitors; and if it decreases your profit, it will surely increase the Exhibitors' profit; and as there are seventeen thousand Exhibitors in the United States, to the greatest number the greatest good. Seventeen thousand Exhibitors cannot be expected to make a sacrifice to continue five hundred jobbers in business.

You have asked for a frank statement of my position. In brief, this is my position—I stand for the bona fide motion picture Exhibitor first, last, and all the time, and he comes first, and rightly so, as he is the first to secure the nickel to distribute to the great army of those in the other branches of our business. Heretofore he has received small recognition, but the time has now arrived when he must be considered in all matters pertaining to our business, and if by securing a few privileges we should have hurt anyone, it is only just and fair that we as Exhibitors should at least be allowed to retain a small percentage of the amount that we take in; and if we can buy accessories at wholesale prices, I fail to understand why anyone should object. When an Exhibitor cannot compete with his competitors, he has to either move, or give up business.

M. A. NEFF.

FULTON TO NEFF.

We have your letter, and before condemning a part of your policies as essentially wrong and others as misleading because only partially true, we



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ADVERTISING DEPARTMENT
Exhibitors' Times
220 West 42nd St. New York

DEVELOPING ADVERTISING POWER IN MOTION PICTURES.

(Continued from page 5)

motion pictures to attract tourists and homeseekers to the places reached by their lines.

The M. Rumely Company and the Holt Construction Company are using motion pictures to demonstrate their heavy agricultural machinery, and a number of other big people in the machinery line have established the fact that film demonstrations are quite satisfactory and save the big expense of transporting heavy and cumbersome machines.

The Du Pont Powder Company actually sold dynamite to farmers directly through the circulation of the films showing how Du Pont Dynamite is used in farming.

The above mentioned are only a few instances taken from the "made good" record of motion pictures in the advertising field, but they serve at least to prove that the most exacting and prominent advertisers in the United States—and that means in the world—are awake to the possibilities of motion picture advertising, and have found that there is a big power in motion pictures, which, when properly developed and judiciously directed, helps the advertiser to deliver his goods.

want to go squarely on record as saying that the best interests of the vast army of Exhibitors demand Organization—National, State and Local.

If the average Exhibitor spends \$300 per year for parts, accessories and supplies, he probably spends \$2,000 for films. Why not apply the same line of argument and action to films as to supplies?

In other words if your organization which, to quote from your recent New York Convention address, "is fast becoming one of the most powerful organizations in this country," sees fit to eliminate the supply man on the claim of high prices and poor service (which we do not admit), why not eliminate the present system of film exchanges, substituting therefor your own league exchanges that will give lower prices and better service?

Surely the saving on \$2,000 for films must be greater than on \$300 for supplies. Why not buy "duped" films at 40% off list just the same as you do "duped" parts?

Of the thousands of parts used in the numerous types of Motion Picture Machines now in use in the United States, how many can Mr. ——— furnish to your American Motion Picture Supply League? How many of these does he actually make? At what price will he furnish those that he does not make?

Do you want the Motion Picture Exhibitors League of America to go on record as endorsing the purchase and use by the Exhibitor, and thereby encouraging the manufacture of what are universally known as "fake" parts, as against the "legitimate" parts made by

(Continued on next page)

We do not concede the correctness of your statement when you seek to justify the establishment of the League Supply Houses because Exhibitors could not get, from the 500 supply dealers of the United States, either quick service or right prices, or both.

In direct proof of the error of your position we cite every manufacturing industry in this country. **Between the Manufacturer and the Ultimate Consumer there must be Distributors.** These distributors are manifestly entitled to a reasonable profit on the proper conduct of their business.

The ultimate consumer, in this instance the Exhibitor, cannot object to this reasonable increase over the manufacturer's prices, as it enables him to secure what he wants from the distributor, in less time than if he had to deal directly with the manufacturer.

We contend, without fear of disproof, that the prices quoted and service given by the Motion Picture Supply Dealers of the United States are at least equal to those prevailing in other lines of business—in other words our business is up to the standard of business efficiency.

If your contention is correct—that the supply dealers' high prices and poor service have forced the League to cause supply branches to be established—haven't you just as much cause for establishing Film Exchanges, buying films of the same quality and authen-

Should Exhibitors League Become Jobbers and Dealers?

(Continued from page 21)

the individual manufacturers? Is your desire for "40% Discount" greater than your ethical appreciation and support of the genuine as against the counterfeit? If so, then why not get out a "fake" motion picture machine and supply it to Exhibitors at 40% discount and "duped" films at an average saving of, say, \$800 per year?

Is the League patronage to be given to the patentees and the legitimate manufacturers who have invested from \$50,000 to \$250,000 in their individual factories; or to the man with a machine shop who "copies" what the legitimate manufacturers have done, at only the expense of materials, tools and day labor?

Are the manufacturers of the Edison, Simplex, Motiograph, Edengraph, Cineograph, Standard, and all other types of motion picture machines to go through long years of expensive experiment for no other end than to have their parts "copied" and sold to Exhibitors at 40% Discount?

Where does the Motion Picture Exhibitors League of America stand on questions of this kind?

Is it probable that the 17,000 Exhibitors scattered throughout the United States can obtain quicker service from the American Motion Picture Supply League, 24 East 23rd street, New York City, than they can from 500 supply dealers scattered throughout the same territory?

If so, then why have the General Film Company, The Mutual Film Corporation, The Universal Film Manufacturing Company, The Exclusive Supply Corporation, Warner's Features, and other film manufacturers and distributors, established exchanges throughout the United States?

The first idea of this network of exchanges is Service to the Exhibitor. Merchandise, service and price are inseparable, and we contend, without fear of disproof, that the merchandise, service and prices given by the 500 supply dealers of the United States have been such, and are to-day such, as to entitle them to your continued patronage rather than to your antagonism.

You say "and as they were trying to follow out the same old line of thought, combining that the Exhibitor might be squeezed just a little more"—we want to say in most emphatic terms that to our knowledge and belief there is not now and there never has been a combination between manufacturers and supply dealers to squeeze the Exhibitor just a little more.

We hereby call upon the supply dealers and various manufacturers of the United States to verify the accuracy of our statement.

Are not manufacturers, film men, supply men and Exhibitors, one and all, essential to the success of the business? Is not each of these men entitled to a profit on the business he does? Then why try to eliminate any one of them by taking away his profit? If the Exhibitor needs the supply dealer's profit,

he also needs the exchange man's profit, because it is bigger; he also needs the machine manufacturer's profit and the film manufacturer's profit—because they are still bigger. Why stop with the supply man?

We are for the Film Manufacturer and the Machine Manufacturer and the Film Exchange Man and the Supply Dealer and the Exhibitor and the Public—and everybody else that has anything to do in any way with the Motion Picture Industry.

We want our profit just the same as every other man in the game wants his profit—just the same as you wanted your profit when you were an Exhibitor.

We want to repeat an idea expressed in our previous letter: That there is a practically inexhaustible field in which the Motion Picture Exhibitors League of America can profitably labor, to the extent of helping the Exhibitor to more fully adapt his program to his patrons; to properly advertise his show; to train his employees into greater efficiency; to eliminate the undesirable Exhibitor; to stop the "salting of theatres and the trimming of suckers"; to discourage, by every means possible the over-building of theatres by real estate promoters, that must result in disastrous division of business between adjacent Exhibitors; to combat, in every legitimate way, adverse legislation, whether statute or prospective; to so formulate public opinion as to offset the harmful efforts of energetic but misguided reformers, would-be-censors, and what not; to reduce the programs shown in large theatres and in small theatres and the prices charged therefor to a basis that will be

fair to Exchanges, Exhibitors, and Patrons alike—and other lines of worthy endeavor too numerous to mention.

In other words, and finally, the Motion Picture Exhibitors League of America, with you as its leader, still has many "big things" that confront it, the doing of which will benefit the Exhibitor infinitely more than if his \$300 worth of yearly supplies were actually given to him at cost.

E. E. FULTON.

NEFF TO FULTON.

I am at this time not in favor of League supply houses in any state, and there is no record or statement ever made by me whereby I have favored State League supply houses; and this is another evidence that you are not familiar with the situation. The Motion Picture Exhibitors League of America is not now, and never has been engaged in the supply business of any kind, and if they are ever forced into a position to protect themselves, possibly it will be men like yourself who will be the means of forcing them there, as it is plain to see that you are biased in your judgment.

We exercise our judgment as business men to buy of whom, when and where we please, and if you cannot compete with the American Motion Picture Supply Co., I am sure you cannot hold the Exhibitors responsible.

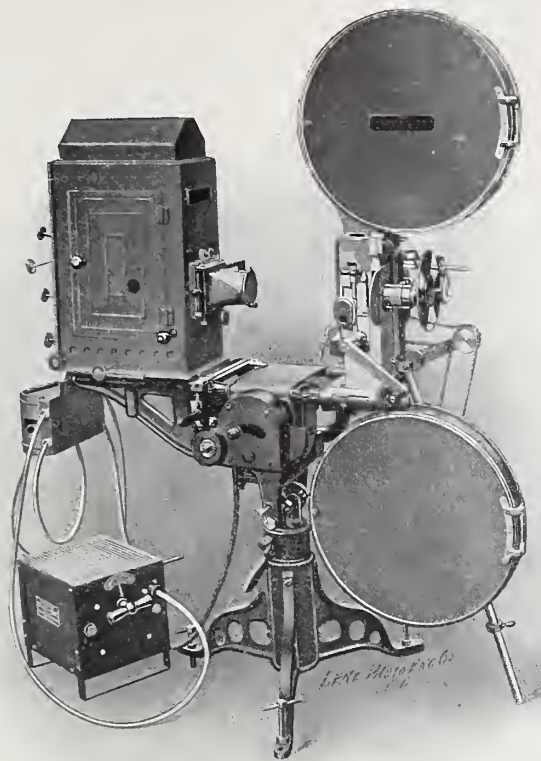
You claim to have 500 dealers in the United States. I know of no more than 16 dealers in the state of Ohio, and if Ohio has only 16, where are the 484? Our League does not contemplate going into any other line of business, and

(Concluded on page 26)



FLOWER OF DESTINY (Kline-Cines)

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LICENSED RELEASE DATES

BIOGRAPH.

Aug. 23—Two Men of the Desert (Dr.).
 Aug. 25—The Crook and the Girl (Dr.).
 Aug. 28—Black and White (Com.).
 —Objections Overruled (Com.).
 Aug. 30—The Adopted Brother (Dr.).
 Sept. 1—Among Club Fellows (Com.).
 —Edwin's Badge of Honor (Com.).
 Sept. 4—A Woman in the Ultimate (Dr.).
 Sept. 6—The Strong Man's Burden (Dr.).
 Sept. 8—A Modest Hero (Dr.).
 Sept. 11—Baby Indisposed (Com.).
 —The Lady in Black (Com.).
 Sept. 13—An Unjust Suspicion (Dr.).
 Sept. 15—Dan Greegan's Ghost (Com.).
 —His Hoodoo (Com.).
 Sept. 18—The Stolen Treaty (Dr.).
 Sept. 20—For the Son of the House (Dr.).
 Sept. 22—The Law and His Son (Dr.).
 Sept. 25—A Saturday Holiday (Com.).
 —The End of the World (Com.).
 Sept. 27—The Influence of the Unknown (Dr.).

Licensed Releases Calendar for the Week of Sept. 22.

MONDAY, SEPTEMBER 22.

BIOGRAPH—The Law and His Son (Dr.).
 KALEM—The Counterfeiter's Confederate (Dr.).
 LUBIN—Poker Paid (Com.).
 LUBIN—This Isn't John (Com.).
 PATHEPLAY—Pathe's Weekly No. 51 (News).
 Release date in the West. See previous release sheet.
 PATHEPLAY—Pathe's Weekly No. 52 (News).
 Release date in the East.
 SELIG—The Young Mrs. Eames (2-Reel Dr.).
 SELIG—Sissybelle (Com.).
 VITAGRAPH—Daddy's Soldier Boy (Dr.).
 EDISON—The Honor of the Force (Dr.).

TUESDAY, SEPTEMBER 23.

EDISON—The Stroke of the Phoebeus Eight (Dr.).
 ESSANAY—For Old Times' Sake (Dr.).
 CINES—For His Brother's Crime (2-Reel Dr.).
 PATHEPLAY—The Blind Gypsy (Dr.).
 SELIG—Bumps and Willie (Com.).
 VITAGRAPH—Extremities (Com.).
 VITAGRAPH—Scenes in Singapore (Travel).
 LUBIN—A Mexican Tragedy (Dr.).

WEDNESDAY, SEPTEMBER 24.

EDISON—The Embarrassment of Riches (Com.).
 KALEM—A Midnight Message (2-Reel Dr.).
 ESSANAY—Love Incognito (Com.).
 PATHEPLAY—The Secret Treasure (Dr.).
 VITAGRAPH—The Other Woman (Dr.).
 SELIG—Spell of the Primeval (Dr.).

THURSDAY, SEPTEMBER 25.

BIOGRAPH—A Saturday Holiday (Com.).
 BIOGRAPH—The End of the World (Com.).
 ESSANAY—Days of the Pony Express (Dr.).
 LUBIN—Self-Convicted (2-Reel Dr.).
 MELIES—A Cambodian Idyll (Dr.).
 PATHEPLAY—Blazing a New Trail in Glacier National Park, Montana (Scenic).
 PATHEPLAY—The Sago Industry in Borneo (Ind.).
 VITAGRAPH—The Race (Dr.).
 PATHEPLAY—Pathe's Weekly No. 52 (News).
 Release date in the West.
 PATHEPLAY—Pathe's Weekly No. 53 (News).
 Release date in the East.

FRIDAY, SEPTEMBER 26.

EDISON—Hard Cash (2-Reel Dr.).
 ESSANAY—In Convict Garb (2-Reel Dr.).
 KALEM—The Hobo and the Myth (Com.).
 KALEM—The Largest Duck Farm in the World (Zoo.).
 PATHEPLAY—Birds of Prey (Col.) (Zoo.).
 PATHEPLAY—Sicily, the Picturesque (Col.) (Travel).
 SELIG—The Policeman and the Baby (Com.).
 SELIG—The Taj Mahal, Agra, India (Educ.).
 VITAGRAPH—Bunny for the Cause (Com.).
 LUBIN—Winning His Wife (Dr.).

SATURDAY, SEPTEMBER 27.

EDISON—A Proposal from the Sculptor (being the third story of "Who Will Marry Mary?") (Dr.).
 ESSANAY—Why Broncho Billy Left Bear County (Dr.).
 LUBIN—The Great Discovery (Dr.).
 PATHEPLAY—The Fish with a Storage Battery in Its Brain (Zoo.).
 PATHEPLAY—The Pearl of the Bosphorus, Constantinople (Scenic).
 PATHEPLAY—Promenade in Rome (Travel).
 VITAGRAPH—Under the Daisies (2-Reel Dr.).
 KALEM—A Demand for Justice (Dr.).
 BIOGRAPH—The Influence of the Unknown (Dr.).

CINES. (G. Kleine.)

June 2—When a Woman Loves (Dr.), Part I.
 June 2—When a Woman Loves (Dr.), Part II.
 June 2—When a Woman Loves (Dr.), Part III.
 June 3—The Irony of Fate (Dr.).
 June 7—Orbetello and Environs (Trav.).
 June 7—The Ring (Dr.).
 June 16—The Rival Engineers (2-reel Dr.).
 Aug. 8—The House of Mystery (2-Reel Dr.).
 Aug. 26—The Human Bridge (2-Reel Dr.).
 Sept. 2—The Sign of the Black Lily (2-Reel Dr.).
 Sept. 9—The Mysterious Man (2-Reel Dr.).
 Sept. 16—High Treason (2-Reel Dr.).
 Sept. 23—For His Brother's Crime (2-Reel Dr.).

EDISON.

Sept. 3—A Series of Tallulah Falls, Ga. (Scenic).
 —The Girl, the Clown and the Donkey (Com.).
 Sept. 6—Slander's Tongue (Dr.).
 Sept. 8—Keepers of the Flock (Dr.).
 Sept. 9—A Light on Troubled Waters (Dr.).
 Sept. 10—The Desperate Condition of Mr. Boggs (Com.).
 Sept. 12—Caste (2-Reel Com.).
 Sept. 13—The Green Eye of the Yellow God (Dr.).
 Sept. 15—The Island of Perversity (Com.).
 Sept. 16—Jerusalem and the Holy Land (Scenic).
 Sept. 17—Cornwall, the English Riviera (Sc.).
 —The Comedian's Downfall (Com.).
 Sept. 19—Saved by the Enemy (2-Reel Dr.).
 Sept. 20—The Great Physician (Dr.).
 Sept. 22—The Honor of the Force (Dr.).
 Sept. 23—The Stroke of the Phoebeus Eight (Dr.).
 Sept. 24—The Embarrassment of Riches (Com.).
 Sept. 26—Hard Cash (2-Reel Dr.).
 Sept. 27—A Proposal from the Sculptor (being the third story of "Who Will Marry Mary?") (Dr.).

ESSANAY.

Aug. 23—Broncho Billy's Mistake (Dr.).
 Aug. 26—The Love Theft (Dr.).
 Aug. 27—His Athletic Wife (Com.).
 —What Cupid Did (Com.).
 Aug. 28—The Episode at Cloudy Canyon (Dr.).
 Aug. 29—Broken Threads United (2-Reel Dr.).
 Aug. 30—A Western Sister's Devotion (Dr.).
 Sept. 2—Stone the Woman (Dr.).
 Sept. 3—Mr. Dippy Dipped (Com.).
 Sept. 4—Hard Luck Bill (Com.).
 Sept. 5—While the Starlight Travels (2-Reel Dr.).
 Sept. 6—Broncho Billy's Conscience (Dr.).
 Sept. 9—Sunlight (Dr.).
 Sept. 10—Mr. Treater's Treat (Com.).
 Sept. 11—Bonnie of the Hills (Dr.).
 Sept. 12—Grist to the Mill (2-Reel Dr.).
 Sept. 13—Broncho Billy Reforms (Dr.).
 Sept. 16—Women (Dr.).
 Sept. 17—Sweet Revenge (Com.).
 —The Duck Raising Industry (Zoology).
 Sept. 18—The Broken Parole (Dr.).
 Sept. 19—The Right of Way (2-Reel Dr.).
 Sept. 20—The Redeemed Claim (Dr.).
 Sept. 23—For Old Times' Sake (Dr.).
 Sept. 24—Love Incognito.
 Sept. 25—Days of the Pony Express (Dr.).
 Sept. 26—In Convict Garb (2-Reel Dr.).
 Sept. 27—Why Broncho Billy Left Bear County (Dr.).

KALEM.

Aug. 20—Breaking into the Big League (2-Reel Dr.).
 Aug. 22—Fool Luck (Com.).
 Aug. 23—Deceiving Uncle Asa (Com.).
 Aug. 25—The Smuggler's Last Deal (Dr.).
 Aug. 25—The Blind Basket Weaver (Dr.).
 Aug. 27—The Invaders (2-Reel Dr.).
 Aug. 29—The Captivating Widow (Com.).
 —Mike, the Timid Cop (Com.).
 Aug. 30—A Railroad Conspiracy (Dr.).
 Sept. 1—The Christian (Dr.).
 Sept. 3—The Sacrifice at the Spillway (2-Reel Dr.).
 Sept. 5—Boggs' Predicament (Com.).
 —Children of the Tenements (Topical).
 Sept. 6—The Hand of Destiny (Dr.).
 Sept. 8—The Bribe (Dr.).
 Sept. 10—The Fatal Legacy (2-Reel Dr.).
 Sept. 12—Wanted a Plumber (Com.).
 —Too Many Cops (Com.).
 Sept. 13—The Monogrammed Cigarette (Dr.).
 Sept. 15—Retribution (Dr.).
 Sept. 17—Trooper Billy (2-Reel Dr.).
 Sept. 19—The Burglar and the Baby (Com.).
 —One Best Bet (Com.).
 Sept. 20—The Breath of Scandal (Dr.).
 Sept. 22—The Counterfeiter's Confederate (Dr.).
 Sept. 24—A Midnight Message (2-Reel Dr.).
 Sept. 26—The Hobo and the Myth (Com.).
 —The Largest Duck Farm in the World (Zoo.).
 Sept. 27—A Demand for Justice (Dr.).

LUBIN.

Aug. 18—Mary's Temptation (Dr.).
 Aug. 19—Black Beauty (Dr.).
 Aug. 21—The Burning Rivet (2-Reel Dr.).
 Aug. 22—The Rag Bag (Com.).
 Aug. 22—Smashing Time (Com.).
 Aug. 23—The Tenderfoot Hero (Dr.).
 Aug. 25—Her Wooden Leg (Com.).
 —On the Dumb Waiter (Com.).
 Aug. 26—The Reformed Outlaw (Dr.).
 Aug. 28—The Gangster (2-Reel Dr.).
 Aug. 29—His Conscience (Dr.).
 Aug. 30—The Last Crooked Deal (Dr.).
 Sept. 1—A Mountain Mother (Dr.).
 Sept. 2—Trimming a Boob (Com.).
 —The Engaging Kid (Com.).
 Sept. 4—The Road to the Dawn (2-Reel Dr.).
 Sept. 5—In the Southland (Dr.).
 Sept. 6—In the Toils (Dr.).
 Sept. 8—Seeds of Wealth (Dr.).
 Sept. 9—Playing with Fire (Dr.).
 Sept. 11—The Hills of Strife (2-Reel Dr.).
 Sept. 12—Panama Hat Industry (Indus.).
 —An Exclusive Pattern (Com.).
 Sept. 13—The Medal of Honor (Dr.).
 Sept. 15—To Love and Cherish (Dr.).
 Sept. 16—Fashion's Toy (Dr.).
 Sept. 19—The Love of Beauty (Dr.).
 Sept. 20—Her Present (Com.).
 —His Reward (Com.).
 Sept. 22—Poker Paid (Com.).
 —This Isn't John (Com.).
 Sept. 23—A Mexican Tragedy (Dr.).
 Sept. 25—Self-Convicted (2-Reel Dr.).
 Sept. 26—Winning His Wife (Dr.).
 Sept. 27—The Great Discovery (Dr.).

MELIES.

July 10—His Chinese Friend (Dr.).
 July 17—The Poisoned Darts (Dr.).
 July 17—A Chinese Funeral (Topical).
 July 31—It Happened in Java (Com.).
 Aug. 7—Snapshots of Java (Scenic).
 Aug. 14—The Robber of Angkor (Dr.).
 Aug. 21—In the Land of Fire.
 Sept. 11—Captured by Aborigines (Dr.).
 Sept. 25—A Cambodian Idyll (Dr.).

ECLIPSE. (G. Kleine.)

June 11—Behind a Mask (Dr.).
 June 27—A Villain Unmasked (2-Reel Dr.).
 July 11—The Statue of Fright (Dr.), Part I.
 July 11—The Statue of Fright (Dr.), Part II.
 Aug. 12—The Mong Fu Tong (2-Reel Dr.).
 Aug. 19—The Clown's Revenge (2-Reel Dr.).

PATHEPLAY.

Sept. 9—Sleufoot's Seventh Suicide (Com.).
 Sept. 10—Across the Chasm (Dr.).
 Sept. 11—The Accidental Shot (Dr.).
 Sept. 11—Pathe's Weekly No. 48 (News).
 Release date in the West.
 —Pathe's Weekly No. 49 (News).
 Release date in the East.
 Sept. 12—Young Hearts and Old (Dr.).
 Sept. 13—A Jungle Flirtation (Com.).
 —Tahiti, the Picturesque (Travel).
 Sept. 15—Pathe's Weekly No. 49 (News).
 Release date in the West (see previous Release Sheet).
 —Pathe's Weekly No. 50 (News).
 Release date in the East.
 Sept. 16—Mrs. Morton's Birthday (Dr.).
 Sept. 17—The Merrill Murder Mystery (Dr.).
 Sept. 18—Toad Traits (Zoology).
 —Hot Springs and Geysers of New Zealand (Trav.).
 —Pathe's Weekly No. 50 (News).
 Release date in the West.
 —Pathe's Weekly No. 51 (News).
 Release date in the East.
 Sept. 19—Dr. Turner Turns the Tables (Com.).
 —The Harnessed Falls of the Northwest (Sc.).
 Sept. 20—Her Brave Rescuer (Dr.).
 Sept. 22—Pathe's Weekly No. 51 (News).
 Release date in the West. See previous release sheet.
 —Pathe's Weekly No. 52 (News).
 Release date in the East.
 Sept. 23—The Blind Gypsy (Dr.).
 Sept. 24—The Secret Treasure (Dr.).
 Sept. 25—Blazing a New Trail in Glacier National Park, Montana (Scenic).
 —The Sago Industry in Borneo (Ind.).
 —Pathe's Weekly No. 52 (News).
 Release date in the West.
 —Pathe's Weekly No. 53 (News).
 Release date in the East.
 Sept. 26—Birds of Prey (Col.) (Zoo.).
 —Sicily, the Picturesque (Col.) (Travel).
 Sept. 27—The Fish with a Storage Battery in Its Brain (Zoo.).
 —The Pearl of the Bosphorus, Constantinople (Scenic).
 —Promenade in Rome (Travel).

SELIG.

- Aug. 8—Miss "Arabian Nights" (Com.).
 - Aug. 11—The Flight of the Crow (2 Reels, Dr.).
 - Aug. 12—The Magician Fisherman (Com.).
The Broken Vase (Dr.).
 - Aug. 13—The Coast of Chance (Dr.).
 - Aug. 14—An Apache's Gratitude (Dr.).
 - Aug. 15—Moro Pastimes (Edu.).
Brown's Monetary Standard (Com.).
 - Aug. 18—The Child of the Sea (2-Reel Dr.).
 - Aug. 19—Tobias Turns the Tables (Com.).
 - Aug. 20—Scenes in Moroland (Educ.).
The Ten Thousand Dollar Toe (Com.).
 - Aug. 21—Fate Fashions a Letter (Dr.).
 - Aug. 22—The Good Indian (Dr.).
 - Aug. 25—The Water Rat (2-Reel Dr.).
 - Aug. 26—The Adventures of a Watch (Com.).
—They Were on Their Honeymoon (Com.).
 - Aug. 27—How Betty Made Good (Com.).
 - Aug. 28—The Man in the Street (Dr.).
 - Aug. 29—The Prince of the Free (Dr.).
 - Sept. 1—The Jeweled Slippers (2-Reel Dr.).
 - Sept. 2—The Lonely Heart (Dr.).
 - Sept. 3—The Way of Life (Dr.).
 - Sept. 4—"Howlin'" Jones (Com.).
 - Sept. 5—Man of the Woods (Dr.).
 - Sept. 8—The Wheels of Fate (2-Reel Dr.).
 - Sept. 9—The Rancher's Failing (Dr.).
 - Sept. 10—Around Battle Tree (Dr.).
 - Sept. 11—Two Too Many (Com.).
 - Sept. 12—Her Way (Dr.).
 - Sept. 15—The Fifth String (2-Reel Dr.).
 - Sept. 16—The Toils of Deception (Dr.).
 - Sept. 17—Tobias Wants Out (Com.).
 - Sept. 18—The Redemption of Railroad Jack (Dr.).
 - Sept. 19—The Rejected Lover's Luck (Com.-Dr.).
 - Sept. 22—The Young Mrs. Eames (2-Reel Dr.).
—Sissybelle (Com.).
 - Sept. 23—Bumps and Willy (Com.).
 - Sept. 24—Spell of the Primeval (Dr.).
 - Sept. 25—The Capture of Bad Brown (Dr.).
 - Sept. 26—The Policeman and the Baby (Com.).
—The Taj Mahal. Agra, India (Educ.).
- VITAGRAPH.
- Aug. 21—A Maid of Mandalay (Dr.).
 - Aug. 22—Playing the Pipers (Com.).
 - Aug. 23—The Feudists (2-Reel Com.).
 - Aug. 25—When Glasses Are Not Glasses (Com.).
 - Aug. 26—A Doll for the Baby (Dr.).
 - Aug. 27—Which Way Did He Go? (Com.).
 - Aug. 28—He Fell in Love with His Mother-in-Law (Com.).
—Sights in Singapore (Travel).
 - Aug. 29—The Clown and the Prima Donna (Dr.).
 - Aug. 30—The Call (2-Reel Dr.).
 - Sept. 1—The Passing of Joe Mary (Dr.).
 - Sept. 2—His Lordship, Billy Smoke (Com.).
 - Sept. 3—The Kiss of Retribution (Dr.).
 - Sept. 4—The Lonely Princess (Dr.).
 - Sept. 5—Pickwick (Com.).
—Baby Elephant (Educ.).
 - Sept. 6—When Women Go on the Warpath (2-Reel Com.).
 - Sept. 8—Cupid Versus Women's Rights (Com.).
 - Sept. 9—Old Moddington's Daughters (Com.-Dr.).
 - Sept. 10—Fortune's Turn (Dr.).
 - Sept. 11—The Tiger (Dr.).
 - Sept. 12—Sauce for the Goose (Com.).
 - Sept. 13—The Lost Millionaire (2-Reel Dr.).
 - Sept. 15—Pumps (Com.).
—Sandy Gets Shorty a Job (Com.).
 - Sept. 17—The Hindoo Charm (Dr.).
 - Sept. 18—Sunny, or the Cattle Thief (Dr.).
 - Sept. 19—John Tobin's Sweetheart (Com.).
 - Sept. 20—Our Wives (2-Reel Com.).
 - Sept. 22—Daddy's Soldier Boy (Dr.).
 - Sept. 23—Extremities (Com.).
—Scenes in Singapore (Travel).
 - Sept. 24—The Other Woman (Dr.).
 - Sept. 25—The Race (Dr.).
 - Sept. 26—Bunny for the Cause (Com.).
 - Sept. 27—Under the Daisies (2-Reel Dr.).

Hart Booking Bureau

SUPPLYING

MOTION PICTURE TALENT

W. J. Hart, Mgr.

226 W. 46th St. Heins Bldg. New York

Exclusive Supply Release Dates

- DRAGON.**
(Formerly Ryno)
- July 21—Memories of Long Ago.
 - July 28—Bride of the Sea.
 - Aug. 4—The Blindness of Courage (3-Reels).
 - Aug. 4—Off the Mainland.
 - Aug. 11—Sea Wolf.
 - Sept. 10—Blindness of Courage.
 - Sept. 24—Her Last Ride.
- GAUMONT.**
- Magnets.**
- Aug. 19—An Explorer's Tragedy.
 - Aug. 21—A Three-Mendous Proposition.
 - Aug. 26—Saved by His Child.
 - Aug. 27—Weekly No. 77.
 - Aug. 28—Two Jilted Lovers.
 - Aug. 31—The Faithful Servitor.
 - Sept. 2—The Fatal Bell.
 - Sept. 3—Gaumont Weekly No. 78.
 - Sept. 4—"Some" Fireman.
 - Sept. 9—An Actor's Adventure.
 - Sept. 10—Gaumont Weekly No. 79.
 - Sept. 11—"Love Me, Love My Animals."
—Cabinet Making.
 - Sept. 15—The Faithful Servitor.
 - Sept. 16—The Lion Hunters.
 - Sept. 17—Gaumont Weekly No. 80.
 - Sept. 18—Tiny Tim's Elopement.
 - Sept. 23—Tiny Tim Kidnaps a Baby.
 - Sept. 24—Weekly No. 81.
 - Sept. 25—An Awful Relapse.
 - Sept. 30—The Doctor's Sacrifice.
 - Oct. 2—Tiny Tim in Society.
 - Oct. 7—A Ballet Girl's Romance.
- GREAT NORTHERN.**
- June 28—Cupid's Score.
 - June 28—Airship Fugitives (Feature).
 - July 5—Winning a Prize.
 - July 5—Trondhjem Railway.
 - July 12—The Jolly Recruits.
 - July 19—A Country Cousin.
 - July 26—A Shot in the Dark.
 - Aug. 9—Five Copies.
 - Aug. 16—Mistaken Identity.
 - Aug. 23—The Hypnotist.
—From the South of Sweden.
 - Aug. 30—Faded Beauties.
 - Sept. 6—The Girl Graduate.
 - Sept. 9—A Flight From Justice.
 - Sept. 13—For Sale by Auction.
—Under Danish Beaches.
 - Sept. 20—Convict No. 337.
 - Sept. 27—Won by Waiting.

- Exclusive Supply Releases for the Week of Sept. 22.**
- MONDAY, SEPTEMBER 22.**
SOLAX—Rogues of Paris.
- TUESDAY, SEPTEMBER 23.**
GREAT NORTHERN SPECIAL—Not announced.
GAUMONT—Tiny Tim Kidnaps a Baby.
- WEDNESDAY, SEPTEMBER 24.**
DRAGON—Her Last Ride.
GAUMONT—Weekly No. 81.
SOLAX—Quality of Mercy.
- THURSDAY, SEPTEMBER 25.**
ITALA—Unmasked.
GAUMONT—An Awful Relapse.
- FRIDAY, SEPTEMBER 26.**
FRA—Missing Woman.
SOLAX—Soul of Man.
- SATURDAY, SEPTEMBER 27.**
GREAT NORTHERN—Won by Waiting.
- FEATURES.**
- ECLECTIC—When Paris Loves.
 - FRA—Dr. Nicholson and The Blue Diamond.
 - FRA—The Voice of the Wild.
 - GAUMONT—The Faithful Servitor.
 - ECLECTIC—Thrust of Hate.
 - LEWIS PENNANT—Decreed to Die.
 - LEWIS PENNANT—My Boy.
 - GREAT NORTHERN—Steel King's Last Wish.
 - ECLECTIC—Wheel of Destruction.
 - SOLAX—Brennan of the Moor.

- LUX.**
R. Prieur.
- May 16—Pat Moves in Diplomatic Circles (Com.).
 - May 23—Playing With the Fire (Dr.).
 - May 30—The Dog and the Goat (Dr.).
 - May 30—Pat, the Electrician (Com.).
 - June 6—By the Aid of Wireless (Dr.).
 - June 13—Engulfed (Dr.).
- SOLAX.**
- July 25—As Ye Sow.
 - July 30—The Goat That Came Back.
 - Aug. 1—When the Tide Turns.
 - Aug. 6—The Heavenly Widow.
 - Aug. 8—Falsely Accused.
 - Aug. 13—Four Fools and a Maid.
 - Aug. 13—The Smuggler's Child.
 - Aug. 15—A Drop of Blood.
 - Aug. 27—A Terrible Night.
 - Aug. 29—A Child's Intuition.
 - Sept. 3—Men and Muslin.
 - Sept. 5—Retribution.
 - Sept. 10—Dooley and His Dog.
 - Sept. 12—Gratitude.
 - Sept. 17—Invisible Ink.
 - Sept. 19—Western Love.
 - Sept. 22—Rogues of Paris.
 - Sept. 24—Quality of Mercy.
 - Sept. 26—Soul of Man.

Kinematograph Weekly

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EXHIBITORS' TIMES

220 W. 42nd St. New York

Should Exhibitors' League Become Jobbers and Dealers?

(Continued from page 22)

I believe we are competent to judge from whom we wish to take film service.

Personally, I opposed the Pittsburgh members going into the Exchange business, and all the members that held stock in the Pittsburgh Co-operative Film Exchange were given 90 days to get out of business, or stand suspended from the League. This action was taken in January, so again your reasoning and statements are incorrect; but if any large manufacturing concerns will offer the Exhibitor the same film service that he is receiving now at 40% off of the price he is now paying, and the goods are just the same, and they guarantee them, and we know they are the same, do you think we would be so foolish as not to accept this offer, provided they could supply every demand the same as the other dealers? This is America, and we, like other business men, have a right to exercise our own judgment and discretion.

The words "legitimate manufacturer," I fail to understand from your standpoint. As I understand, the manufacturers of the most of the machines and other supplies have grown very rich in the first few years, while many of the Exhibitors have had to go out of business, and a large number at this time are making only a little more than the expenses, and I believe you are again in error in your remarks in regard to the manufacturers making this business.

There has always been a supply manufactured when there was a demand, and a few years ago, I am sure we didn't have very many picture shows, and we had very few manufacturers, and if you are not aware of the fact that the machine manufacturers of this country signed an agreement to charge only so much for machines, and allow only so much discount, you are farther behind in that than you are in some of your other statements.

I will ask you a question: Have you ever signed a contract with any manufacturer of machines that you would sell for a certain price, and that you would have a telephone connection, that you would not employ salesmen, only on certain conditions, and many other conditions, as I have read, and if you did not I can publish them.

It is our desire to co-operate with everybody and to stick strictly to the exhibition of motion pictures, and all we ask is that others stick to their line of business. Were you ever interested in any theatre, or the exhibition of pictures; or have you ever been an Exhibitor? Do you know of any reason why I should send to Chicago and buy of you and pay you more for my goods than I can buy them from the Supply Company?

The only interest we have in the Supply League is that we secure better prices, and if you wish our trade, make the price right, and if you can't compete, where do you buy your goods?

You will please explain the ethical appreciation of "counterfeit." You speak about fake motion picture machines. Do you know of any? I don't

know what you refer to when you speak of "dupe films," but I do know when I am saving 40%, and I do know that if there are 500 supply houses in this country, as you state, that the little we buy from the New York firm, they certainly ought not to raise any kick if we can save a little in buying some of our supplies.

M. A. NEFF.

FULTON TO NEFF.

Waiving the detailed discussion of matters of minor importance that only obscure the vital principles involved I shall confine this letter to a clear statement of these same vital principles the violations of which led to this correspondence.

I refuse to believe that the majority of the Exhibitors of the United States, whether members of the League or not, believe in the policy of deserting the patentees and legitimate manufacturers of machines to buy parts obtained from other sources even if sold at a discount of 40%. I do not believe that they will support any such policy when they thoroughly understand it.

Principle is above per cent., and my patronage belongs to the man who has invested brain, muscle and money in building up this business—and without whom there would have been little or no business to develop.

Men of this kind deserve my patronage—and are getting it. They deserve the patronage of your League, Mr. Neff, and they deserve the patronage of every Exhibitor in America.

Don't be deceived into believing that there is not a far-reaching principle involved in this correspondence. We want every person connected in any way with this business to know and to fully appreciate this principle, because with full knowledge and appreciation there will be no question as to the result.

As to whether or not the several manufacturers "have grown very rich in the first few years" we leave each of the several manufacturers to answer for himself—but we venture this statement: That if they did grow very rich their riches were the legitimate profits from their business, which their own genius created and developed.

To quote further, "while many of the Exhibitors have had to go out of business, and a large number at this time are making only a little more than the expenses"—is the fact that many of "the Exhibitors have had to go out of business and a large number at this time are making only a little more than the expenses," due to the fact that they are paying full list prices for their parts, accessories and supplies?

Do you candidly think, or do you think that anybody else thinks, that the Exhibitor's failure is traceable to the fact that he paid the full catalog price for repair parts on his Edison, Powers, etc.?

If this be a fact, then where did the money come from that enabled this business to grow from practically nothing in 1906 to \$300,000,000 (in the Ex-

hibitors' pockets) annually, to-day?

Can a business aggregating \$1,000,000 a day afford to pay full list price for parts, accessories and repairs?

An annual business of \$300,000,000 distributed equally among 17,000 Exhibitors would give each Exhibitor an average business of about \$50 per day. If the average amount spent yearly for supplies be \$300 and all of these supplies (instead of only a few) were bought at a discount of 40% there would be an average daily saving of about 33 cents—or about two-thirds of one per cent. of the receipts. Compare the average daily saving of 33 cents, or 7 admissions at a nickel, with the daily boost in attendance that any live-wire Exhibitor can give his show, and then draw your own conclusions as to what I think some of the "big things" are—the doing of which would make the League an unlimited power for good to every Exhibitor in America, and by so doing, to the entire motion picture business as well.

Do not conclude that we are not "for the Exhibitor"—we are. We are for the Exhibitor to make two dollars where he is now making one dollar, and if he doesn't do it, the fault will be within himself—for the "\$1,000,000 a day picture-loving public" wants pictures.

But should the time ever come that the Exhibitor has no profits except the 40% saved on his purchase of parts, accessories and supplies, then the motion picture business will have passed its zenith and will pay its Exhibitors a pittance for their efforts.

To quote further from the same paragraph, "and I believe you are again in error in your remarks in regard to the manufacturers making this business." Kindly quote where we said they alone made this business. While we do not want to minimize the importance of any one factor as compared with another, we believe that everyone conversant with the growth of the motion picture business will agree with us that the two greatest factors to its development have been the film manufacturers and the machine manufacturers.

If not these, then who?

You speak of co-operation—that's our hobby—we'd rather buy machine parts of the manufacturers themselves at their prices than of anybody else in the world at any price.

That's our business creed—and we hope that it will shortly become the business creed of every supply dealer in America—and not only of the supply dealers, but of the Exhibitors as well.

We trust that this letter will conclude this somewhat voluminous correspondence, for we believe that you have made your position perfectly clear. We trust that we have. We "rest our case with the jury" consisting of the film manufacturers and the machine manufacturers, the supply dealers, the Exhibitors, the patrons and every one else connected in any way with the business, convinced that they will, in the fairness of their judgment, grant us—and every one else—that to which we are all entitled—Profits.

SCENARIOS VS. GOOD STORIES.

While the photographic work, the staging, the acting and the projection have made great progress of late, the scenario end seems to retrograde, as good stories with natural and plausible plots are getting scarcer and scarcer.

The cause for poor stories is due most likely to the numerous scenario schools and supposed scenario teachers, who, to get a \$2.00 fee to read a script, another \$2.00 fee for a correction and still another charge of \$1.00 per page to type-write the manuscript, have induced many school teachers, shop girls, errand boys and other innocent victims, to waste the oil lamp and stationery to write scenarios in the hope of landing the alluring \$50 or \$100 mentioned in the advertisements of the men who cannot sell their own scripts but try to make a living by encouraging scenario writing.

The scenario schools and supposed teachers have created such a demand for scripts that the manufacturers, fairly deluged with essays from all over the country, have been compelled to abandon the work of selecting the stories to what is termed a "Scenario Editor," who, in most cases does his work like a machine, and having no financial interest in the firm, is not as much interested in the success of the picture produced, as was the manufacturer when he was his own scenario reader.

It is then a great pleasure to mention a good story when it is our privilege to go to a theatre and be relieved of the monotony of stories without sense, and most of the time with unnatural plots.

The "SEEDS OF WEALTH," of Lubin, is a good story, well told, splendidly staged and cleverly acted. The story went to the heart of every one, especially when the little girl, who to help the discharged seamstress, follows the directions of a childish story told her and plants her mother's diamonds in a flower-pot of the seamstress in the hope to see them bloom into money.

SELIG MAKES PICTURES OF MILITARY LIFE.

(From the Chicago Inter-Ocean.)

There was exhibited privately in Chicago recently a set of motion picture films of a part of the United States Army at work which should be the beginning of a highly important and sorely needed educational movement. They showed, mainly, a battery of horse artillery in battle action and entraining to proceed to the front. They showed the work as it actually is, without posing or romantic distortion.

These films are the result of a suggestion of Major General Leonard Wood, and were made at Fort Riley under the direction of Major Thomas J. Dickson. It is hoped to extend the series to all arms of the service and to cover all the work and training of the man that makes him a real and efficient soldier. It is hoped thus to bring home to the public mind a comprehension of what an army really is and how it must be made, and that it positively cannot be improvised.

Perhaps It's Because You Don't Know Us!

SITTING in the Mitre Tavern one night, Dr. Samuel Johnson turning to his friend, Oliver Goldsmith, said, "Goldy, d'ye see that chap that just sat down? I hate him!"

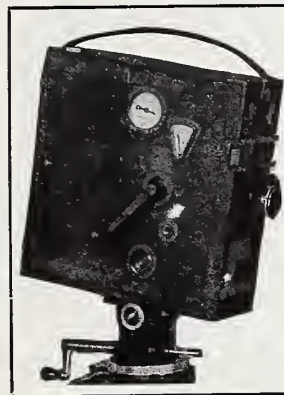
"Hate him," exclaimed Goldsmith, "why bless my soul you don't even know him!" "Ah, that's just the point," replied Johnson, "If I knew him, I'd love him."

If you knew the class and character of the Printing we turn out you'd want us to do something for you.

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With all their natural intelligence and all their schooling, the great body of the American people are profoundly and dangerously ignorant on that subject. The average American man is brave and patriotic. He is willing to fight for his country if need be. But he is under the delusion that when the crisis comes about, all that needs to be done is to give him a gun and set him before the enemy. Because of the prevalence of that popular delusion we have wasted thousands of lives and millions of money in every war.

It will probably be some time before the motion picture "Story of the Soldier" will be ready for public exhibition. Military experts are not photographers, and photographic experts are not military officers. Former efforts to get "the real thing" failed for this reason. It was possible to obtain the interesting and accurate set of films shown, because Colonel W. N. Selig, head of the Selig Polyscope Company, with great public spirit, turned over his whole plant, apparatus and operators, to Major Dickson, and the work was done from strictly military viewpoints.

The pictures shown were illuminating, even startlingly so, to the laymen who saw them. For instance, few of them realized that to start such a force of artillery to the front in a few hours, as was done when these films were made, means loading from seven to nine railway trains of twenty-five cars each in that space of time. And it takes from

three to five years to train the men and horses up to regular army standards of efficiency.

Mr. L. Germain of 552-4 Fifth avenue, Brooklyn, N. Y., who has made a success with the state rights of the "Garden of Allah," "Cleopatra," Rejane in "Mme. Sans-Gené," and other feature films, is himself about to enter the feature film manufacturing business. He has a representative in London who will look after his European interests in securing for the United States good feature films.

The "Exhibitors' Times," of September 13th, when printing the story "In a Serpent's Coils," omitted to state that it was one of the American Cinematograph Co.'s releases.

Marshal Farnum, the youngest brother in the famous Farnum family, who was concerned with Dustin Farnum in the production of "The Spoilers" in California, is now listed among the producers at the Selig Polyscope Company in Chicago. He has had a long stage experience and should grace the new position with credit.

Miss Gertrude Coghlan was called to duty as a leading lady of the Selig Polyscope Company last week in a piquant and diminutive drama highly charged with excitement, entitled "The Duchess and the Burglar."

UNIVERSAL RELEASE DATES

IMP.

Aug. 25—Uncle Tom's Cabin (3-Reel Dr.).
 Aug. 28—His Mother's Song (Dr.).
 Aug. 30—Blinks Advertiser for a Wife; and Hy. Mayer—His Merry Pen.
 Sept. 1—The Trail of the Serpent (Dr.).
 Sept. 4—The Pursuit of Jane (Com.-Dr.).
 Sept. 6—Binks, the Hawkshaw; and Hy. Mayer.
 Sept. 8—Robespierre (3-Reel Dr.).
 Sept. 11—The Shells (Dr.).
 Sept. 13—Binks Elevates the Stage; and Hy. Mayer.
 Sept. 15—The Fatal Verdict (Dr.).
 Sept. 18—The Stolen Love (Dr.).
 Sept. 20—Binks and the Bathing Girls and—
 Sept. 22—Ivanhoe (3-Reel Dr. de Luxe).
 Sept. 25—The Miser's Son (Dr.).
 Sept. 27—Binks Plays Cupid; and Jolly Jottings by Hy. Mayer.

GEM.

Aug. 25—Will Girls Will Do (Com.).
 Sept. 1—A Tale of a Fish (Com.).
 Sept. 8—The Gold Mesh Bag (Com.).
 Sept. 15—The Bachelor Girls' Club (Com.).
 Sept. 22—To the Brave Belong the —? and Sanitary Dairy Plant.

Universal Releases for the Week of Sept. 22.

MONDAY, SEPTEMBER 22.

NESTOR—For the Peace of Bear Valley (Dr.).
 IMP—Ivanhoe (3-Reel Dr. de Luxe).
 GEM—To the Brave Belong the —? and Sanitary Dairy Plant.

TUESDAY, SEPTEMBER 23.

"101 BISON"—The Struggle (2-Reel Dr.).
 CRYSTAL—Pearl and the Poet; and Oh! What a Swim (Split Com.).

WEDNESDAY, SEPTEMBER 24.

NESTOR—The Heart of a Vacuero (Dr.).
 POWERS—Twiddledum Insures His Life; and A Painter's Purse.
 ECLAIR—A Puritan Episode (2-Reel Dr.).
 ANIMATED WEEKLY.

THURSDAY, SEPTEMBER 25.

IMP—The Miser's Son (Dr.).
 REX—Genesis 4:9—(2-Reel Dr.).
 FRONTIER—The Village Pest (Com.).

FRIDAY, SEPTEMBER 26.

NESTOR—His Crazy Job (Com.).
 POWERS—The Blood Red Tape of Charity (2-Reel Dr.).
 VICTOR—For the Sins of Another (Dr.).

SATURDAY, SEPTEMBER 27.

IMP—Binks Plays Cupid; and Jolly Jottings by Hy. Mayer.
 FRONTIER—The Moonshiner (Dr.).
 "101 BISON"—The She Wolf (2-Reel Dr.).

SUNDAY, SEPTEMBER 28.

REX—Paying the Price (Dr.).
 CRYSTAL—His Last Gamble (Dr.).
 ECLAIR—Why Aunt Jane Never Married (Com.).

NESTOR.

Aug. 20—When the Blood Calls (Dr.).
 Aug. 22—When Cupid Won, and Some Runner (Split Com.).
 Aug. 25—Weighed in the Balance (Dr.).
 Aug. 27—The Renunciation (Dr.).
 Aug. 29—Two Hearts and a Thief; and Cupid's Bad Aim (Split Com.).
 Sept. 1—The Oath of Conchita (2-Reel Dr.).
 Sept. 3—Gold and Water (Dr.).
 Sept. 5—Won by a Skirt (Com.).
 Sept. 8—Roma of the Poison Water (Dr.).
 Sept. 10—Algy Forfeits His Claim, and Views of Stockholm (Com. & Scenic).
 Sept. 12—The Girl Ranchers (Com.).
 Sept. 15—Beauty and the Ugly One (Dr.).
 Sept. 17—The Stepson (Dr.).
 Sept. 19—Battle of Bull Con (Com.).
 Sept. 22—For the Peace of Bear Valley (Dr.).
 Sept. 24—The Heart of a Vacuero (Dr.).
 Sept. 26—His Crazy Job (Com.).

POWERS

Aug. 15—Fate's Vengeance (Dr.).
 Aug. 20—The Little Skipper (Dr.).
 Aug. 22—The Sea Urchin (Dr.).
 Aug. 27—Everybody's Wearing Them (Com.).
 Aug. 29—The Folly of It All (Dr.).
 Sept. 3—The Surrender (Com.-Dr.).
 Sept. 5—The Reincarnation of a Soul (Dr.).
 Sept. 10—Mother (Dr.).
 Sept. 12—In the Cycle of Life (Dr.).
 Sept. 17—Pearl of the Golden West (Dr.).
 Sept. 24—Twiddledum Insures His Life; and a Painter's Purse.
 Sept. 26—The Blood Red Tape of Charity (2-Reel Dr.).

REX.

Aug. 28—A Woman's Strategem (Dr.).
 Aug. 31—The Call (Dr.).
 Sept. 4—The Evil Power (2-Reel Dr.).
 Sept. 7—The Light Woman (Dr.).
 Sept. 11—The Diamond Makers (2-Reel Dr.).
 Sept. 14—The Fight Against Evil (Dr.).
 Sept. 18—Never Again (Com.-Dr.).
 Sept. 21—The Wall of Money (2-Reel Dr.).
 Sept. 25—Genesis 4:9 (2-Reel Dr.).
 Sept. 28—Paying the Price (Dr.).

VICTOR.

Aug. 22—The Ghost (Dr.).
 Aug. 29—His Vacation (Com.-Dr.).
 Sept. 5—The Lost Copperhead (Dr.).
 Sept. 12—A Bride from the Sea (2-Reel Dr.).
 Sept. 19—Percy H. Baldwin's Trifler (Dr.).
 Sept. 26—For the Sins of Another (Dr.).

101 BISON.

Sept. 6—The Love of Men (2-Reel).
 Sept. 9—A Forest Romance (2-Reel Dr.).
 Sept. 13—Wandering Folk (2-Reel Dr.).
 Sept. 16—In the Coils of the Python (2-Reel Animal).
 Sept. 20—Through the Window (2-Reel Dr.).
 Sept. 23—The Struggle (2-Reel Dr.).
 Sept. 27—The She Wolf (2-Reel Dr.).

CRYSTAL.

Sept. 7—Lost in the Night (Dr.).
 Sept. 9—Pleasing Her Husband—Some Luck (Split Com.).
 Sept. 14—The Hand of Providence (Dr.).
 Sept. 16—A News Item; and A Bachelor's Finish (Com.).
 Sept. 21—Misplaced Love (Dr.).
 Sept. 23—Pearl and the Poet; and Oh! What a Swim (Split Com.).
 Sept. 28—His Last Gamble (Dr.).

ECLAIR.

Aug. 27—The Better Father (2-Reel Dr.).
 Aug. 31—The Runaway Uncle (Com.).
 Sept. 3—Steel (2-Reel).
 Sept. 7—A Vegetarian's Dream; and The Habits of a Field Spider (Split).
 Sept. 10—The Banker's Daughter (2-Reel Dr.).
 Sept. 14—A Pawnee Romance, and Hydrogen.
 Sept. 17—Rob Roy (3-Reel Dr.).
 Sept. 21—Stung; and Curious Fish.
 Sept. 24—A Puritan Episode (2-Reel Dr.).
 Sept. 28—Why Aunt Jane Never Married (Com.).

FRONTIER.

Aug. 28—A Much Wanted Baby (Com.).
 Aug. 30—Maya-Justi, an Indian (Dr.).
 Sept. 4—Flirty Florence (Com.).
 Sept. 6—The Surgeon of Abajo (Dr.).
 Sept. 11—Dorothea and the Chief Razamataz (Com.).
 Sept. 13—On Forbidden Paths (Dr.).
 Sept. 18—The Juvenile Kidnappers (Com.).
 Sept. 20—The Ranchman's Double (Dr.).
 Sept. 25—The Village Pest (Com.).
 Sept. 27—The Moonshiner (Dr.).

THE ANIMATED WEEKLY.

Sept. 17—The Animated Weekly.
 Sept. 24—The Animated Weekly.



MRS. F. M. BRANDON.
 Scenario Editor of the Eclair Co.

* * *

THE EXCHANGE BUILDING.

The Exchange Building, at 145 West Forty-fifth street, New York City, probably houses more film concerns than any other office building in New York City, if not in the world. There are no less than thirty-eight of those concerns in the Exchange Building. It may interest the reader if we append a list of them. We understand that there are still suites of offices to let in the Exchange Building. We draw the attention of our readers to this fact. Annex Film Co., Apex Film Co., Arrow Motion Picture Co., Belmont Film Co., Broadway Film Co., Inc.; Charter Oak Film Co., Crown Feature Film Co., Drury Lane Theatre, Inc.; Eden Amusement Co., Famous Feature Film Co., Feature Film Renting Co., Fidelity Film Co., General Film Publicity and Sales Co., Gunby Brothers, Ideal Film Service, Inc.; International Feature Film Co., Masko Film Co., Milano Film Co., Monarch Feature Film Co., Motion Picture Development Co., Motion Picture Information Bureau, New Era Motion Picture Plan, New York Film Co., North American Films Corporation, Photo-Play Operating Co., Photo-Drama Co., Inc.; Republic Film Co., Roma American Film Co., Ruby Combination Features, Sedeg Feature Film Co., State Rights Film Co., Warner's Feature Film Co., Waterloo Feature Film Co., Western Film Exchange, Valensi & Co., Inc., J.; Variety Photo-Plays Co., Vita Film Sales Co., Youth Photo-Play Co.

It is estimated that there are now 60,000 motion picture halls in the world. They have made their appearance in prehistoric places in China where modern ideas are slow to penetrate, and even within the holy precincts of Jerusalem, and the reports are that "good business" is being done.

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"WHERE TO BUY"

INDEX TO ADVERTISERS

Actors' Fund.....	32
Advertisers Printing Co.....	27
American Cinematograph Company.....	27
American Film Mfg. Co.....	2nd cover
American Moving Picture Machine Co.....	23
Amusement Supply Co.....	32
Associated Moving Picture Press.....	17
Atlas Engraving Company.....	2nd cover
Chas. H. Bennett.....	30
Calehuff Supply Company.....	29
Classified Advertisements.....	30
Cleveland Fidelity Booking Service.....	31
Eastman Kodak Company.....	17
Essanay Film Manufacturing Co.....	31
Famous Players Film Co.....	32
Feature Films Directory.....	32
E. E. Fulton.....	32
General Film Company.....	Back cover
J. H. Genter.....	31
Hart Booking Bureau.....	25
Hotel Martinique.....	32
House of Feature Films.....	32
Kinematograph Weekly.....	25
Le Courier.....	32
Lakeside Film Exchange.....	32
Manhattan Slide Company.....	32
Moving Picture Advertising.....	17
Midgar Features.....	32
Niagara Slide Company.....	21
Peerless Tire Co.....	29
Precision Machine Co.....	2nd cover
Syndicate Publishing Co.....	17
Theatre Specialty Co.....	32
Union Film Co.....	29
United States Factories Company.....	29
World's Best Film Co.....	32

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MUTUAL RELEASES

AMERICAN.

Sept. 4—The Poisoned Chop (Com.-Dr.).
 Sept. 6—Mysterious Eyes (Western).
 Sept. 8—For the Crown.
 Sept. 11—Through the Neighbor's Window.
 Sept. 13—Red Sweeney's Defeat.
 Sept. 15—Calamity Anne, Heroine (Dr.).
 Sept. 18—A Fall into Luck (Dr.).
 Sept. 20—Jim takes a Chance; Travelers of the Road (Split Reel).
 Sept. 22—The Ghost of the Hacienda (Mexican Dr.).
 Sept. 25—Mrs. Carter's Campaign (Com.).
 Sept. 27—Master of Himself (Dr.).

BRONCHO.

Sept. 10—The Judge's Son.
 Sept. 17—The Land of Dead Things (2-Reel W. Dr.).
 Sept. 21—No release.
 Sept. 24—The Silent Hero (2-Reel Dr.).
 Sept. 28—No release.

Mutual Releases for the Week of Sept. 22.

MONDAY, SEPTEMBER 22.

AMERICAN—The Ghost of the Hacienda (Mexican Dr.).
 KEYSTONE—When Dreams Come True (Snake Com.).
 RELIANCE—The Hardest Way (Dr.).

TUESDAY, SEPTEMBER 23.

MAJESTIC—The Baseball Umpire; and The Aesthetic Match (Split Reel).
 SELECTED RELEASE.
 THANHOUSER—An Unfair Exchange.

WEDNESDAY, SEPTEMBER 24.

BRONCHO—The Silent Hero (2-Reel Dr.).
 MUTUAL WEEKLY—No. 39.
 RELIANCE—The Missing Ring (Com.).

THURSDAY, SEPTEMBER 25.

AMERICAN—Mrs. Carter's Campaign (Com.).
 DOMINO—Highland Romance (Com.).
 SELECTED RELEASE.

FRIDAY, SEPTEMBER 26.

KAY-BEE—A Forlorn Hope (Dr.).
 THANHOUSER—The Official Goat-Protector (Com.).

SATURDAY, SEPTEMBER 27.

AMERICAN—Master of Himself (Dr.).
 MAJESTIC—Title not reported.
 RELIANCE—The Original Will (Dr.).

SUNDAY, SEPTEMBER 28.

BRONCHO—No release.
 MAJESTIC—Title not reported.
 THANHOUSER—The Farmer's Daughter (Com.).

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EXCELSIOR.

April 21—The Man from the City.
 April 28—The Surveyors.
 May 5—Brothers All.

KAY-BEE.

Aug. 1—Banzai (Two Reels).
 Aug. 8—The House of Bondage (3 reels).
 Aug. 15—The Flame in the Ashes (2 Reels).
 Aug. 22—An Orphan of War (2 Reels).
 Aug. 29—The Green Shadow (2-Reel).
 Sept. 5—The Ironmaster (2-Reel Western).
 Sept. 12—The Waif (Western Dr.).
 Sept. 19—Cowtown Reformation (Com.).
 Sept. 26—A Forlorn Hope (Dr.).

KEYSTONE.

July 21—The Peddler (Com.).
 July 21—Love and Courage (Com.).
 July 24—Get Rich Quick (Com.).
 July 28—Just Kids (Com.).
 July 31—Prof. Bean's Removal (Com.).
 Aug. 4—Cohen's Outing (Com.).
 Aug. 7—The Riot (Com.).
 Aug. 11—Title not reported.
 Aug. 14—Title not reported.
 Aug. 21—The Firebugs (2-Reel Com.).
 Aug. 25—The Kelp Industry (Educ.).
 —Baby Days (Com.).
 Aug. 28—Mabel's New Hero (Com.).
 Sept. 1—Fatty's Day Off (Com.).
 —Los Angeles Harbor (Educ. Split Reel).
 Sept. 4—The New Baby (Com.).
 Sept. 8—Mabel's Dramatic Career (Com.).
 —Gypsy Queen (Dr.).
 Sept. 15—What Father Saw; Willie Minds the Dog (Split Reel).
 Sept. 22—When Dreams Come True (Snake Com.).

MAJESTIC.

Aug. 31—A Chapter of His Life (Dr.).
 Sept. 2—The Perilous Ride (Dr.).
 —The Great Santa Monica Road Race (Split Reel).
 Sept. 6—The Turkish Bath (Com.).
 Sept. 7—The Heart of a Fool (Dr.).
 Sept. 9—The Playmates.
 Sept. 13—The Winning Loser (Com.).
 Sept. 14—The Race for Love (Dr.).
 Sept. 16—Playmates.
 Sept. 20—His Last Deal.
 Sept. 21—Title Not Reported.
 Sept. 23—The Baseball Umpire; and The Aesthetic Match (Split Reel).
 Sept. 27—Title not reported.

RELIANCE.

Aug. 25—The Girl Spy's Atonement (Dr.).
 Aug. 27—Peg of the Polly P. (Dr.).
 Aug. 30—The Social Secretary (Dr.).
 Sept. 1—Feeney's Social Experiment (Com.).
 Sept. 3—Between Home and Country (Dr.).
 Sept. 6—The Glow-Worm (2-Reel Dr.).
 Sept. 8—Between Home and Country (Dr.).
 Sept. 13—The Clown's Daughter (2-Reel).
 Sept. 15—Twickenham Ferry (Dr.).
 Sept. 17—The Disguise (Dr.).
 Sept. 20—The Stolen Woman (2-Reel Com.).
 Sept. 22—The Hardest Way (Dr.).
 Sept. 24—The Missing Ring (Com.).
 Sept. 27—The Original Will (Dr.).

THANHOUSER.

Sept. 12—The Message to Headquarters (2-Reel Dr.).
 Sept. 14—When the Worm Turned (Com.).
 Sept. 16—Redemption (Dr.).
 Sept. 19—Flood Tide (Dr.).
 Sept. 21—When the Worm Turns (Com.).
 Sept. 23—An Unfair Exchange (Selected Release).
 Sept. 26—The Official Goat-Protector (Com.).
 Sept. 28—The Farmer's Daughter (Com.).

MUTUAL.

July 31—Mutual Educational, Funnicus Wins the Race.
 July 31—Mutual Educational, Microscopic Animalculae.
 Aug. 13—Mutual Weekly No. 33 (Topical).
 Aug. 20—Mutual Weekly No. 34.
 Sept. 3—Mutual Weekly No. 36. (Shipped this date.)
 Sept. 10—Mutual Weekly No. 37.
 Sept. 17—Mutual Weekly No. 38.
 Sept. 24—Mutual Weekly No. 39.

PILOT.

June 19—A Child of the Hills (Dr.).
 June 26—An Innocent Conspiracy.
 July 3—The Code of U.S.A.
 July 10—Sanitary Gulch (Com.).
 July 17—Granny (Dr.).
 July 31—Loyal Hearts.
 Aug. 7—The Green-Eyed Monster (Com.).
 Aug. 17—Getting the Evidence.

RAMO.

Aug. 6—Checkered Lives.

CLASSIFIED ADVERTISEMENTS

Under the above heading, the "Exhibitor's Times" will publish advertisements of situations wanted for managers, operators, ushers, cashiers, musicians, camera men, dark-room men, FREE. No standing advertisements will be accepted, and we will only run these advertisements for a reasonable length of time.

Licensed Operator desires position in New York City. Experienced. Address O. 330, Exhibitors' Times.

Experienced Operator on Powers machine open for position. References. Address O. 331, Exhibitors' Times.

Violinist and Musical Director can follow the picture; desires to make good connection with first-class house only. Address M. 332, Exhibitors' Times.

Operator—First-class, reliable and industrious, seeks position country town in New Jersey. Address O. 333, Exhibitors' Times.

Manager of long experience open for position. Knows the motion picture business from A to Z; best of references. Address M. 334, Exhibitors' Times.

Violinist desires position with motion picture house; experienced and willing. Address M. 335, Exhibitors' Times.

Operator desires position out of town; four years' experience; references; operates any make of machine. Address O. 336, Exhibitors' Times.

Operator—Artistic camera, highest references, desires position. Address C. 337, Exhibitors' Times.

Usher, knowing and willing; salary no object; best of references; age 21. Address U. 338, Exhibitors' Times.

Young man, bright, knowing and willing, seeks connection with motion picture house in any capacity; age 29; open for immediate engagement. Address U. 339, Exhibitors' Times.

Operator, open for position, willing to accept position as cashier or usher. Address O. 340, Exhibitors' Times.

Cornetist—First-class musician seeks position in motion picture house. Address M. 341, Exhibitors' Times.

Operator, who understands electricity, wants position outside of New York City; best of references. Address O. 342, Exhibitors' Times.

Camera man, or dark-room man, both on negatives and positives, open for position where good work will be appreciated. Address C. 343, Exhibitors' Times.

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"In the Days of Trajan" is the title of a forthcoming two-reel subject soon to be released by the American Film Mfg. Co. Jack Warren Kerrigan appears as the Prince of Dacia, and Vivian Rich takes the role of Princess Octavia. The time-honored villain, Jack Richardson, revels in the costume of Junius Publius, the Prefect of Rome; while the other leads are all prominently cast with a large number of supernumeraries.

T. J. West, whose interesting paper on film pictures and film people we reprint elsewhere in this magazine, is one of the largest Exhibitors in the world. He controls the chain of theatres in the British Isles and Australasia, and therefore speaks with long experience and knowledge. His paper deserves study by those who desire to have the views of an intelligent Exhibitor on the characteristics of each nation's films.

The National Cash Register Co. is introducing a register suitable for use in motion picture theatres. According to a published description, it is unlike the ordinary register, it is flat-topped and is keyed for amounts from 5 to 25 cents in five-cent ranges. The machine issues the tickets direct to the buyers, and is so arranged that as many tickets of a kind as may be desired are issued at once. For instance, the machine will issue five 25-cent tickets in one operation. It also numbers the tickets consecutively, dates them, registers the total amount taken in and shows the number of tickets of each denomination sold.

THE FEATURE FILM DIRECTORY.

We desire to draw the attention of the trade to a feature of our advertising columns, viz., announcements of feature films which we insert at the rate of 10c. a line. By taking advantage of the comparatively inexpensive small advertisements in this directory the feature film manufacturers may reach state-rights buyers at comparatively small expense.

The "Exhibitors' Times" is sent to all state-rights buyers in the United States every week.

A COMMON SENSE ARGUMENT

MIRROROIDE advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World issued last week, in which Mr. R. W. Buzzell, of the Plaza Theatre, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this, that we will cheerfully back Mirroroide up against any screen or projection surface in the world to-day. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out if necessary two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe, write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use to-day which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the market, barring none. Get our large, free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common sense argument, and what your eyes see you cannot help but believe.

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Released Tuesday, Sept. 23**"FOR OLD TIME'S SAKE"**

An exceptional dramatic offering with Francis X. Bushman

Released Thursday, Sept. 25**"DAYS OF THE PONY EXPRESS"**

An excellent Western drama, thrilling in the extreme.

Released Wed., Sept. 24**"LOVE INCOGNITO"**

A convincing comedy with a punch. Book this one.

Released Saturday, Sept. 27**"Why Broncho Billy Left Bear County"**

A feature Western subject with G. M. Anderson

What Do You Think Of Our New Posters? Aren't They Great? They will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, \$3.00 per dozen. You can secure these from the PLAYERS' PHOTO COMPANY, 177 North State Street, Chicago, Illinois.

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 *Voodoo Vengeance - 3 reels
 *Trapping & Training Wild Animals 1 reel
 The Death Ship - 3 reels

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BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

Baltimore, Md.—Moving Picture Theater: 1 sty., \$1,200. Private plans. Owner, Wm. E. Stumpf, 433 N. Luzerne st. Plans in progress.

Washington, D. C.—Moving Picture Theater (rem., seating capacity 800); 3 sty. 85x50. \$25,000. Archt. W. S. Plager, 210 N. Capitol st. Owner Feature Film Mfg. Co., Harry Crandall, mgr., 11th & Pennsylvania av., N. W. Builder, D. E. Nichols, 4324 Georgia av., N. W., is receiving sub-bids.

Washington, D. C.—Moving Picture Theater: 1 sty. 40x75. \$7,500. Archt., C. Clark Jones, 332 Maryland av., N. E. Owner Staton Amusement Co., Theo. Sloat, pres., 332 Maryland av., N. E., is receiving figures.

*Cincinnati, O.—Picture Theater: 1 sty. & bas. 28x100. \$6,000. Archts., Robertson & Fahnestock, 801 Gerke bldg. Owner, J. A. Pendry, 210 Mill st., Lockland, Cincinnati, will let separate contracts and build by day work.

*Toledo, O.—Moving Picture Theatre (seating capacity 700): 1 sty. 45x120. Archt., J. W. Matz, 314 Nasby bldg. Owner, A. J. Smith, 519 Main st. Architect is taking bids.

Akron, O.—Motion Picture Theater & Store Bldg.: 2 sty. & bas. 68x180. \$60,000. Archt., Fred W. Hagloch, 605 Flatiron bldg. Owner Metropolitan Amusement Co., care architect. Plans in progress.

Akron, O.—Motion Picture Theater: 1 sty. 40x120. \$12,000. Archt., Fred W. Hagloch, 605 Flatiron bldg. Owners Ozier & McCready, 79 S. Main st. Plans in progress.

Akron, O.—Motion Picture Theater: 1 sty. 30x120. \$5,000. Private plans. Owner, A. D. Wilhelm, 748 Grant st.; will build by day labor and is in market for all material.

*Sandusky, O.—Motion Picture Theater & Store Bldg. (1 store & theater seating 680): 2 sty. & bas. 36x133. \$20,000. San-

dusky. Archts., Steffens & Steffens, 1028 Williamson bldg., Cleveland. Owner, Chas. L. Blatz, Sandusky. Bids in; architects will soon award contracts.

*Peoria, Ill.—Moving Picture Theater (seating 800): 2 sty. & bas. 38x171. \$75,000. Archt. F. J. Klein, 127 S. Jefferson av. Owner Seaver Amusement Co., D. Robinson, Secy., 229 S. Adams st. Architect is receiving bids.

New York, N. Y.—Moving Picture & Store Bldg.: 2 sty. 66x100. \$25,000. Archts., E. C. Horn Sons, 1476 Broadway. Owners, Sonn Bros., 149 Church st. Lessees, Haring & Blumenthal, care owners. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater & Roof Garden (seating capacity 1,200): 2 sty. \$35,000. Brooklyn. Archts., Von Beren & La Velle, 507 Fifth av., New York city. Owner's name withheld. Architect has just been selected.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 25x100. \$5,500. Archt., John Gibbons, 504 Court st. Owners John McKeen and Wm. Cocoran, 413 Smith st., are receiving bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. \$5,000. Archt., Edgar Howell, 31 Kane pl. Owners, Schwartz & Co., 87 Richardson st., are receiving bids.

Ossining, N. Y.—Moving Picture Theater: 1 sty. 40x137. \$10,000. Ossining. Archt., Wm. H. Rahmann, Singer bldg., New York City. Owner Ossining Realty Co., Ossining. Architect is taking bids.

Woodsville, N. H.—Picture Theater, Hotel & Stores: 3 sty. 57x137. \$35,000. Woodsville. Archt., A. T. Ramsdell, 45 Mt. Vernon st., Dover, N. H. Owner Richard Henderson, Wells River, Vt. Plans nearing completion; owner is building foundation.

Pittsburgh, Pa.—Nickelodeon (seating 800): 2 sty. 44x100. \$50,000. Archt., H. E. Kennedy, Home Trust bldg. Owner,

R. H. Boggs, Sewickley, Pa. Architect is receiving bids.

*Philadelphia, Pa.—Moving Picture Theater (alt.): 1 sty. 54x130 & wing 25 x60. \$10,000. Archts. Peuckert & Wunder, 310 Chestnut st. Owners, Margolin & Block, 203 S. Fifth st., are receiving bids.

Bloomsburg, Pa.—Moving Picture Theater: 1 sty. & bas. 40x100. \$15,000. Bloomsburg. Archt., Benj. R. Stevens, 1737 Filbert st., Philadelphia. Owner, Wm. Fegley, care architect. Plans in progress; too early for details.

Lakewood, O.—Motion Picture Theater & Store Bldg. (1 store & theater seating 500): 2 sty. & bas. 44x140. \$15,000. Lakewood. Archt., A. C. Wolf, temporary office 827 Rose bldg., Cleveland. Owner, Wm. L. Wilson.

Fremont, O.—Motion Picture Theater (seating 300, rem. first floor of commercial building); 3 sty. 30x100. \$10,000. Fremont. Archts., Richardson & Yost, 354 Rockefeller bldg., Cleveland. Owner's name withheld. Plans in progress.

*Austin, Minn.—Moving Picture Theater, Store & Flat Bldg. (seating 550): 2 sty. 75x96. \$20,000. Austin. Archt., Frank W. Kinney, 1003 Plymouth bldg., Minneapolis. Owner, L. D. Baird, Austin. Plans will be completed next week.

Kansas City, Mo.—Moving Picture Theater: 1 sty. 50x122. \$15,000. Archt., J. G. Braechlein, Massachusetts bldg. Owner, E. E. Auchmoody, 639 Reserve Bank bldg., is taking figures.

Richmond, Va.—Moving Picture Theater: 1 sty. 28x130. \$12,000. Archt., W. C. West, Merchants Bank bldg. Owner's name withheld. Sketches just started.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x121. About \$35,000. Archts., John C. Austin and W. C. Pennell, 1015 Wright & Callender bldg. Owners, H. L. McAllister and J. M. Dobbins. Lessee, Carl Ray. Plans in progress.

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“The Invisible Government”

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“Misgotten Gains”

Kleine-Cines. Two Reels. Released Sept. 30th.

A society man by day, a thug by night—this is Briggs, who poses as a nobleman to win the daughter of a rich old man. A naval lieutenant is her real lover. He returns from a cruise and, after remarkable adventures with the crook's gang, saves his sweetheart on her wedding night.

“The Battle of Fort Laramie”

Kalem. Two Reels. Released Oct. 1st.

How the lives of a young army surgeon and the girl he loves are tangled in the warfare of two Indian tribes. After the massacre at the Army post it is a faithful savage who leads the white girl to safety and then outwits his tribesmen to bring about the young doctor's escape with her. Flashing action throughout.

“The Special Officer”

Lubin. Two reels. Released Oct. 2nd.

A faithful old watchman saves his bank from ruin at the hands of a get-rich-quick swindler. The old man goes to the extreme of rifling the safe and concealing its funds in the face of a storming mob of depositors. His son returns with the authorities in time to nab the crook and win the girl, who was all but taken from him by the rascal.

“The Depth of Hate”

Patheplay. Two Reels. Released Oct. 2nd.

Marking the entrance of this manufacturer into the multiple feature field. The story deals with the bitter hatred of a lodge-keeper's wife who believes that her daughter has been killed by remorse. Her lover deserts her for the beautiful woman who owns the estate on which the lodge is located. Powerful human realism.

“Why Girls Leave Home”

Edison. Two Reels. Released Oct. 3rd.

Hist! What is that? The snow is falling softly on the street—and on the heroine. She throws herself in the river. The hero saves her—otherwise the rest of the show would be ruined. But just when the child is being stolen, Reckless Pete gracefully throws off his whiskers and behold! Our Hero. It's a new presentation of an old success—and the poor minister who sees the melodrama is unhappier than ever.

“Tony the Fiddler”

Essanay. Two Reels. Released Oct. 3rd.

The story of a musician who captured a hold-up man, famous on the Canadian border in the early eighties. To get the big reward and win the sheriff's daughter he beards the bandit in his den—only to find she loves another. Human interest, romance and drama, artistically blended.

“The Mystery of the Silver Skull”

Vitagraph. Two Reels. Released Oct. 4th.

Suppose you reached New York on your yacht and on the way to a business appointment fall in love with a girl on the street. Suppose you saw this same girl, a little later, robbing the safe in your friend's business office. That's the smashing start of the complications that centre about a quaint silver skull, the property of a murdered man. Action and intrigue here.











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